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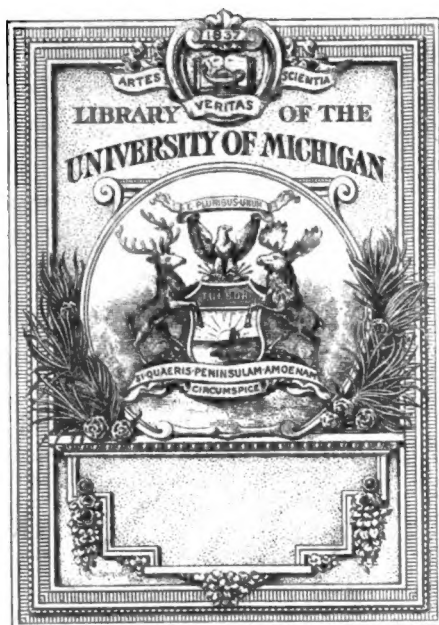
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# *The Musical times*

JSTOR (Organization)





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MUSICAL TIMES

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JANUARY TO DECEMBER, 1905.

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1905.



# MUSIC.

JANUARY to DECEMBER, 1905.

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						MONTH.	NO.
Christ was delivered for our offences	..	..	C. H. Lloyd	..	..	February	744
Firm is our will to serve the Lord	..	..	M. Hauptmann	..	..	September	751
Most glorious Lord of Life	..	..	John E. West	..	..	March	745
O be joyful in the Lord	..	..	Alfred R. Gaul	..	..	July	749
Peace I leave with you	..	..	H. Elliot Button	..	..	May	747
Sing and rejoice	..	..	John E. West	..	..	November	753

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						MONTH.	NO.
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Shepherds all, and maidens fair	..	..	H. W. Wareing	..	..	April	746
Soft winds blow	..	..	H. Waldo Warner	..	..	June	748
Summer Song	..	..	R. Schumann	..	..	August	750
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						MONTH.	NO.
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Let me the canakin clink	..	..	J. B. McEwen	..	..	December	754
Love divine, all love excelling	..	..	E. Vine Hall	..	..	November	753
Miserere (Psalm li.)	..	..	Allegri	..	..	April	746
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Night whispers	..	..	W. von Moellendorff	..	..	September	751
O death ! thou art the tranquil night	..	..	Peter Cornelius	..	..	May	747
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The Lord is my Shepherd	..	..	H. Smart	..	..	February	744
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Crossley, Miss Ada .. .. .	May.	Purcell, Henry (by Closterman) .. .. .	October.
Davies, Miss Fanny .. .. .	June.	Schumann, Robert .. .. .	November.
Garcia, Manuel (by Sargent) .. .. .	April.	Smith, Father .. .. .	August.
Handel (Statue by Roubiliac) .. .. .	September.	Steggall, Charles .. .. .	July.
Mendelssohn (by Horace Vernet) .. .. .	March.	Tchaikovsky .. .. .	December.
Musical Pastime (by Molender) .. .. .	January.		

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# The Musical Times.

JANUARY 1, 1905.

## MUSIC IN PICTURES.

### I.—THE NATIONAL GALLERY.

The sister arts of painting and music furnish an interesting analogy. This may be exemplified by a beautiful picture and a Beethoven symphony,—the one delighting the eye, the other charming the ear. The subject-matter is attractive in both, and the workmanship perfect. It is quite possible to paint a picture that has a repulsive subject, and it is possible to compose a symphony that is as void of melody as it is of understanding; in both instances the technique may be above reproach, but skill in technical attainment will not atone for the lack of the one thing needful—beauty.

This analogy, or the suggestiveness arising therefrom, is introductory to a subject which from time to time will, we hope, find a place in these

columns—a series of illustrated articles on ‘Music in pictures.’ Various collections, both British and foreign, will be laid under contribution for pictorial representation. Something will be said about the artist who painted the picture, in addition to some remarks upon the instruments, &c., depicted upon the canvas. The first instalment of these papers deals, naturally perhaps, with some of the pictures having musical subjects in the National Gallery.

There are doubtless some Londoners who have never passed the portal of the National Gallery, the dome-capped building situated on the north side of Trafalgar Square, an open space which has been designated ‘the finest site in Europe.’ And it may be taken for granted that comparatively few know anything of the history of the nation’s gallery of art. Its origin may be briefly told. Like a good many British institutions, the establishment of a National Gallery had long been discussed, when King George IV. suggested the propriety of purchasing the Angerstein collection of pictures. Lord Dover was the first to bring the matter before Parliament in 1823, and Sir George Beaumont



(Photograph by F. Hanfstaevel, London.)

THE MUSIC MASTER. BY JAN STEEN. IN THE NATIONAL GALLERY.

backed up the proposal by offering to present his own pictures to the nation as soon as the Government provided a proper place for their reception. A Parliamentary grant of £60,000, voted April 2, 1824, established the National Gallery. It was opened at the house of Mr. Angerstein, in Pall Mall—whose pictures had in the meantime been acquired—on May 10, 1824. Fourteen years elapsed before the original portion of the present permanent building was erected. This was designed by William Wilkins, R.A., and opened to the public on April 9, 1838. Up to the year 1869 the Royal Academy of Arts occupied part of the building,

supplements. It is painted by Jan Miense Molenaer, a native of Haarlem (1610?-1668). His earlier works give proof of the tutelage of Franz Hals, but later the noble example of Rembrandt is perceivable in the products of his brush. Molenaer's pictures contain much animation and often a felicitous humour. An example of his earlier work is the 'Spinnet players' in the State Museum at Amsterdam, while the 'Ballad-singer' at the Berlin Museum is a very favourable specimen of this master's style. The picture we reproduce represents a handsome wainscotted room, in which a young lady and gentleman, seated on



(Photograph by F. Hanfstängl, London.)

A DU'ET, OR SINGING LESSON. BY SCHALKEN. IN THE NATIONAL GALLERY.

when its locale was removed to Burlington House, Piccadilly, built on the site of the mansion formerly occupied by Lord Burlington, Handel's patron and friend, the house then being situated 'in the midst of the fields'!

Of the five pictures we have selected from the National Gallery collection, four are by Dutch artists of the 17th century, the period of the virginal, lute, and other old-world instruments. The first, called, though somewhat inadequately, 'Musical Pastime,' forms one of our special

chairs, are singing. They are accompanying themselves on their respective instruments—he on a theorbo, she on a cittern, while the music-book lies open on the fair singer's knee. The theorbo is the large double-neck lute with two sets of tuning pegs. Thomas Mace in his 'Musick's Monument' (1676) says that the theorbo is no other than the old English lute; but, as the late Mr. Hipkins has said, 'Early in the 17th century many large lutes had been altered to theorbos by substituting double necks for the

original single ones.' Mace regards the lute as a *solo* instrument, and the theorbo as an *accompanying* instrument; therefore our artist is quite correct in thus depicting them.

There is some doubt as to who invented the

with a harp to accompany the song 'Breathe soft, ye winds,' a fact which would seem to support old Mace's view of its being an accompanying instrument. The cittern (or cithren) is also of the lute family; but it is strung with wire strings, generally



(Photograph by Messrs. W. A. Mansell & Co., London.)

THE MUSIC LESSON. BY METSU. IN THE NATIONAL GALLERY.

theorbo; but it sufficeth to know that it can be attributed to the early part of the 17th century, a period coinciding with the rise of accompaniment. Handel writes for the theorbo in his oratorio of 'Esther' (1732), where he uses it in combination

adjusted in pairs of unisons, and played with a plectrum of quill. In 1666 John Playford published his 'Musick's Delight on the Cithren, restored to a more easie and pleasant manner of playing than formerly.' Citterns were played in

barbers' shops to relieve the tedium of customers waiting their turn to be shaved. There is an 18th century poem which says

In former times 't hath been upbrayded thus,  
That barber's musick was most barbarous.

Another feature of the picture that will not escape notice is the richly carved stool or low stand on which are placed a flagon and wineglass. The dog is a somewhat abstracted listener, while animal nature is further portrayed by the roast fowl that the serving woman is placing on the table, against which leans a viola da gamba, its head adorned with the gentleman's plumed hat. The portrait on the wainscot behind is that of a Prince of Orange. The costume of the figures is that of about the year 1630. This picture is in every respect a charming specimen of old-world art.

Gabriel Metsu (1630-1667), the painter of 'The Music Lesson,' was born at Leyden, and at the early age of fourteen had become a member of the Leyden Guild of Painters. Upon his removal to Amsterdam he came under the influence of Rembrandt. Metsu became a master of the first order. We learn that 'he was unsurpassed in his fine observation of character and gesture, in his exquisite and expressive drawing of hands, in his delicate manipulation and finish, in the *spirituel* touch of his pencil, and in the refinement and

beauty of his colouring.' Moreover, 'his compositions are faultless in arrangement and in balance of parts.' Here, again, is an interesting analogy between painting and music. Four of Metsu's pictures are in the possession of the King at Buckingham Palace: one of them being a portrait of the artist, while another represents a gentlemen playing on the violoncello. He seems to have had a penchant for musical subjects, of which there are sixteen known examples. That in the National Gallery which (on p. 11) we reproduce is of a lady seated at an open virginal, holding a piece of music in her hand, while she converses with a gentleman who has in his hand a glass of wine. It is not quite clear whether the gentleman is the music-master; but there is no doubt about the congruity of such an accessory as the fiddle on the table at his side, though the jug on the floor is not quite so obvious an accompaniment to the musical scene thus pictorially depicted.

Another native of Leyden and a contemporary of Metsu was Jan Steen (1626 (?) - 1679), who, being the son of a brewer, eventually combined the business of a tavern-keeper with the occupation of painting. His jovial habits do not seem to have affected his artistic perception, indeed, after Rembrandt, he is considered to be the most genial painter of the Dutch School. His canvases give



(Photograph by Morelli, London.)

A MAESTRO DI CAPELLA GIVING A MUSIC LESSON.  
SCHOOL OF VECELLIO (TITIAN). IN THE NATIONAL GALLERY.

expression to inexhaustible humour and boundless high spirits and fun, qualities that have made his works popular in England. Sir Joshua Reynolds thought so highly of Steen's best works that he found therein points of contact with Raphael. The Buckingham Palace collection is strong in examples by Steen, one of His Majesty's possessions being a portrait of the artist himself playing a violin. 'The Music-Master' in the National Gallery (reproduced on p. 9) contains the figure of a young lady, wearing a yellow bodice and blue skirt, seated at a harpsichord with her music-book open before her. The master appears to be lacking in politeness to his fair pupil, as he is wearing his hat, but he is leaning on the instrument watching the movement of the young lady's fingers. The jovial artist has his little joke in putting his own name on the harpsichord—'*Johannis Steen Fecit*'—as though he himself had manufactured the instrument! A duet is evidently in prospect, as in the background a boy is bringing a lute into the room. The lute—an instrument much in vogue during the 17th century—is too well known to need description. The sound-holes are often very beautifully fretted; and we all know what remarkable transformations were accomplished by means of the instrument in the hands of such a master as Orpheus.

Godfried Schalcken (1643-1706) was one of the best pupils of Gerard Dow. He visited England, and while here worked with much success, being employed for some time by William III. Schalcken is chiefly distinguished for his pictures of candle-light painted on a small scale. His portrait of King William III., by candle-light, now at Amsterdam, proves that he could also succeed in full-lengths. One of his best pictures is at Buckingham Palace: it is called 'A Concert of Music,' in which the artist himself is taking part, his instrument being, like that of Metsu in the same collection, a violin. The National Gallery example of Schalcken's pictures—'A Duet, or Singing Lesson,' reproduced on p. 10—is of a lady with music, and a gentleman tuning his cittern upon which he is about to accompany the fair singer. They are seated at a table covered with a Turkey rug, on which lies a pink rose. The remainder of the picture speaks for itself; but we may add that the size of the original, painted on oak, is 10½ in. in height by 8 in. in width.

The last of our illustrations is a picture which formed part of the Mantua Collection purchased by Charles I. in 1630; it subsequently became the property of Mr. Angerstein. It is of the School of Vecellio (Titian), and is entitled 'A Maestro di Capella giving a Music Lesson.' The boy in the group is being instructed in singing to the accompaniment of a bass stringed instrument, while one of the onlookers has a pitch-pipe in his mouth, perchance to aid the boy in his intonation. It is evident that the young chorister is being taught to open his mouth well: therefore if one may find 'books in running brooks' and 'sermons in stones,' singers, at least, may not peruse in vain these notes on 'Music in Pictures.'

MR. AND MRS. JOAH BATES.  
A DISTINGUISHED AMATEUR AND  
A NOTABLE SINGER.

Joah Bates was born at Halifax, where his father, Henry Bates, combined the occupation of parish clerk with the business of an innkeeper. The date of his birth is given in various books of reference—including the 'Dictionary of National Biography' and Grove's 'Dictionary of Music and Musicians' (both editions)—as March 19, 1740-41. But this is surely an error. In order to verify the above date we asked Mr. F. de G. English, organist of Halifax Parish Church, to kindly procure a copy of the entry of Bates's baptism from the Registers. This he did, and here it is:

Register of Baptisms in the Parish Church of Halifax.

Vol. 8. Page 122.

1740.

March 8th. Joah Henry Bates. Hal. Parish Clerk.

Therefore, as the infant was baptized on March 8, he must have been born before March 19! Mr. English, in sending the above extract, says: 'Bates had only the name of Joah: the entry "Joah Henry Bates" means "Joah, son of Henry Bates," as was the custom of writing up our Registers (which are in splendid condition) in those days, e.g., "Sarah Joshua Hirst," which comes next in the book. "Hal.," of course, stands for Halifax, to specify the *township*, the parish of Halifax at that time being about the size of a small diocese of the present day.'

Joah received his education at the Free School of the town then under the headmastership of Dr. Samuel Ogden, the celebrated classical scholar and orientalist. The organ and the theory of music he learned from Hartley, organist of Rochdale, for whom he frequently deputized. On January 15, 1755, Master Joah entered the Manchester Grammar School, to which his brother Henry had been admitted two years earlier. Both the boys were clever. Henry became Vicar of Freckenham, Suffolk, a cure he held for forty-three years, and Joah proved that he could write Latin verse during his pupilage at Manchester. The following is a specimen of his skill in this direction, a Latinized version of Edmund Waller's familiar lyric, 'Go, lovely rose!':

Go, lovely Rose!  
Tell her that wastes her time and me  
That now she knows,  
When I resemble her to thee,  
How sweet and fair she seems to be.

I nunc, et illi dic, Rosa amabilis  
Quæ me morando conterit, et dies  
Quam pulchra, quam dulcis videtur  
Cum similem tibi comparerem.

While at Manchester the boy became much impressed with the fine organ-playing of John Wainwright, composer of the tune 'Christians, awake!', then deputy-organist of the Collegiate Church, which is now the cathedral. (Some books

of reference wrongly give *Robert Wainwright* as the organist who influenced him; but this is impossible, as *Robert Wainwright* was only a child seven or eight years old when *Bates* was a schoolboy at *Manchester*.) *John Wainwright's* 'grand style of organ-playing' was the model upon which *Bates* formed his own ideals in that direction, with the result that he became an excellent organist.

He remained less than two years at *Manchester Grammar School*, because on August 2, 1756, he obtained a scholarship at *Eton College*. Upon his arrival at *Eton*, his love for music received a considerable check, if indeed for a time it was not entirely quenched, as it was then contrary to the rules for a boy on the foundation to use any musical instrument. Young *Bates* 'remained in this state of musical privation for some months,' as a biographer puts it, 'and had no other means of practising than by playing imaginary keys on the table, which for a considerable time was his custom every day.' Later on, however, he had a chance of playing on the organ in the *College Chapel*, when his talent for music was made known to *Mr. George Graham*, one of the assistant masters. This kind man, who possessed a harpsichord, invited *Joah* to his rooms, 'and finding what an extraordinary performer he was, obtained permission for him to pursue his musical studies, accommodated him with the use of his instrument, and procured him liberty to play on the *College organ* at his leisure hours.' The organist of the *College* at that time was *Edward Webb*, who also held the organistship of *St. George's Chapel, Windsor*. It should not be forgotten that *Dr. Arne*, like *Joah Bates*, was an *Etonian*.

On August 2, 1756, *Bates* was nominated for a scholarship at *King's College, Cambridge*, but he was not admitted to the *College* till May 4, 1760. In the meantime he had entered *Christ's College*. He competed for one of the *Craven University Scholarships* against ten picked men of the *University*, and was successful, his fellow-victor being the celebrated *Thomas Zouch*, of *Trinity*, the divine and antiquary. He took his *B.A. degree* in 1764, *M.A.* in 1767, and contributed some *Latin hexameters* to the *Cambridge verses* on the *Peace of 1763*. Seven years later he was elected a *Fellow*, and soon after a tutor of *King's College*. *Bates* became a man of mark at *Cambridge*, his society being eagerly sought after. *Dr. Smith*, Master of *Trinity* and author of a well-known treatise on 'Harmonics,' took a particular fancy to him, making him not only a welcome and frequent guest at the Master's Lodge, but leaving him a legacy. *Smith* also gave him lessons in harmony and in the study of acoustics. In the practical side of music *Bates* made himself indispensable at the *University*. Not only was he a fine performer on the harpsichord, but he warmly championed the works of *Handel*. He excelled as a conductor, and as long as he remained at *Cambridge* 'he performed the part of *Coryphæus* at all public and private concerts.' It was at his instigation and under his energetic sway that the first oratorio performance ever given north of the

*Trent* took place, the occasion being the opening of a new organ at his native town, *Halifax*, on which occasion *Herschel*, afterwards the great astronomer, led the violins.

One of *Bates's* pupils at *King's* was a son of the *Earl of Sandwich*, a notorious nobleman to whom is due the use of the term sandwich as applied to a certain convenient edible. The *Earl* was very fond of music. At *Hinchinbrooke*, his place near *Huntingdon*, he regularly devoted one night a week to it. In a year and a half he had managed to gather together an orchestra of sixty to seventy performers from the towns and villages round. He caused six oratorios to be performed on six successive nights by the same executants, each work having been previously rehearsed in the morning of each day. After the performance supper was served, and after supper glees were sung. The *Earl* played the drums, and it is recorded by a guest at those music-makings that 'his Lordship constantly animated the whole by his own personal assistance, keeping everybody in the best order and in the best humour; submitting himself at the same time to the discipline of the orchestra with the most scrupulous obedience.' *Bates* opened *Snetzler's organ* in *St. Martin's Church, Leicester* (in 1774), on which occasion *Lord Sandwich* played the drums, and *Squire Scroope*, of *Coleby, Lincolnshire*, performed on the trumpet. The latter gentleman had a very irascible temper, and at this said organ opening 'he knocked out, by a blow, not a *blast*, of his trumpet all the front teeth of a reverend gentleman who had said something to irritate him'!

In connection with a concert which was given by *Lord Sandwich* in *Christ's Hall, Cambridge*, for the benefit of *Ximenes*, a Spanish musician, the following verses were written:

Now the masters all mount in a terrible row,  
And tuned is each fiddle and rosined each bow,  
And *Giardini*, when got in his tantrums and fits,  
Frights the poor dilettanti quite out of their wits.

At the harpsichord now *Joah Bates* takes his place,  
Tho' he casts a sheep's eye at his dear double bass;  
To the heartstrings it grieves him to quit it so soon,  
For though he mayn't play it, he'll put it in tune.

But when he begins to sprawl over a chorus,  
And lays the whole matter so clearly before us,  
No hearer so stupid but soon understands,  
He's full son of *Briareus*, and heir to his hands.

*Lord Sandwich* meantime, ever active and steady,  
Eyes the drums with impatience, and cries, 'Arn't you ready?'

Knows who are the alert, and who always ask pardon,  
And who are the men must be fetched from the garden.

When the band is all marshalled from front to the rear,  
And *Miss Ray* and *Norris* and *Busy* appear;  
When impatience to start shines in every man's face,  
Steals in *Dr. Shepherd*\* a-tuning his bass.

But now hushed is each noise, and on each raptured ear,  
Break such sounds as the angels stand list'ning to hear;  
*Handel* rouses, and hearing his own Thunder roar,  
Looks downward from Heaven, and calls out *encore*.

\* Master of *Christ's*.



Bates left Cambridge upon receiving a small appointment, worth £100 a year, in the Post Office, secured to him through the influence of Lord Sandwich, First Lord of the Admiralty, whose private secretary he had become. He soon exchanged this post for the more lucrative one of a Commissioner of the Victualling Office, on Tower Hill, where he resided, his house becoming the resort of persons of the highest rank. This was in 1776, the year when a committee of noblemen and gentlemen founded the Ancient Concerts, or, to give them their formal title, 'The Concert of Antient Music.' Joah Bates was appointed conductor, an office he held, except for two years, until 1793. For nineteen years the concerts were given at the New Rooms, Tottenham Street, Tottenham Court Road, one of the rules being 'that no music composed within the previous twenty years should be performed.' A full band took part, and some of the most eminent singers of the day appeared. The terms of subscription were fixed at five guineas for twelve weekly performances, and the music for each concert was selected by the directors in rotation. When in 1785 the Royal Family began to attend the concerts they were called 'The King's Concerts.' To show his interest in the performances King George III. sometimes wrote out the programmes in his own hand. We give a facsimile of one of these royal documents :

*Overture Purus.  
Concerto Oboes  
Chorus & 1. Alca. French  
2. Grand Concerto Kowle  
Concertante Kapell Horns  
Chorus & 2. Alca. French  
Overture G. O. Phony  
Concerto Violino  
Chorus & 3. Alca. French*

In the year 1780 Bates married his former pupil, the gifted Miss Sarah Harrop, with whom he is said to have received between £7,000 and £8,000. She was born of very humble parents in Lancashire, and worked for some time at a factory in Halifax, her future husband's native town. On one occasion when she sang in public there, Dr. Howard, of Leicester, prophesied that 'she would one day throw all the English, nay, even the Italian female singers far behind her.' The Sandwich Catch Club thereupon deputed Dr. Howard to bring the factory-girl to London. She there studied oratorio and English songs under Joah Bates and Italian vocalization under Sacchini. Her progress was very rapid, and she became one of the most successful concert and Festival vocalists of her day. Lord Mount Edgcumbe, who frequently heard her sing in private and in public, said 'Her voice was perhaps not so *celestial* as Mrs. Sheridan's' (Dr. Burney called Mrs. Sheridan and Mrs. Bates 'exquisite and darling singers') 'but was nevertheless one of the finest quality; full, rich, and

commanding; of great compass, flexibility, and power. . . . I have known her to go out upon a staircase and there sing without accompaniment the simple ballad "Shepherds, I have lost my love," making the whole house ring with the volume of her voice, which came over the ear with a most beautiful and almost magical effect.' Although she was pre-eminent in her interpretation of sacred music, which she sang with great feeling, she was hardly less successful in Italian airs, while her most famous English song was Purcell's 'Mad Bess.'

Miss Seward, the authoress, and known as 'The Swan of Lichfield,' in a letter dated June 5, 1786, says: 'I breakfasted with Mr. Bates and heard his seraphic wife excel, in several of Handel's finest airs, Mara and every other syren. I observed to him that Mara (according to the custom of the time) put too much gold fringe and tassels upon that solemn robe of melody, "I know that my Redeemer liveth." "Do not say gold, madam," he replied, "it was despicable tinsel." There can be no doubt that Mrs. Bates may be regarded as one of the greatest of English vocalists, and it is pleasant to know that her success gave a great impetus to the cultivation of music among factory girls in the North of England. May there not be to-day some Sarah Harrops, working hard for their daily bread, who are only awaiting an opportunity to become known as queens of song?

The chief event in the life of Joah Bates was his conductorship and general managership of the Handel Commemoration to celebrate the centenary of the composer's birth. The date was wrong by one year (it should have been held in 1785), but, as Rockstro says, 'the act of homage was nobly supported.' Moreover, the event was a most important one in the history of English Musical Festivals, it being the first celebration of the kind on so large and magnificent a scale. Burney's 'Account'\* furnishes a most valuable and indispensable history of this mighty music-making. He thus gives the origin of this great Festival, which received its inception at Bates's own house :

In a conversation between lord viscount Fitzwilliam, sir Watkins Williams Wynn, and Joah Bates, esquire, commissioner of the Victualling-Office, the beginning of last year, 1783, at the house of the latter, after remarking that the number of eminent musical performers of all kinds, both vocal and instrumental, with which London abounded, was far greater than in any other city of Europe, it was lamented that there was no public periodical occasion for collecting and consolidating them into one band; by which means a performance might be exhibited on so grand and magnificent a scale as no other part of the world could equal. The birth and death of HANDEL naturally occurred to three such enthusiastic admirers of that great master, and it was immediately recollected that the next (now the present) year, would be a proper time for the introduction of such a custom: as it formed a complete century since his birth, and an exact quarter of a century since his decease.

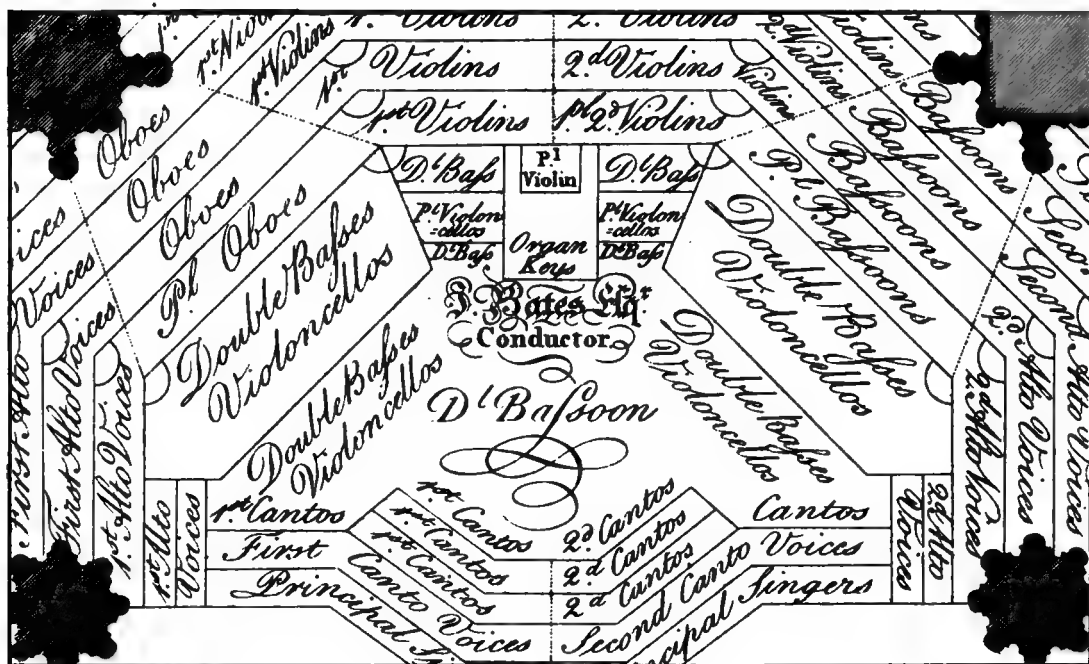
The Governors of the Musical Fund and the Directors of the Concert of Antient Music promised their practical co-operation in carrying

\* An Account of the Musical Performances in Westminster-Abbey and the Pantheon . . . 1784 in Commemoration of Handel. By Charles Burney, Mus.D., F.R.S. London . . . MDCCCLXXXV.



out the proposal. The patronage of the King was secured and application made to the Bishop of Rochester (also Dean of Westminster) for the use of Westminster Abbey. He, 'finding that the scheme was honoured with the patronage of his majesty, readily consented,' only stipulating that some of the proceeds should be given to the Westminster Infirmary, as the Festival 'would interfere with the annual benefit' (*sic*), by inference held in the Abbey, for that excellent institution. Accordingly the first day's profits were to be equally divided between the Infirmary and the Royal Society of Musicians, the latter organization to receive the entire profits arising from all the subsequent performances. Mr. James Wyatt, the

architect, was requested, according to Burney, 'to furnish plans for the necessary decorations of the Abbey; drawings of which, having been shown to his Majesty, were approved. The general idea was to produce the effect of a royal musical chapel, with the orchestra terminating one end, and the accommodations for the Royal Family, the other.' The illustration which we give on page 17—very slightly reduced from the original sketch by Edward F. Burney, contributed to his father's 'Account' of the Commemoration—shows that the orchestra was built up against the great West window and door of the Abbey. We also give the plan of a section of the orchestra showing the disposition of some of Bates's principal performers:



'All [preliminary] difficulties,' records Burney, 'real and imaginary, were happily obviated by Mr. Commissioner Bates, the conductor of this great enterprize; for this gentleman, who had so long made the various works of so great and fertile a genius his particular study, selected the pieces, collected, collated, and corrected the books; and with a diligence and zeal, which nothing but enthusiasm could inspire, after the idea was suggested, totally devoted every moment of his leisure to its advancement and completion.' For this instance of enthusiasm for Handel, if for nothing else, should the name of Joah Bates be honoured and held in remembrance.

The five performances took place as follows in the year 1784:

DATE.	PLACE.	PROGRAMME.
May 26.	Westminster Abbey	Miscellaneous.
" 27.	The Pantheon	Ditto (mostly secular).
" 29.	Westminster Abbey	'The Messiah.'
June 3.	"	Miscellaneous.
" 5.	"	'The Messiah.'

The last two were extra performances 'By Command' of 'His Majesty' (June 3) and 'Her Majesty' (June 5), both of whom honoured the Festival with their presence on nearly all the days. Burney gives an amusing account of the eagerness evinced by the audience to obtain admittance into the Abbey at the first performance:

Early in the morning, the weather being very favourable, persons of all ranks quitted their carriages with impatience and apprehension, lest they should not obtain seats, and presented themselves at the several doors of Westminster Abbey, which were advertised to be opened at Nine o'clock; but the doorkeepers not having taken their posts, and the Orchestra not being wholly finished, or, perhaps, the rest of the Abbey quite ready for the reception of the audience, till near Ten o'clock; such a croud of ladies and gentlemen were assembled together as became very formidable and terrific to each other, particularly the female part of the expectants; for some of these being in full dress, and



THE HANDEL COMMEMORATION IN WESTMINSTER ABBEY, 1784.

(From the engraving, by E. F. Burney, in Dr. Burney's 'Account' of the Commemoration.)

every instant more and more incommoded and alarmed, by the violence of those who pressed forward, in order to get near the door, screamed; others fainted; and all were dismayed and apprehensive of fatal consequences: as many of the most violent, among the gentlemen,

threatened to break open the doors; a measure, which if adopted, would, probably, have cost many of the most feeble and helpless their lives; as they must, infallibly, have been thrown down, and trampled on, by the robust and impatient part of the croud.

The band and chorus at the Abbey totalled 506 performers (exclusive of the organist). The orchestra was thus constituted :

Violins - - - - -	95
Violas - - - - -	26
Violoncellos - - - - -	21
Double-basses - - - - -	15
Flutes - - - - -	6
Hautboys - - - - -	26
Bassoons - - - - -	26
Double bassoon - - - - -	1
Trumpets - - - - -	12
Horns - - - - -	12
Trombones, or sacbuts - - - - -	6

'These performers played on other instruments when the sacbuts were not wanted.'

Drums - - - - -	3
Total - - - - -	249

The chorus numbered 257 voices, apportioned thus :

Sopranos - - - - -	53
Counter Tenors - - - - -	45
(no lady altos)	
Tenors - - - - -	80
Basses - - - - -	79
Total - - - - -	257

From the above figures it will be observed that there were only eight more chorus singers than instrumentalists. Burney gives the following interesting information concerning two instruments in the band :

In order to render the band as powerful and complete as possible, it was determined to employ every species of instrument that was capable of producing grand effects in a great orchestra, and spacious building. Among these, the Sacbut, or Double Trumpet, was sought ; but so many years had elapsed since it had been used in this kingdom, that, neither the instrument, nor a performer upon it, could easily be found. It was, however, discovered, after much useless enquiry, not only here, but by letter, on the continent, that in his Majesty's military band there were six musicians who played the three several species of the sacbut ; tenor, base, and double base.

The 'Sacbut, or Double Trumpet' above referred to is, of course, the trombone. The next quotation, referring to the double bassoon, is no less interesting :

The Double Bassoon, which was so conspicuous in the Orchestra and powerful in its effect, is likewise a tube of sixteen feet. It was made with the approbation of Mr. Handel, by Stainsby, the Flute-maker, for the coronation of his late majesty, George the Second. The late ingenious Mr. Lampe, author of the justly admired *Music of the Dragon of Wantley*, was the person intended to perform on it ; but, for want of a proper reed, or for some other cause, at present unknown, no use was made of it, at that time ; nor, indeed, though it has been often attempted, was it ever introduced into any band in England, till now, by the ingenuity and perseverance of Mr. Ashley, of the Guards.

Parke, the oboeist, in his 'Musical Memoirs,' wrote very satirically concerning this double bassoon, to which he refers as having been 'newly-invented.' He says :

This instrument, which rested on a stand, had a sort of flue affixed to the top of it, similar (with the exception of smoke) to that of a Richmond steam-boat. I am

ignorant, however, whether it produced any tone, or whether it was placed in the orchestra to terminate the prospect. The name of this double *bass* and gigantic instrument, which was only fit to be grasped by the monster Polyphemus, did not transpire, and the double bassoon, which had never been *heard*, was never again *seen* after these performances were ended !

Joah Bates 'conducted' the performance from the keyboard of a harpsichord, its keys being connected with the organ placed at the back of the orchestra. Concerning the organ Burney says :

The excellent Organ, erected at the west end of the Abbey, for the commemoration performances only, is the workmanship of the ingenious Mr. Samuel Green, of Islington. It was fabricated for the cathedral of Canterbury, but before its departure for the place of its destination, it was permitted to be opened in the capital on this memorable occasion. The keys of communication with the harpsichord, at which Mr. Bates, the conductor, was seated, extended nineteen feet from the body of the organ, and twenty feet seven inches below the perpendicular of the set of keys by which it is usually played. Similar keys were first contrived in this country for Handel himself, at his Oratorios ; but to convey them to so great a distance from the instrument, without rendering the touch impracticably heavy, required uncommon ingenuity and mechanical resources.

The late Mr. A. J. Hipkins—a most reliable authority on such matters—was of opinion that the keyboard at which Bates presided (see the illustration on page 17) served two purposes—playing on the harpsichord *and* on the organ, 'inasmuch as the organised harpsichord or claviorganum was frequently made use of during the 18th century and, indeed, long before.' He refers to

a very fine claviorganum, made by Crang in 1745, which consisted of a harpsichord, and beneath it an apparatus of bellows and organ pipes, which were coupled in several registers to the harpsichord keyboard, so that at will both parts of the instrument might be used, or either. Now if a harpsichord could have an attachment of this kind, it is possible that the Abbey organ, or a portion of it, could by means of tracker communication be brought on to the harpsichord keyboard, and the measurements given by Burney of such a communication, of 19 feet from the body of the organ and 20 feet 7 inches below the perpendicular, seem to favour this view of the case.

Bates seems to have done remarkably well in the generalship of his forces. He did not escape the jibes of rhymesters, *e.g.*, the following extract from Andrew Macdonald's 'Monitory Madrigals to Musical Amateurs' (1791) :

Vice-Presidents of Westminster's grand choir,  
Your order in the bills I much admire ;  
Splendid at top appears the Duke of Leeds,  
And downward, dwindling still, the list proceeds,  
Till at the tail, ridiculous to relate,  
We pop upon the name of Joah Bate !

But how ? why ? wherefore ? boots not to enquire—  
In Hall of Tott'nham Street, this doughty squire  
Now despot reigns of fiddlers, pipers, singers.  
And soon at Westminster, o'er scores of Handel,  
He means the organ-keys to dance and dandle,  
Proving his volubility of fingers.

At the close of the performances George III., who was very fond of music, showed his appreciation of Bates's conducting skill by presenting him with his own gold-mounted stick and a ring containing

a miniature portrait of Handel. At the same time the King offered Bates a Baronetcy, which honour was, however, declined.\*

Parke tells a good story of Bates in connection with the Handel Commemoration. At a rehearsal Bates received a letter from Reinhold, the principal bass soloist, stating that he was so hoarse that he could not attend. This communication 'reached the ears of old Bellamy, one of the chorus singers, whose ambition prompted him to make an offer of his services to Mr. Bates in the following words :

"Mr. Bates,—Sir, as Mr. Reinhold can't sing, if you please I will stand in his shoes." To which Mr. Bates replied: "Mr. Bellamy, I will not trouble you, as Mr. Reinhold's shoes won't fit you."

It may not be without interest to give the entire balance sheet of this first Commemoration Handel Festival, whereby the munificent sums of £6,000 and £1,000 accrued to the funds of the Royal Society of Musicians (The Society of Decayed Musicians) and the Westminster Hospital respectively.

State of Money received, in consequence of the Five Commemoration Musical Performances.			Disbursement of Sums expended, and appropriated to Charitable Purposes.		
	£	s. d.		£	s. d.
Received the first day, at Westminster- Abbey, Wednesday, May 26, 1784 -	2966	5 0	To Mr. James Wyatt, for building, in the Abbey and the Pantheon -	1969	12 0
Second Performance, in the Pantheon, Thursday, May 27 -	1690	10 0	Mr. Ashley for payment of the band, &c. -	1976	17 0
Third Performance, in the Abbey, Saturday, May 29 -	2626	1 0	Rent and illumination of the Pantheon -	156	16 0
Fourth Performance—Thursday, June 3 -	1603	7 0	Advertising in Town and Country Papers -	236	19 0
Fifth Performance—Saturday, June 5 -	2117	17 0	Printing books of the words -	289	2 0
At three several Rehearsals, in West- minster-Abbey and Pantheon -	944	17 10	Door-keepers -	102	1 6
His Majesty's most gracious donation -	525	0 0	Use of the organ -	100	0 0
By sale of printed books of the words -	262	15 0	High, and petty constables -	100	5 0
Whole Receipts -	£. 12736	12 10	Gratifications -	167	5 0
			Engraving cheques and tickets, striking medals, drawings, guards, porters, and sundry incidents -	351	8 10
			To the Society for decayed Musicians -	6000	0 0
			To the Westminster Hospital -	1000	0 0
			In the hands of Redmond Simpson, Sub- treasurer, to answer subsequent demands -	286	6 6
			Whole Disbursement, errors excepted -	£. 12736	12 10

Subsequent Handel Festivals were held at Westminster Abbey in 1785, 1786, 1787, 1790, and 1791. On the last of these occasions Haydn was present. He occupied a seat near the King's box, and at the Hallelujah Chorus, when all, with the King, rose to their feet, the old 'Papa' wept like a child and exclaimed in overwhelming emotion 'He is the Master of us all!'

Two interesting anecdotes connected with these Handel Festivals at Westminster Abbey must be recorded. The first is related by the late Dr. E. J. Hopkins, to whom Sir George Smart told the incident. The late Temple organist says :

The late Sir George Smart, at the time of the Handel Festival in Westminster Abbey in 1784, was a youthful chorister of the Chapel Royal of eight years of age ; and it fell to his lot to turn over the leaves of the scores of the music for Joah Bates, who, besides officiating as conductor, presided at the organ. In the songs Bates frequently supplied chords of two or three notes from the figures on a soft-toned unison-stop. The boy looked first at the book, then at the conductor's fingers, and seemed somewhat puzzled, which being perceived by Bates, he said, 'My little fellow, you seem rather curious to discover my authority for the chords I have just been playing'; to which observation young Smart cautiously replied, 'Well, I don't see the notes in the score'; whereupon Mr. Bates added, 'Very true ; but Handel himself used constantly to supply the harmonies in precisely the same way I have just been doing, as I have myself frequently witnessed.'

Reference has been made to the presence of Haydn at the Festival of 1791. Two other musicians of distinction as boys also found a place in the Abbey

on that occasion—Bridgetower, the violinist, and Hummel, both aged twelve. Bridgetower—whose name was written by Beethoven, *Brischdower*—once had the honour of playing the 'Kreutzer' Sonata with the composer thereof. He and Hummel, both clad in scarlet coats, sat one each side of Joah Bates at the Abbey performance and pulled out the stops of the organ for him.

A serious calamity befell Bates on March 2, 1791, when the Albion Mills, which he had projected, on the South side of Blackfriars Bridge, were destroyed by fire. He was so sanguine of the success of the mills that he had invested the whole of his own savings and his wife's fortune in the venture. This misfortune so preyed upon his mind 'as at length to produce a complaint on his chest, which finally proved fatal and brought him to the grave.' He died at his house in John Street, Gray's Inn, on June 8, 1799, aged fifty-nine. His burial place is at present unknown.

The official appointments held by Bates subsequent to those already mentioned were successively a Commissioner of Customs and a Director of Greenwich Hospital. He was a member of the Madrigal Society, and a Vice-President of both Middlesex and Westminster Hospitals. Fétis—who calls him *Jean Bates*—wrongly attributes several compositions to him instead of to William Bates! Eitner ('Quellen-Lexikon') in correcting Fétis as to the compositions, repeats the error of the Christian name by calling him (Bates) 'John'!

Bates is spoken of as 'a domestic individual; he was amiable in his manners, pleasing in his

\* For these new facts we are indebted to Dr. Joah E. L. Bates, of Norwood, a lineal descendant of the subject of this biographical sketch.

conversation, and of considerable scholastic attainments.' Another account refers to his 'commanding manner, station in society, and acknowledged judgment.' In regard to his conducting achievements, 'he suffered no rival near his throne, no leader disputed with him the time of a composition, no singer contested with him the right of choice: he was absolute, but his manners were as courteous as his determination was fixed.' His wife, who was a very beautiful woman, is said to have 'added as much harmony to his life as melody to his music.' She died, age unknown, in London, on December 11, 1814.

The portrait of Mr. and Mrs. Joah Bates, which forms one of our special supplements, is from the original painting of the pair in the possession of Mr. Alfred Littleton. It is painted by Francis Cotes, R.A. (1725 (?)—1770), one of the artists who memorialized King George III. for the establishment of the Royal Academy of Arts, of which he became one of the first Academicians. Cotes (not Coates, as the name is sometimes given) was eminent for his portraits in crayons, in which branch of the art he surpassed all his predecessors. He also painted in oils with considerable ability, one of the best specimens of his genius in this direction being the aforesaid special supplement picture which contains the pleasing features of Mr. and Mrs. Joah Bates.

## MEDELSSOHN AND HIS ENGLISH PUBLISHER.

### SOME UNPUBLISHED LETTERS.

Mendelssohn, of all composers, is the letter-writer *par excellence*. The number of letters he wrote during his short life is quite extraordinary. To perfect diction—even when expressing himself in a foreign language—he added caligraphic beauty: thus his communications are replete with that perfect refinement and finish which characterize his compositions. The perusal of nearly seventy letters addressed to the late Mr. Edward Buxton, formerly proprietor of the business of Messrs. Ewer and Co., has furnished proof that the composer of 'Elijah' invested even business letters with a charm seldom found in such prosaic communications. Readers of THE MUSICAL TIMES may have an opportunity of forming their own judgment on this matter in the following extracts from the correspondence above referred to: in reading them it should be borne in mind that all the letters are in *English*, and that the quotations are given *verbatim et literatim*.

The first letter, which must be given *in extenso*, is addressed 'Edward Buxton Esquire, care of Messrs J. J. Ewer and Co. 1, Bowchurchyard, London':

Leipzig, 25 Febr., 1840.

Sir,—Messrs. Breitkopf and Härtel told me that you expressed the wish, during your stay here, of publishing some of my works in your country. I felt very much honoured by this communication and obliged for your kind intentions, and as I think of publishing towards the end of next month a new grand Trio for the

Pianoforte with accompts. of Violin and Violoncello, which I should like to lay before the English public, I beg to ask whether you would have the copyright of it? I would be very much obliged if you would give me a speedy answer and tell me if the price of 10 guineas would be convenient to you, and if you like to hear from time to time from me when I have new compositions for the Piano.

I have the honour to be, Sir,

Your obedt. Servant,

FELIX MENDELSSOHN BARTHOLDY.

The above letter does not agree with the statement made in the first edition of Grove's 'Dictionary of Music and Musicians' (vol. iv., p. 630*b*) that Benedict suggested Buxton's name as a publisher to Mendelssohn. The Trio referred to is that for Pianoforte, Violin, and Violoncello in D minor (Op. 49). A month later Mendelssohn sends a copy of the Trio, saying that he is glad that Buxton will publish it, and that, according to the publisher's request, he has arranged the violin part for the flute, but only the slow movement and scherzo, 'perhaps under the title "Andante et Rondo pour Piano, Flute, et Basse (tiré de l'œuvre 49)" &c., &c., as I am almost sure that these two movements, even separately, will be played by amateurs with pleasure in that shape, while the first and last movements are more difficult, and less fit for a flute arrangement.' He leaves the decision with Buxton, but this flute arrangement is 'not to interfere with the original form,' and adds that Madame Dulcken (Ferdinand David's sister) wrote to him from London that she wanted to perform the Trio. This she did at a Quartet Concert given at the Hanover Square Rooms on March 25, 1841, her co-artists being Messrs. Henry Blagrove and Charles Lucas. The new work—called by the *Musical World* 'the star of the evening'—then received its first performance in England.

It would seem as if the publisher was not dissatisfied with his ten-guinea investment, as in two letters written by Mendelssohn in February and May, 1841, he says that he has not been able to write a new Trio but that 'whenever it will be completed I shall be happy to send it to you'; and (in the May letter) that he is 'going to publish a new book of 6 "Lieder ohne Worte" [Op. 53] during next month,' for the English copyright of which he asks 15 guineas. In a letter (dated June 11, 1841) accompanying the MS. of the 'Songs without words' Mendelssohn also sends a song 'which,' he tells Mr. Buxton, 'you may publish if you like and pay for it *whatever* you like.' Most generous composer! And what was the song? 'The Garland,' a setting of Moore's poem beginning 'By Celia's arbour all the night'!

A letter, dated 'Berlin, 8 Sept., 1841,' is important by reason of its opera reference. Mendelssohn says: 'It has been since long one of my greatest wishes to write an Opera, but many attempts of getting a poem, as I fancy it ought to be, have failed, and yet I cannot give up the idea.' He adds that he is about to publish the '17 Variations Sérieuses' for pianoforte, 'which I should like very much to make known to the English public: this popular pianoforte composition he offers to Mr. Buxton for the modest sum of eight guineas.

'Antigone' is the subject of a letter, dated 'Denmark Hill, 8 July, 1842,' in which he cannot send Buxton the score of the work as Moscheles has possession of it. He says that the choruses are to be tried at Moscheles's house 'tomorrow evening at nine o'clock,' and adds: 'if you are a singer yourself perhaps could I ask you to take your part in them (as there will be nothing to listen to, I am afraid), but yet you would be enabled to form an idea of the work, its style, length, etc., etc.' Later in the month he fixes the price for the English copyright—£30, and says: 'Mr. Anderson [then Master of the Musick to the Queen] spoke to me about a performance at the Palace, and Mr. Chorley about one in public; perhaps you may have an opportunity of taking the advice of these gentlemen; and at any rate I beg you will let Klingemann look over the translation if you have it done, and if you want to publish the thing at all.' Later on he expresses great delight with the 'masterly' style of the translation by Bartholomew—'the translator *par excellence*,' and says: 'I hope you duly received my parcel with those grand letters to the Queen and Prince Albert, and the not less important ones to Messrs. Klingemann and Moscheles.' He fixes the price of the English

without any alteration. I would fix the price of the Sonata at 12 guineas, and that of the Songs at 10 guineas,' adding, 'if that is agreeable to you.' As these half-dozen four-part songs included 'The Woods,' 'O hills! O vales!', 'The Nightingale,' and 'The Hunting Song,' no doubt the publisher considered that the price of ten guineas was 'perfectly agreeable'! In a subsequent letter he offers no objection to the title 'Vocal Quartets,' nor to 'im Freien zu singen' being translated 'To be sung without accompaniment.' In December, 1843, he sends Buxton the 'MS. of three pieces for two performers on the piano—a Scherzo, Notturmo, and March [the Wedding March] from my music to Shakespeare's *Midsummer Night's Dream*.' He asks '15 guineas as the price, if you wish to have the copyright of the whole for England' [arrangement and full-score]: the price of the whole arrangement (consisting of nine other pieces) 'would be the same again as those 3.' In the next letter to Buxton, he says:

I can only repeat that I shall always be glad to offer you what manuscripts I have for publication, and I thank you very sincerely for what you say on that subject.



MEDELSSOHN'S 'ANTIGONE' AT COVENT GARDEN IN 1845.

(From 'Punch,' January 18, 1845.)

copyright of 'Antigone' at twenty guineas, but does not think that the work should be first performed by the Philharmonic Society, adding, 'upon the whole I think that some parts of my music might be performed with good effect at concerts, after the whole *as a whole* has become known to the public.'

An extract from the letter of April 30, 1843, having reference to the 'Festgesang'—which includes the familiar strain associated with 'Hark! the herald angels sing,' a strain which Mendelssohn says 'will *never* do to sacred words'!—was printed in THE MUSICAL TIMES of December, 1897 (p. 810), to which the reader is referred. On June 29 of that year (1843) he sends the MS. of his Second Sonata for Pianoforte and Violoncello (in D, Op. 58), and a book of four-part songs. He wishes to see the English translations of the latter before they are engraved, and 'the title and dedication are to be translated quite literally,

In January, 1844, Mendelssohn sends the pianoforte arrangement of the 'Walpurgis Night,' saying, 'I hope the price of £12 will be convenient to you for the work.' He adds that the English words will go to the music without any alterations, and in a postscript to a subsequent letter he says: 'Pray send the enclosed to Mr. Gauntlett, the organ player, whose direction I do not know. He lived somewhere near Blackfriars Bridge, at the same house with his brother, the Lawyer.'

Although the next letter in the correspondence was published in *The Times* ten years ago, it is so important, as bearing upon the relations between Mendelssohn and Schumann, that it must find a place here. This communication speaks for itself:

Berlin, 27 Jan., 44.

Dear Sir,—My friend Dr. Schumann wishes for an opportunity to publish his new work, 'Paradise and the Peri,' in your country, and has desired me to write



you my impression of his work, while I think he intends communicating himself to you his ideas about its publication.

I must accordingly tell you that I have read and heard this new work of Dr. Schumann with the greatest pleasure, that it has afforded me a treat which made me easily foretell the unanimous applause it has gained at the two performances at Leipzig and the performance at Dresden (which took place last month), and that I think it a very important and noble work, full of many eminent beauties. As for expression and poetical feeling, it ranks very high; the choruses are as effective and as well written as the solo parts are melodious and winning. In short, it is a worthy musical translation of that beautiful inspiration of your great poet Moore; and I think the feeling of being indebted to that poet for the charm that pervades the whole music has induced the composer to wish your countrymen to become acquainted with his work. He intends visiting England next year, when I am sure he and his music will be received as they so highly deserve.

I am, dear Sir, yours very truly,

FELIX MENDELSSOHN-BARTHOLDY.

The proposed visit of Schumann to England was never carried out. His 'Paradise and the Peri' was not performed in this country till twelve years after the date of the foregoing letter—at the Philharmonic Concert of June 23, 1856, conducted



ANTIGONE IN CUSTODY.  
(From 'Punch,' January 18, 1845.)

by Sterndale Bennett, when Madame Jenny Lind-Goldschmidt sang the principal soprano music and Queen Victoria was present. The work, however, had been twice previously performed in Dublin, on February 10 and March 8, 1854, under the direction of Mr. William Glover.

On February 1, 1844, Mendelssohn sends the completion of his Midsummer Night's Dream music—of which he is afraid that 'it will be a little difficult' to make a pianoforte arrangement for *one* performer—and a new book of 'Songs without Words,' price 15 guineas, 'which,' he says, 'I hope will be convenient to you.' This book (Op. 62) contained the Funeral March and the Spring Song, the latter composed on June 1, 1842, at Denmark Hill during his visit to the Beneckes. A pleasant reference to England is made in a communication dated 'Berlin, 5 March, 1844':

Since yesterday I am certain that I shall go to England and need not tell you how great a pleasure I anticipate from a stay in your country! I intend to arrive towards the end of April and to bring several new things, and to stay several months, and to be very happy in old England!

In a subsequent letter he states his intention of bringing with him 'the Beethoven pieces which Artaria is going to publish.' He goes on to say: 'My friend (Prof. Fischhoff) writes me also that one of those pieces, a Chorus of Monks, has created so much sensation at Vienna that they were obliged to have it three times repeated. I hope for your (and every musician's sake) that the impression will be the same all over the world.' The 'Prof. Fischhoff' here referred to was the great authority on Beethoven; the pieces were the 'Ruins of Athens' music. Mendelssohn not only brought the pieces with him but had them performed, under his direction, at the Philharmonic concert of July 8, 1844, on which occasion his 'Walpurgis Night' was also performed for the first time in this country. The 'Chorus of Monks' mentioned in the above extract is given in the Philharmonic programme as 'Chorus of Dervises' (*sic*). Concerning the English translation Mendelssohn had previously written to Buxton as follows:—

[London], June 29, 1844.

In looking over Mr. Bartholomew's translation of the 'Ruins of Athens' (which I like very much), I find only one piece which I think must be altered—even for the Philharmonic performance. I mean the last piece which I here subjoin. The statue of Shakespeare must really not be brought in; I think not on the stage, I am sure not on the Philharmonic bill. But then the whole of the preceding verses must be altered, and I beg you will have it done. Pray let it be a *mere invocation to Apollo* (the 1st verse might stand) *to give a favourable sign*, and leave it in dark which sign is meant. Any words of invocation, of sacred solemnity, and at the end of an accomplished vow will do. I only show the rest of the words tomorrow at the Philharmonic meeting, and will have the room in the programme kept open until I hear from you.

On November 20, 1844, he writes: 'I am going to publish the sacred solo for a soprano [*'Hear my prayer'*] composed for Mr. Bartholomew . . . and have made some important alterations, particularly in the accompaniment here and there.' Four days later he writes an interesting letter on the subject of his 'Antigone':

I am very glad to hear that the Antigone is to be performed at Covent Garden, although the mere sound of 'Antigone at Covent Garden' has something startling in itself!

It is utterly *impossible* for me to come over, although I sincerely and truly wish I could come! But the music is safe in Macfarren's hands. Pray have very good solo-voices to sing the Quartet, and a very powerful Chorus, and let them sing the Choral Recitatives with *great energy and not in time* [doubly underlined], but quite as a common Recitative, following each other and thus keeping together. It sounds as if impossible, but is very easy thus.

'Antigone,' with Mendelssohn's music, was produced in England at Covent Garden Theatre on January 2, 1845; G. A. Macfarren conducted the performance, and his brother John painted the only scene. The representation seems to have afforded Mendelssohn much amusement. Writing to his sister Fanny at Rome, on March 25, 1845, he says:

See if you cannot find *Punch* for Jan. 18. It contains an account of Antigone at Covent Garden, with illustrations, especially a view of the chorus which has made

me laugh for three days. The Chorus-master, with his plaid trousers shewing underneath, is a masterpiece, and so is the whole thing, and most amusing. I hear wonderful things of the performance, particularly of the chorus. Only fancy, that during the Bacchus chorus there is a regular ballet with all the ballet-girls.

In a letter to Buxton on the same subject he says: 'But pray did the dancers come on and hop during the chorus to Bacchus? How absurd that must have been if I understand you right.'

The remaining letters of this composer-publisher correspondence must be reserved till next month: in the meantime we give a facsimile of the *Punch* sketch which made Mendelssohn 'laugh for three days,' and another drawing from the same source.

(To be continued.)

## Occasional Notes.

TO MR. WILLIAM LAWES,

*Who had then newly set a song of mine, in the year 1635.*

Verse makes heroic virtue live,  
But you can life to verses give.  
As when in open air we blow,  
The breath (though strain'd) sounds flat  
and low,  
But if a trumpet take the blast,  
It lifts it high, and makes it last;  
So in your airs our numbers drest,  
Make a shrill sally from the breast  
Of nymphs, who singing what is penn'd,  
Our passions to themselves commend;  
While love, victorious with thy art,  
Governs at once their voice and heart.

You by the help of tune and time  
Can make that song which was but rhyme,  
Noy pleading, no man doubts the cause,  
Or questions verses set by Lawes.

As a church-window, thick with paint,  
Lets in a light but dim and faint;  
So others with division hide  
The light of sense, the poet's pride;  
But you alone may truly boast  
That not a syllable is lost:  
The writer's and the setter's skill  
At once the ravish'd ears do fill.

Let those which only warble long,  
And gargle in their throats a song,  
Content themselves with *Ut, Re, Mi*:  
Let words and sense be set by thee.

EDMUND WALLER.

The prize of fifty guineas offered by Mrs. Lewis Hill for a pianoforte quintett has been awarded to Mr. Hamilton Harty, to whom congratulations are due. The successful competitor has hitherto won his spurs as a remarkably skilful accompanist, but in regard to composition he is an unknown man; therefore it will be very interesting if this quintet composition will have been the means of 'discovering' him. We understand that nearly forty compositions were sent in for the competition. The adjudicators were Sir Alexander Mackenzie, Dr. F. H. Cowen, and Mr. Benno Schönberger.

The death of Mr. Arthur Giffard Whiteside Johnstone, musical critic of *The Manchester Guardian*, is recorded with much regret. The sad event took place, after a week's illness, at his residence, Victoria Park, Manchester, on December 16. Born in 1861, Mr. Arthur Johnstone was educated at Radley School and at Oxford University (Keble and Balliol Colleges), where he took his Arts degree. At one time he thought of becoming a solo pianist and entered the Cologne Conservatoire and studied elsewhere in Germany with that intent, but the lack of digital facility caused him to abandon the career of a professional musician. During a wide experience of foreign travel, including Russia, he became an excellent linguist. On more than one occasion, when abroad, and the funds were low, he paid his way by public exhibitions of his conjuring skill, in which from his boyhood he was very adept. He subsequently entered the scholastic profession and for several years did good work as a master at the Edinburgh Academy, writing about Nietzsche as a relief to his routine duties. Music, however, became the dominant interest of his life, and in 1896 he was appointed musical critic of *The Manchester Guardian*, in which widely read journal his carefully written criticisms—often severe and searching, but charged with the sincerity of the highest ideals—had great influence and attracted much attention. Mr. Johnstone was for the past two years the special correspondent in Manchester of THE MUSICAL TIMES, his last contribution appearing on page 812 of our December issue. Much sympathy will be felt for Mrs. Johnstone, to whom he was married only last June.

Professor Niecks contributed some wise and interesting 'General Remarks on Beethoven's Sonatas' at the first of two pianoforte recitals of these masterpieces given at the University Music Class Room on December 1, by Mr. Frederic Lamond, the second recital taking place a week later. We give the first paragraph of the Reid Professor's well expressed and thoughtful criticism on Beethoven's genius:

Beethoven's Pianoforte Sonatas are a world, nay, are a universe comprising many worlds, each of which has its peculiar conformation, chemical constitution, and spiritual character. Of all masters Beethoven is the grandest in form, sublimest in thought, and most passionate in feeling. There never lived another composer who, like him, has understood how to compel tumultuous emotions and heaven-scaling thoughts to submit to the restraining and ordering hand of the musical architect. His edifices, fair and strong, triumphantly defy time and fashion, and fill the beholder with joy, wonder, and awe. Virility, earnestness, sincerity, and elevation of aim speak from every line. And while these qualities evoke our veneration, others engage our affection. His high aims did not prevent his art from keeping in the closest touch with man and nature, and his manliness bore within itself the tenderest and most enthusiastic lovingness. Nor can we overlook his humour, profound and full-blooded, the offspring of love and pity, not of aversion and contempt.

Professor Prout was presented by a number of his former pupils with his portrait, painted by Mr. E. Bert Walker, on November 26, at the offices of the Incorporated Society of Musicians, 19, Berners Street. Mr. Edward Chadfield handed the picture to the Professor on behalf of the subscribers. The portrait is to be taken charge of by the Incorporated Society of Musicians during the recipient's lifetime, and after his death, at the desire of the donors, it will be offered to the Trustees of the National Portrait Gallery.



Mr. Herbert Thompson, a former member of St. John's College, Cambridge, writes in reference to the illustrated article on the College which appeared in our last issue :

As an old Johnian it was very pleasant to read your account of the College, in which, after thirty years, I still take a warm, filial interest. I have always felt that from a picturesque point of view it took a high place among the Cambridge Colleges, and I think this is borne out by the excellent photographs you have reproduced. In my time (1874-1877) Dr. G. M. Garrett was of course the leading light of the College in musical matters, and I do not think any musical Johnian will forget his conduct of the music in the Chapel services. He was devoted to his work ; and I doubt if he missed half-a-dozen services during his long tenure of the organistship. His accompaniment of the Psalms was the finest I have ever heard, the freest in treatment, yet without a shade of exaggeration or obtrusiveness. I wonder if Dr. Mann, who came to King's at this time, recalls going to a service at St. John's, and his generous admiration of Garrett's accompanying ? To watch him play was a delightful experience. His hands slid from manual to manual with an easy certainty I have never known surpassed, and all the while he might be talking in the humorously sarcastic vein that made him a terror to the stupid pupil, while the careless choirboy I have seen wither under his very glance. I believe he imbibed much of the spirit of his master S. S. Wesley, not only in his organ-playing, but in his musicianship and his personal characteristics, though these in no case approached eccentricities. His admiration for Spohr, and the obvious relish with which he would play Bach's 'Forty-eight' were such traits, as well as his quick temper. Then he conducted the College Musical Society, of which Archdeacon Bevan was Secretary in my time, while I filled the humble but necessary office of Librarian. One of our chief efforts was Gluck's 'Orpheus,' in the May term of 1876, which then, I suppose, was not published with an English version of the text, so one had to be extemporized for the occasion by the ready hand of another musical Johnian to whom I must devote a line, if you can give me room for it. This was Richard Pendlebury, who was President of the Musical Society, and an exceptionally brilliant amateur. He was a Senior Wrangler, and 'kept' in delightful rooms over the Combination Room, where, as I was always given to understand, Sterndale Bennett, who had 'entered' at St. John's, had been located. Pendlebury was a capital pianist and a good all-round musician, but increasing deafness turned him into a hermit, and in later years he became a mere wreck of his former self. He did a work which will perpetuate his name at Cambridge by founding the lending library of full scores in the Fitzwilliam Museum, on which he spent a large sum annually, and left it a really fine collection, and, I should think, of great use to the musicians of the University.

I must hark back to Garrett for one more reminiscence that occurs to me. It was in 1882, when Hans Richter was introducing Wagner's later works at the memorable German season at Drury Lane. I persuaded Garrett to accompany me to witness 'Die Meistersinger' for the first time, and it was interesting to note the impression it made upon a musician of more than middle age, brought up in the traditions of the Anglican school, and by no means predisposed to music-drama. His prejudices were against it, but in spite of them he was overcome by the power and vitality of the music. On coming away he said the only thing that disappointed him was the Preislied, observing very justly that as this was the culminating point of the drama one's expectations were not easily satisfied. But when I saw him the next morning the first thing he said was, 'That Preislied has been running through my head all the night' ! I remember, too, his pleasure when he saw Richter conduct without gloves ! And I often have wondered if he realized the likeness his sharply-cut profile bore to Wagner's !

One hundred years have elapsed since Beethoven's 'Eroica' Symphony received its first performance. This important event took place towards the end of January, 1805, in a semi-private manner, at one of the concerts given at his own house by Herr von Würth, a wealthy banker of Vienna. The correspondent at the Austrian capital of the *Allgemeine musikalische Zeitung*, after an extraordinary eulogy of the Symphony in C (No. 1)—'a glorious art-creation' . . . 'an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order, and clearness reigning throughout'—goes on to describe the new work (the 'Eroica') 'as virtually a daring, wild fantasia, of inordinate length, and extreme difficulty of execution. There is no lack of striking and beautiful passages in which the force and talent of the author is obvious ; but, on the other hand, the work seems to lose itself in utter confusion . . . The writer is one of Beethoven's warmest admirers, but in the present work he finds very much that is odd and harsh, enormously increasing the difficulty of comprehending the music, and obscuring its unity (*Einheit*) almost entirely.' He then goes on to praise a symphony of Eberl's, in the same key as the 'Eroica,' which was evidently much more to his taste.

The first actual public performance of the 'Eroica' was that given on Sunday evening, April 7, 1805, at one of Clement's series of concerts in the An-der-Wien Theatre. It was announced as 'A new grand Symphony in *Dis*' (D sharp), the Viennese nomenclature at that time for E flat. On that occasion Beethoven 'was so good as to conduct' ; but at a later performance the composer—at the syncopated passage in the working-out of the *Allegro*—managed to throw out the orchestra so completely that they had to begin again ! The first performance of the Symphony in England was (most probably) that given at one of the 'Vocal Concerts' (so-called) on February 14, 1806, at the Hanover Square Rooms. It was announced thus—

Act II. New Grand Sinfonie MS. for a Full Band . . . *Beethoven*.

The Prince of Wales (afterwards George IV.) and the Duke of Cambridge not only honoured the concert with their presence, but 'during the Second Act their Royal Highnesses sat on a seat in the room near the orchestra, and heartily joined in the applause, particularly to a New Grand Symphony, by Beethoven.' The musical critics do not seem to have shared the enthusiasm of the royal listeners in their appreciation of the 'Eroica.' Eighteen years after—although the Symphony had in the meantime been several times performed—the critic of the *Harmonicon* thus delivered himself upon the merits of the work. He said : 'The heroic symphony of Beethoven abounds in traits of genius, and the funeral march, which forms one of the movements, is full of fine dignified feeling ; but three-quarters of an hour is too long time for the attention to be fixed on a single piece of music ; and in spite of its merit, the termination of it is wished for some minutes before it arrives.' Who would now, in this centenary year, wish to shorten the 'Eroica' by a single semiquaver ?

The financial report of the recent Leeds Musical Festival shows that the net profits amounted to only £384 5s. od., the lowest on record. In order that the medical charities of the city may not suffer from this serious fall in the profits, the Committee have taken a sufficient amount from the Reserve Fund to make up a sum of £1,000, to be distributed among the hospitals, &c., of Leeds.

Mr. Richard Peyton, of Birmingham, has given the sum of £10,000 for the foundation of a Chair of Music. The letter of Mr. Peyton, addressed to Mr. Chamberlain, containing his munificent offer, may be placed on record.

Westfield, Nov. 28, 1904.

Dear Mr. Chamberlain,—I address myself to you, as Chancellor of the University of Birmingham, in order to make a proposal which, should it be approved by the authorities of the University, may, I hope, be to the advantage of the University and for the advancement of musical art.

The proposal I have to make arises from the fact that there is at the present time a special opportunity of offering an appointment to a Chair of Music in the University to one of the most eminent of English musicians, whether of the past or the present time; and the offer which I have the honour and pleasure to make is to contribute a sum of £10,000 (ten thousand pounds) for the endowment of such a Chair, the only condition being that it should in the first instance be offered to and accepted by Sir Edward Elgar, Mus. Doc., LL.D. Should that gentleman be willing to accept the position, his name would, I feel sure, at once command universal respect and confidence, and the study of music under his guidance and leadership would in the future ensure a high appreciation elsewhere of the value to be attached to such musical degrees as would be conferred by the Birmingham University.

The city of Birmingham has a certain musical reputation, derived in a great degree from its triennial musical Festivals, which commenced in the year 1768, of which 41 have now been held, and to which the world of music is indebted for the production of considerable numbers of new and important works by composers of many different nationalities, who have been induced by reason of the reputation of the Festivals and the excellence of the performances to compose expressly for Birmingham. Birmingham may also be considered musical by reason of the large numbers of persons who annually, whether as performers or audience, attend the concerts of the Festival, choral, and various other large and important musical societies; and there should be ample scope for the advantages to be derived from a University education, were such obtainable, not only to local students of the art, but also to those whom the reputation of its musical professor would attract from elsewhere.

I have always taken a deep interest in the musical life of the city, and hope that, should my proposal be accepted, the results would enhance the reputation which Birmingham already enjoys, and that in the not distant future it would become one of the most important centres of musical art.

Yours sincerely,

RICHARD PEYTON.

After Mr. Peyton's offer had been accepted by the Council of the University of Birmingham, Sir John Holder generously offered to contribute the sum of £1,000 towards a fund for providing the necessary instruction, which will be supplemental to the Richard Peyton Chair of Music. Sir Edward Elgar has accepted the Professorship. Nothing has yet been settled as to the practical working of the scheme, but it may be assured that the Professor will use every endeavour to make Birmingham an important centre of music, and that he will carry out the trust committed to his charge in a manner worthy of Mr. Peyton's noble benefaction.

Mr. Andrew Carnegie, an honorary freeman of the Musicians' Company, has enabled the Company to found two scholarships which will entitle the holders thereof to free tuition for three years at the Guildhall School of Music. An imperative and commendable condition of the Andrew Carnegie Music Scholarships is that candidates should show special aptitude in sight-reading. Particulars of the Scholarships will be found in our advertisement columns.

The 300th performance of Meyerbeer's 'Les Huguenots' was given at the Royal Opera, Berlin, on November 20, where it was first heard on May 20, 1842. In connection with this recent performance the *Börsen-Courier* recalls the difficulties against which the opera had at first to contend. At Vienna the name was changed to 'Die Welfen u. die Ghibellinen,' and at Munich, in 1838, the scene of action was located in England, with the title 'Die Anglikaner und Puritaner.' King Friedrich Wilhelm III. was informed that the work would create discord between catholics and protestants, hence at Berlin only a private performance of the fourth act was given in the salon of the Princess Augusta of Prussia, with Ungher-Sabatier as Valentine, Mantius as Raoul, and Franz Liszt at the pianoforte. 'Les Huguenots' was originally produced in Paris, without any objection raised by the censorship, under its proper title, on February 21, 1836. The first performance of the opera in England took place at Covent Garden Theatre on June 20 (not April, as stated in 'Grove'), 1842, the representation being given by a German Opera Company which included Staudigl.

Mr. Stuart Wortley, M.P., at a recent distribution of certificates to 'Associated Board' examinees at Sheffield, offered some very good advice to the aspiring composer. He said: 'Let him tell the world, through his music, what he knows and feels of nature, joy, tragedy, and love. Let him dare to be himself, and not be content with formulating the aspirations of others. Let him be sincere, for without sincerity, art cannot exist.' True, true, all perfectly true!

Mr. J. Edward Street, Hon. Secretary of The Mendelssohn Scholarships Foundation, writes:

At the Chamber Concert of The Royal College of Music Patron's Fund, given on December 6, it is worthy of observation that two out of the eight works selected for performance were composed by the late and present "Mendelssohn Scholars"—viz., Three Fantasies for Strings, by Percy Hilder Miles, whose tenure of the Scholarship came to an end in September, 1902, and Concert Piece for Pianoforte and Wind Instruments, by George Dyson, the present Scholar.

It is a great pleasure to the Committee thus to note the success of those who have come under their charge.

The name of Charles Jennens, the compiler of the words of Handel's 'Messiah,' has always been omitted from the title-pages of that work, but in England there has never been any difficulty in tracing the source of the words of that 'sacred oratorio.' Not so, however, in Paris in the year 1784, as the Earl of Mount-Edgcombe records that he heard Madame Mara sing 'I know that my Redeemer liveth,' which was announced in the bills as being 'musique de Handel, paroles de Milton'!

A London newspaper, in giving a report of a 'Hiawatha' concert, says that 'of course "On, away; Awake, Beloved," is one of the gems of the work.' And this is one of the gems of the notice.

This, from a provincial newspaper, is a criticism of a well-known tenor:

His rich voice is beautifully balanced, being as strong on the top notes as in the lower regions.

The recognition accorded to English music on the Continent during the past few years is steadily on the increase, and is perhaps most notably exemplified with regard to the works of Sir Edward Elgar, whose 'Dream of Gerontius' was received some year or two since in several German towns with enthusiasm. Sir Edward recently accepted an invitation to Mainz to hear the production of 'The Apostles' (which was then given for the second time in Germany), and had further the opportunity of listening to the same work at Rotterdam, and to his overture 'In the South' at Cologne. With regard to the performance at Rotterdam Sir Edward has stated that no one had more thoroughly realized his intentions than Mr. Anton Verhey, and that he had never heard a finer interpretation of the part of Judas than that given by H. Van Oort. The *Rotterdamsch Nieuwsblad*, speaking of this performance, says that :

Edward Elgar is the man of whom his countrymen and others outside England expect that he will free the British national music from the foreign yoke under which it has for two centuries laboured.

Since Elgar's compositions have been known, this is considerably altered even in our country. For, after hearing his compositions, there is but one conclusion to be drawn—that he is a composer of distinct genius and individuality.

Mr. Anton Verhey undertook the enormous task of introducing into our country 'Die Apostel.' All honour to him who will follow his lead.

The *Allgemeine Musik Zeitung* remarks with regard to the performance of 'In the South' at Cologne :

What an exuberant fantasy speaks out of this score, what warmth of invention, what a healthy happiness in wholehearted, life-enjoying 'fabulating' tones . . . Apart from the quite uncertain programme embodied in the title, we have here to do with a richly contrasted, warmblooded, and superbly-sounding piece of music which, with all its episodic work, enchains the attention to the end, whether it be by means of extremely ingenious and rich thematic workmanship, striking harmonic changes, brilliant sound-effects, or its tremendous 'swing.' It is significant of the perverted taste of a minute fraction of the public that this work, which is constructed of plastic themes, and extremely clear in spite of all harmonic boldness and richness, was greeted with isolated hisses, which however had the result that the applause of the majority grew warmer and longer.

In the *Journal de St. Pétersbourg* of November 25 (December 8), 1904, there is a long notice of works performed at the Siloti concerts, among which are the Orchestral 'Variations' of Sir Edward Elgar. The writer, R. Aloys Mooser, considers that they prove that the art of music is not dead in England. These 'Variations,' for him, denote mastery and powerful originality. And later on he says :

He [Elgar] has not only altered his theme rhythmically and objectively, but he has transformed its very essence, continually evolving from it fresh ideas. That phrase which serves as prelude, he breaks up, dismembers it with infinite variety so as to infuse fresh life into it, and to make it express the most opposite sentiments. At the start it assumes the form of a hesitating question ; in the first variation it is presented again, and, though the outline is retained, it acquires a breadth which it did not at first possess.

He considers Dorabella (Var. 10) 'the most exquisite number of the series.' And he concludes his notice by declaring that the work

proves the existence in England of a musician endowed with temperament, possessing great technical skill, and one whose imagination excels in creating *genre* pictures.

## JOHN GLEN.

The death of Mr. John Glen—which we much regret to record—at Edinburgh, on November 29, 1904, has removed an interesting figure from the musical life of Scotland. Born at Edinburgh on June 13, 1833, he was educated at Dr. Graham's School in Queen Street, a famous seminary in its day, and at the High School. He then entered the business founded in 1825 by his father, Thomas Glen, who invented, among other instruments, a wooden Ophicleide, of which a large number were made and known as Serpenticleides. In course of time the Glens became noted for their Bagpipes, of which they are the recognised best makers. The subject of this notice frequently acted as judge in Pipe competitions in Scotland, and in 1891 he discharged this duty at the Crystal Palace.



THE LATE MR. JOHN GLEN.

(Photograph by Mr. R. Graham Glen, Leeds.)

Mr. Glen possessed a valuable collection of ancient musical instruments which he frequently lent to various exhibitions. Being a practical man he always kept them in good order, and therefore could show them to the best advantage. His collection included a Spinnet made by Christian Shean, Edinburgh, 1780, who settled there in 1761, as the following advertisement of that year shows :

15th July, CHRISTIAN SHEAN, Harpsichord and Spinnet Maker, lately arrived from London, and now settling here in Edinburgh, makes and sells all sorts of Harpsichords and Spinets, etc., etc.

Mr. Shean is to be found in Bull's Close opposite to the City Guard, 2d turnpike, 3d door upstairs.

In 1794, Shean styles himself 'Piano-Forte Maker.' Other Edinburgh makers of keyboard instruments were John Smith, Richard Livingstone, William Luid,

James Logan, and Richard Horsburgh. Mr. Glen also possessed a Psaltery, a modified form of the Viola d'Amore. In this connection the following advertisement, from an Edinburgh newspaper, is interesting and amusing :

On Saturday, the 22d February, 1750, will be performed at Mary's Chapel, Niddry's Wynd, Signor Carusi's concert of vocal and instrumental Music, with several pieces on the Salterio, an instrument upon which none in Britain can play but himself.

Bremner, an Edinburgh musicseller, advertised in 1762, 'A few of that ancient instrument called the Psalter. This instrument is played with a bow, and though of a very soft and simple nature, yet there is no bow instrument known here equal to it for delicacy and sweetness.'

But Mr. Glen's chief claim to fame rests upon the splendid work he did in investigating the sources of early Scottish music. The collection of his unique and valuable library of books on this subject occupied him for fifty years of his busy life, and the study of these precious tomes was the delight of his leisure hours. He long hesitated to give to the world the result of his researches regarding the origin and history of Scottish melodies, being—like not a few of his countrymen—extremely cautious. A man of strong individuality, and very tenacious of his opinions, he was most uncompromising with that class of writers who take things for granted, and who never dig down to the original source and put to the test the correctness of previous statements. He would think twice before he would commit himself to a statement; thus he had the reputation of being a thorough worker, and whatever he stated in the way of fact or date could always be thoroughly relied upon.

The title of his first book reads:

The Glen Collection of Scottish Dance Music. Strathspeys, Reels, and Jigs, selected from the earliest printed sources, or from the Composers' works.

Arranged, with New Accompaniments for the Piano-forte, by JOHN GLEN.

Containing an Introduction on Scottish Dance Music, Sketches of Musicians and Musicsellers, an Analytical Table to 1784, and a Chronological List of Works.

Edinburgh: Published at 2, North Bank Street, 1891.

This book, the first of a series of three volumes, placed their author in the foremost rank of Scottish musical critics. Not the least prominent feature of the work is a series of twenty biographical sketches of early Scottish musicians and musicsellers, concerning whom nothing had previously been known, or known only through brief and misleading notices. In preparing the narrative for these sketches, Mr. Glen spent many years of research among old newspaper files, Scottish Directories (of which he had a large collection, dating back to their first appearance), catalogues, and other sources, with the result that he was enabled to correct many inaccuracies of date and to clear up much that had theretofore been obscure. Following the biographical portion is an analytical table, the fruit of long labour and patient investigation, and an analysis of all available collections of Scottish Dance Music published North of the Tweed up to the year 1784, whereby he was able to trace the collection in which any given tune made its first appearance. This table contains references to works the only copies of which that are known to exist adorned his own library. The volume also includes a list of title-pages of collections of Scottish Dance Music published in Scotland between the years 1757 and 1792. The collection of airs embraces 144 examples—not all by any means the best known or most popular, but all characteristic

of the work of their respective composers. This first volume covers the history of the subject to the year 1792. A second volume, which appeared in 1895, consists of 148 tunes and brings the work down to the year 1800. This also contains biographies of composers, sixteen in number, much of the space being devoted to William Marshall, of Keithmore, and the Gow family. After setting forth in detail Marshall's contributions to the national music of Scotland—in all 257 melodies—Mr. Glen observes that 'the whole formed a collection which for variety and beauty are unsurpassed by any other Scottish composer.'

The *magnum opus* of Mr. Glen was, however, his latest work, entitled :

EARLY SCOTTISH MELODIES: including examples from MSS. and early printed works, along with a number of comparative tunes, notes on former annotators, English and other claims, and Biographical notices, etc.

Written and arranged by JOHN GLEN.

Edinburgh: J. & R. Glen, North Bank Street. 1900.

This book, dedicated to Sir Alexander Mackenzie, bears on its title-page a quotation quite typical of the attitude of this redoubtable investigator :

Facts are chieft that winna ding,  
And downa be disputed.—BURNS.

Like a true Scot, John Glen was very jealous for the fame of his country and countrymen, and in his case it was for their achievements in the realm of National Song. In his 'Early Scottish Melodies' he somewhat scathingly destroys the claims set up by writers who had not thoroughly grasped and mastered the subject. Stenhouse and William Chappell were his chief bogies. The highly controversial character of the work is indicated by the titles of the seven chapters: 1. 'Scottish Melodies'; 2. 'Annotators on Scottish Melodies' (including William Tytler, Joseph Ritson, George Farquhar Graham, and John Muir Wood); 3. 'Manuscripts and early printed works.' In Chapters 4 and 5—headed 'William Chappell' and 'English claims' respectively—he gives the origin and history of twenty-six airs, including such popular favourites as 'Ye banks and braes,' 'John Anderson my Jo,' 'The broom of Cowdenknows,' 'Bonnie Dundee,' 'My Nanny O,' 'Maggie Lauder,' and 'Corn Riggs.' In Chapter 6, 'The Scots Musical Museum,' he discusses and annotates no fewer than 600 airs, showing throughout a marvellous knowledge of his subject. Chapter 7 consists of a series of notices of early Scottish musicians and music-engravers. Prefixed to the volume is a chronological bibliography of manuscript and printed works, which is invaluable for reference.

The works of John Glen form a complete repertory of material on the subject of which he was so great and reliable an authority. Of 'style' in writing he was blissfully unconscious; but his complete mastery of a theme so dear to his heart, his close—sometimes painfully close—attention to detail, and the directness and cogency of his reasoning are throughout unmistakable.

It is most satisfactory to learn that Mr. Glen's very valuable musical library is not to be dispersed, for, by his request, it is to be handed over to one of the public libraries in Edinburgh. In this connection we understand that one of his sons is compiling a complete record of all his father's notes; this to be deposited with the books. The remains of Mr. Glen were interred at Warriston Cemetery, Edinburgh, amid many manifestations of regret and respect.

## WAGNER AND HIS 'RING' PERIOD.

Of all the great musicians, Wagner is the one whose life and art-work have furnished the most material for description and discussion. One has only to peruse the comprehensive indexes of the translation of his Prose Works by Mr. W. Ashton Ellis to see the many subjects in which he took interest, and the many distinguished men with whom he came into contact. It seems impossible to keep a biography of the master within reasonable limits. Mr. Ashton Ellis's new volume\* only deals with two years of Wagner's life. But, as the author truly remarks in his preface, 'it is not every year in the life even of a Wagner that offers so gigantic a subject as the poem, or half the composition, of "Der Ring des Nibelungen";' he also reminds his readers of the 'mass of fresh biographical material which has appeared since the publication of his previous volume.' We fully admit the interest of all Mr. Ellis has to say, and cannot fail to notice his earnest endeavour to draw a complete picture of the man. Some, no doubt, will not find this new volume too long. From the point of view of the general public, however, condensation here and there would perhaps have been an advantage. Lord Chesterfield apologised to his son for having written a long letter, on the ground that he had not time to write a short one. Mr. Ellis cannot make a similar excuse.

There are many persons who are satisfied to enjoy the works of great masters without troubling about the way in which they were conceived, developed and completed; to others it is a subject peculiarly fascinating. The sketch-books of Beethoven, for instance, offer quite exceptional opportunities for study of this kind, and Mr. Ellis, by comparing the different versions of the 'Ring,' enables us to follow the master's trains of thought, also changes of thought which account for certain inconsistencies in the published version of the poem.

Most interesting, for instance, is the comparison between the original and published version of the Mime-Siegfried scene before the appearance of the Wanderer. In his third volume Mr. Ellis arrived at the conclusion that between the libretto for an operatic 'Siegfried's Tod,' written in 1848, and the text of 'Götterdämmerung,'—'for all practical purposes the same as the "Siegfried's Tod" first privately issued together with the other sections of the "Ring" in 1853,'—there was an intermediate version; and, indeed, before his volume was issued he had received actual proof of its existence. In this new volume he enters into detail concerning the manuscript, which turns out to be not only a *fair copy* of the Dresden 'Siegfried's Tod,' i.e., of the libretto of 1848 mentioned above, but entirely in the handwriting of Wagner himself. Mr. Ellis gives good reasons for believing that it was written in 1849 before Wagner fled from Dresden. We cannot enter into detail, but one example must be given. The libretto of 1848 ended with Brünnhilde, restored to office, leading Siegfried to Walhall, and we hear of the eternal power of the gods. In the 1849 version, in ten lines written in the margin of the manuscript, reference however is made to the ending power of the gods. Mr. Ellis hopes that still another Siegfried manuscript may turn up some day, viz., the one sent by Wagner in 1850 to Wigand, the publisher, through his friend Uhlig.

Our author always seemed pleased in his earlier volumes when he could say anything unpleasant about Mendelssohn or Meyerbeer. In this volume Liszt is treated in a similar manner, though of course he fully recognizes the many great kindnesses shown by Liszt to Wagner, for he could not indeed

do otherwise. Just one little example will show the kind of thing we mean: it is a sample, not an isolated case. Louis Köhler in 1853, after reading the 'Ring' poem, wrote a letter to Liszt praising the beauty and power of the poem. Liszt wrote to Wagner, saying that he is enclosing that letter, adding, 'Perhaps you will send him a couple of lines?' Within a few days Wagner, in a long letter to Köhler, discusses a brochure by the latter, entitled 'Melody of speech,' but without any allusion to the young man's panegyric. 'Perhaps,' added Mr. Ellis, 'Liszt had forgotten to slip it into his envelope after all; if so, more's the pity!' But is it not possible that Köhler's notice, in spite of its praise, did not please Wagner? for in it the writer says 'The diction is already music, and therefore impossible to "set to music".'

A graphic description is given of Liszt's visit to Wagner at Zurich in 1853. The singing of 'the entire duo of Elsa and Lohengrin' by Wagner and Liszt must have been an extraordinary performance! Probably the audience consisted of one person, namely Minna, Wagner's wife, who may have been too much engaged in household matters to pay much attention to it.

By-the-way, there are two references to Minna in the volume: the one shows the kindly feeling of Wagner towards his wife, the other her sympathetic interest in her husband's art-work. In 1853 Wagner and Liszt were in Paris, and the former wrote to his friend Sulzer begging a temporary loan to enable Minna to join him at Paris and 'live a few days on the fat of the land where she once had hungered so.' The other concerns the visit she paid to Germany in 1854, when she went to Dresden to try and obtain an amnesty for her husband.

In his Supplemental Notes, Mr. Ellis gives a translation of the whole of Wagner's letter to Köhler, and—although it has no reference to the point which we are touching upon—one short passage, *re* criticism, is so remarkably interesting that we cannot refrain from quoting it:

The contents (*Inhalt*) of an art-work are a matter for the individual, no subject for criticism; here it is a question of feeling a liking or dislike, and that, again, is every individual's affair. Technique, on the other hand, is the collective property of the artists of all ages; one inherits it from the other, each adding to it and forming it as well as he can and must.

There is a very long chapter on Liszt's 'Holländer' essay, and our author proves up to the hilt the composite character of this essay, which is published as Liszt's. Lina Ramann had a hand in it, but the Princess Wittgenstein was, to quote Mr. Ellis, the 'predominant partner.'

The Appendix to the volume contains valuable supplemental notes, among which we find a translation of Adolf Stahr's letter to Liszt on the 'Ring' poem, in which he (Stahr), by declaring that even if Wagner succeeded in overcoming all the immeasurable difficulties of its representation 'the work would make an utter fiasco,' proved himself a bad prophet; a schedule of the comments inserted by Schopenhauer in his private copy of the 'Ring' poem; also an account of Wagner's pianoforte works. In the last-named we read that Tappert speaks of a manuscript Fantasia in F sharp minor as far more interesting and characteristic than other works of an earlier period. Mr. Ellis does not appear to know the work, but he could have learnt about it from Generalmusikdirektor Mottl, who possesses, or at any rate once possessed, a manuscript copy, or maybe even the autograph itself. The whole volume offers a complete illustration of the author's thoroughness and zeal; moreover the admirable get-up of the book deserves commendation.

\* Life of Richard Wagner: by Wm. Ashton Ellis. Vol. IV. London: Kegan Paul, Trench, Trübner and Co., Ltd. 1904.



## Church and Organ Music.

### WESLEY'S 'WILDERNESS.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The method of singing Wesley's recitative at the Abbey follows the large score published by subscription, and I suppose therefore the first edition. I know that other editions differ, and I have always regretted it, as the D sharp is a much better passage.

I think if your correspondent had wider experience he would find that at many cathedrals it has been sung as we sing it, and shall continue to sing it, notwithstanding the protest of your correspondent! I hope he will not mind.

Yours very truly,

J. FREDERICK BRIDGE.

We sent a copy of Sir Frederick's letter to the Rev. F. G. Wesley, son of the composer, who writes as follows:

Hamsteels Vicarage, Durham.

DEAR SIR, December 19, 1904.

I noticed the letter in THE MUSICAL TIMES for this month, in which the practice of singing the word 'man' in the tenor recitative of Dr. S. S. Wesley's Anthem 'The Wilderness,' to the note D sharp, is commented upon.

In the first published folio edition (circa 1840) of separate anthems, of which 'The Wilderness' is No. 2, the note on 'man' is C sharp. In the folio volume (Vol. I.) of twelve anthems (1853) the note is D sharp. In a folio edition subsequently published the composer reverts to C sharp. If I can trust my memory, the D sharp was always sung at Winchester in my father's time, and it therefore cannot be a misprint in the volume 'Twelve Anthems.'

In the orchestral score made for the performance at the Birmingham Festival of 1852, my father has written the words of the Recit. under the 1st Violin part, but not the notes for the voice. On the back of the page, which was blank, a copyist has inserted the words and notes of the Recit., with the C sharp from the first folio edition. There seems to be no doubt that the composer at one time, at least from 1853, for some years preferred the D sharp.

The principal singers at Birmingham in 1852 sang from the first folio edition with C sharp printed, but the tenor may, by direction of the composer, who conducted, or of his own accord, have sung D sharp. In 1853 that note was printed.

I am, Yours faithfully,

F. G. WESLEY.

It is quite certain that if documentary evidence counts for anything, the weight of such evidence is greatly in favour of the C sharp. In the composer's *autograph* of the anthem (1834) the recitative appears thus:

TENOR RECIT.

Then shall the lame man leap as an

Choir.

Hart, and the tongue of the dumb sing.

Here is the C sharp and, as Mr. Wesley says, this note appears in the first folio printed edition. It is perfectly true that in the 1853 edition the note is D sharp: but curiously enough, in a set of lithographed voice parts—evidently transcribed from that edition and 'Published for the Author, Winchester'—the note is C sharp! We have before us a proof copy of the Novello folio edition, bearing the postmark, 'Gloster, May 14, 71,' and containing corrections in Wesley's own hand: this copy also has the C sharp. Moreover, a contemporary transcript (in a copyist's hand) of the orchestral score contains the C sharp.

Therefore, we find that no fewer than *five* copies—including the composer's *autograph*—covering a period of nearly thirty years, give the note C sharp against one that contains the D sharp. From this it appears that Wesley originally wrote C sharp, then changed the note to D sharp, and that he subsequently reverted to his original intention. For our own part we prefer C sharp, because the composer evidently intended and preferred it to be thus sung, and we should suggest to those who like their 'Wesley correct' to adopt this form.

A Scotch minister possessing a cultured musical ear once preached in a church where the singing was not of the highest excellence. At the close of the service he remarked to one of the elders that he did not see how such a performance could be pleasing to the Almighty. 'Oh!' replied the elder, somewhat nettled, 'we do not sing to please God, but to frighten the devil.' 'Well, my brother,' calmly replied the minister, 'I can assure you that you are in every way likely to thoroughly succeed.'

The Royal College of Organists gave an 'At Home' on December 10, at Kensington Gore, when the President (Sir Frederick Bridge) and Lady Bridge received the invited guests. An enjoyable selection of music was performed, which included some organ solos excellently interpreted by Dr. Peace, Mozart's Sonata (No. 15) for two violins, violoncello, and organ, violin solos by Mr. Henry Such, Mendelssohn's motet 'Laudate pueri,' and Brahms's 'Ave Maria' (sung by some lady students of the Royal College of Music), and the first movement of Rheinberger's Trio for violin, violoncello, and organ. The programme, in which Dr. Davan Wetton took part, was under the able direction of Dr. F. J. Sawyer.

Bach's Christmas Oratorio has been performed during the past month at St. Anne's Church, Soho, under the able direction of that true lover of Bach, Mr. E. H. Thorne, organist of the church. The oratorio was first performed in England on June 13, 1861, by the Bach Society. On Christmas Eve of that year selections from the work were given at a most unlikely place—the Canterbury Music Hall, in the Westminster Bridge Road!

Brahms's Requiem was sung, with full orchestral accompaniment, at St. Paul's Cathedral, on Tuesday evening, December 6, under the reverent conductorship of Sir George Martin.

Mr. Alfred Hollins has, we are glad to hear, returned to Edinburgh safe and sound from his 'delightful and successful trip' to Australasia.

### ORGAN RECITALS.

Dr. Alan Gray, Holy Trinity, Cambridge.—Coronation March, *Alan Gray*.

Mr. William Wolstenholme, Parish Church, Croydon.—Toccata in C, *D'Evry*.

Mr. Alfred Hollins, St. John's, Invercargill, New Zealand.—Theme with variations, *Faulkes*.

Dr. Price, Ulster Hall.—Allegro moderato in A, *E. J. Hopkins*.

Dr. W. Prendergast, Winchester Cathedral.—Fantasia on two chant themes of Battishill, *C. W. Pearce*.

Mr. B. G. Tours, Holy Trinity Cathedral, Shanghai.—Offertoire, *Barnett*.

ORGAN RECITALS—*continued.*

- Dr. A. H. Mann, Parish Church, Hitchin. — Sonata in F sharp minor, *Rheinberger*.  
 Dr. Roland Rogers, Victoria University of Manchester. — Festal March, *C. Swinnerton Heap*.  
 Mr. F. E. Swan, London Road Church, Chelmsford. — Fugue in C, *Buxtehude*.  
 Mr. Thomas J. Crawford, St. Stephen's Walbrook. — Postlude in D, *Smart*.  
 Mr. Henley Pratt, St. George's, Monkwearmouth. — Allegretto in E, *Guilmant*.  
 Mr. J. W. Honneyman, Parish Church, Stockton. — Overture, *Thomas Adams*.  
 Mr. Ernest H. Smith, St. Bede's, Liverpool. — Nuptiale Postlude in F, *W. Faulkes*.  
 Mr. Roland White, Primitive Methodist Church, Chippenham. — Andantino in D flat, *Lemare*.  
 Mr. R. B. Bateman, Parish Church, Penrith. — Sonata in C minor, *Hainworth*.  
 Mr. Edward Potter, St. Swithin's, London Stone. — Fanfare, *Lemmens*.  
 Mr. Reginald Goss-Custard, St. Margaret's, Westminster. — Sonata No. 1, *Guilmant*.  
 Mr. H. Mozart Sheaves, Parish Church, Timperley. — Grand Chœur in D, *Guilmant*.  
 Mr. Fred Gostelow, Wesleyan Church, St. Albans. — Barcarolle, *Wolstenholme*.  
 Mr. Thomas Lane, Town Hall, Bolton. — Original air with variations, *A. Hesse*.  
 Mr. Richard B. Hamilton, St. Aidan's, Latham Street. — Sunset Melody, *Vincent*.  
 Mr. H. E. Mackinlay, St. Stephen's Walbrook. — Mélodie in C, *Salomé*.  
 Mr. Harry E. Wall, St. Paul's, Covent Garden. — Allegro pomposo in G, *F. E. Gladstone*.  
 Mr. F. Isherwood-Plummer, Congregational Church, Southport. — Prière in G flat, *Lemaigre*.  
 Dr. A. B. Plant, Holy Trinity, Burton-on-Trent. — Variations on O fili et filiæ, *John E. West*.  
 Mr. Ernest Willmott, Wesleyan Church, Gravesend. — Coronation March, *Waring*.  
 Mr. Alfred E. Floyd, Parish Church, Oswestry. — Fantasia in E flat, *Saint-Saëns*.  
 Mr. Harold E. Darke, Presbyterian Church, Stoke Newington. — Sonata, *Basil Harwood*.  
 Mr. A. G. Charles, St. Katharine Cree Church. — Offertoire, *Hainworth*.  
 Mr. James Armistead, Wesley Chapel, Burnley. — Lamentation, *Guilmant*.  
 Mr. R. E. Parker, Parish Church, Wilmslow. — Fantasia *Omer Guirard*.  
 Mr. W. Taylor, St. John's United Free Church, Galashiels. — Canzona, *Wheldon*.  
 Mr. H. Crackel, Parish Church, Eastwood. — Toccata, *Dubois*.  
 Mr. Herbert Gisby, Wesleyan Church, Hither Green. — Overture in D, *Morandi*.  
 Mr. W. A. Richards, Presbyterian Church, Cardiff. — Pastorale, *H. E. Fricker*.  
 Mr. Alfred H. Dudley, St. Andrew's Presbyterian Church, Birkenhead. — Con moto in F sharp minor, *E. T. Chipp*.  
 Mr. S. L. Coveney, Wesleyan Church, Warrington. — Sonata in E flat minor, *Rheinberger*.  
 Mr. P. F. Reynolds, St. Stephen's, Upton Park. — Allegretto in E flat, *Wolstenholme*.  
 Mr. R. W. Strickland, College Street Chapel, Northampton. — Melody in E minor, *Silas*.  
 Mr. A. E. Baker, Eton Parish Church. — Festal March, *Smart*.  
 Dr. A. B. Plant, St. John's, Horninglow. — Spring Song, *Hollins*.  
 Mr. F. Dewberry, Holy Trinity, Cambridge. — Sonata Fantasia (Op. 65), *Rheinberger*.  
 Mr. J. Alan M'Gill, Callander United Free Church. — The Bells of Dunkirk, *Carter-Turpin*.

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. Ernest O'Dell, Christ Church, Belfast.  
 Mr. A. Sydenham Rouse, St. Paul's Parish Church, New Southgate.  
 Mr. G. Stuart, Subdeanery Church, Chichester.

## Reviews.

*Grove's Dictionary of Music and Musicians.* Edited by J. A. Fuller Maitland, M.A., F.S.A.

[Macmillan and Co., Ltd.]

It has been said of Bayle's famous 'Dictionnaire' that anyone consulting it is almost certain not to find the particular name for which he is looking, but that in his search he will come across so much of interest and delight that bed-time will find him still turning over its pages, his original purpose quite forgotten. Those of us who remember the original issue of Grove's Dictionary will call to mind the delight which the successive instalments, not too regularly issued, gave. The editor had been successful in gathering round him a group of able and well-informed fellow-workers; the result was a work abounding in interest. It was not until the Dictionary was fairly launched that the capital error of its plan became apparent: this was the strange want or proportion in its distribution. The technical part was admirable; the biographical broke down completely, and one was as little certain of finding any particular biography as one was in the pages of Bayle. It appears to have been a point of honour with the compilers to consult no previous authorities even in forming a list of the names to be included. They seem to have been selected entirely by chance—for instance, when the article on Handel (who was fortunately not overlooked!) came to be written it was discovered that his prominent rival Buononcini had been omitted, with the result that he had to be relegated to a footnote in small print. Contributors appear to have pleased themselves, so that we have a long series of articles on singers by the late Mr. Julian Marshall, many of whom have no interest for the present generation. This fault was most conspicuous in the earlier part of the work. It is only fair to say that, as the work proceeded, proportion was better observed.

And now, at the end of a quarter of a century, a new edition is called for, and the opportunity is offered of correcting many of these deficiencies. As we have said, it is in the biographical part that the weakness mainly existed. We are ourselves strongly impressed with the impossibility of combining a technical and a biographical dictionary. Having had occasion to consult nearly every known dictionary, from Tinctoris downwards, we will go so far as to say that it has always ended in failure. Of necessity a selection of names has to be made. To fix a standard of admission is impossible, and in many cases the notices have to be so rigidly cut down that all interest evaporates. For what do we consult such a work? Surely for the less-known names, with the chance that they have not been thought of necessary importance for inclusion, and we are sent empty away.

Of course no radical change of plan was possible, and we must now address ourselves to a consideration of the success with which the present editor has overcome the deficiencies of the original work. The new volume, which completes the letter E, consists of 800 pages, while in the original edition the same letter came to an end at page 500—i.e., the new work boasts of an addition of 300 pages. Of these 100 pages at least are consumed by the incorporation of the material originally given in the supplement. In a quarter of a century many reputations are made or increased, and many careers are brought to an end. Foremost among these appears Johannes Brahms. In the old edition five columns were allotted. The article has now been entirely rewritten by the editor, and occupies three times that space. The name of Dvorák made its appearance for the first time in the supplement, having been written by the present editor. This is now reprinted with very little alteration. Here we think that further extension would have been welcome. Among the most prominent movements of modern musical developments has been the interest excited by Russian music. This rightly falls to Mrs. Newmarch, the acknowledged authority on the subject, with the result that we have well-informed articles on Balakirev, Belaiev, Borodin, César Cui, Dargomijsky, all names which have become familiar to the public only since the issue of the first edition. The reputation of Sir Edward Elgar is also of recent growth, and now receives due recognition. But what was the

inducement to include the stars of the ballet? And if Pauline Duvernoy and Fanny Elssler are included, why not the other Fanny—Fanny Cerito?

The article on the Bach family incorporates with that by Herr Maczewski the additional matter contributed to the supplement by Dr. P. Spitta, while there is an interesting addition by Mr. F. G. Edwards on the original introduction and progress of Sebastian Bach's music in England; and in connection with the name of Bach we may mention that the catalogue of his works as published by the Bach-Gesellschaft is completed. These catalogues of the contents of collections were among the merits of the work, and must have been found of great use and convenience. The contents of three volumes only of Torchi's interesting 'L'Arte musicale in Italia' are given. Two volumes more have certainly been published. We are glad to see a notice of the labours of M. Expert, whose 'Maitres Musiciens de la Renaissance française' are of great interest and deserve to be more widely known. The writer of the notice of Robert Eitner appears to be unaware that his useful 'Quellen-Lexikon' is completed. The ten volumes were duly installed on the present writer's shelves long before the sheet containing this article could have been passed for press.

Sir George Grove's great article on Beethoven remains untouched, and here we think the editor has exercised a wise discretion, for though it is on a scale out of proportion with the rest of the work, it is of such intrinsic interest that no one would wish to see it curtailed; in fact, additions have been judiciously made by Mr. J. S. Shedlock, from materials which came into the original writer's possession after the publication of the article.

Among the non-biographical articles is an excellent introduction to Acoustics from the pen of Mr. Capstick, which is really essential to the understanding of much of the information given elsewhere about the construction of musical instruments, and we find a most interesting article on the subject of 'Automatic Appliances.' This contains a description of the Pianola and other contrivances for the mechanical production of musical compositions, as well as of the many ingenious devices for the purpose of recording extempore performance. Those who know how difficult it is to explain intelligibly any piece of mechanism, especially in the absence of diagrams, will recognize the merits of this article. It is signed T. L. S., which we take to represent Mr. T. L. Southgate, although his name does not appear in the list of contributors. In running through this list it is sad to see the havoc death has made among the original contributors, and indeed the number of deceased writers is larger than stated, for the names of the Rev. Charles Mackeson and of Mr. Russell Martineau should certainly be added.

It will be remembered that the year 1450 was given as a limit to which the rise of modern music could be carried back. This on the face of it appeared a wise decision, as it ruled off much debatable matter. In practice, however, it became impossible to keep within this limit—for instance, when treating of musical notation. The date is now frankly abandoned, and we notice from cross-references in the present volume that it is proposed to include the names of Adam de la Hale and other musicians of early date.

The original article on Antiphons is replaced by one on a much larger scale, contributed by the Rev. W. H. Frere, the great authority on early Church music. We notice that Mr. W. H. Hadow contributes a much more adequate article on Berlioz—a subject which he has treated elsewhere with much skill. The labours of Bourgault-Ducoudray now receive justice, and the name of Alfred Bruneau, whose reputation, in this country at least, belongs to a later date, is now adequately treated. The valuable additions by Mr. Barclay Squire to the article on Dr. John Bull deserve to be pointed out. One is continually being brought face to face with the difficulty of preserving due proportion—for example, the Norwegian violinist Ole Bull surely receives more than his due meed of attention, while we would gladly have welcomed further information concerning the works of that great antiquary Coussemaker, to whom all searchers in the early history of musical theory are under such obligations.

A very clear and straightforward article on Musical Copyright will be welcome to a large body of readers. It hardly becomes a layman to express an opinion on so abstruse a question, but Mr. G. S. Robertson's statements

are admirably intelligible, and his law appears to be brought down to the most recent enactments. Dr. Stone's original article on the clarinet receives valuable additions from the hand of that excellent authority Mr. D. J. Blaikley; and a very learned paper on counterpoint by Dr. Walford Davies replaces that by the late Sir F. A. Gore Ouseley. Calling for special mention are the erudite and painstaking articles by Miss Stainer on Charpentier, the two Dedekinds, the two Dirutas, the two Donatis, and Eccard.

It will thus be seen that under the able editorship of Mr. Fuller Maitland the utility of this work has been largely extended, and that when completed the musician will be placed in possession of a dictionary which will answer all reasonable demands. For this we must express our gratitude.

#### PIANOFORTE MUSIC.

*Sonata in E minor for the Pianoforte.* Composed by John B. McEwen. [Novello and Co., Ltd.]

On previous occasions we have referred in terms of sincere admiration to the compositions of Mr. McEwen, especially his beautiful String Quartet in A minor and his original 'Highland Dances' for violin and pianoforte. The Sonata which lies before us shows however a decided advance upon these creations. It is an individual, dignified, and forceful work of ample dimensions, broad ideas, and spacious technique. Throughout the four movements there is a notable blending of highly-trained intellectuality and uncommon aptitude. In no previous work with which we are acquainted has Mr. McEwen shown such freedom of workmanship and such power of rising to the height of a great argument. He set himself a heavy task—one requiring courage and confidence in equal proportions. To say, as we do say, that his experiment has proved successful is high praise indeed, wherefore we extend a warm welcome to this young Scotsman, who in his latest and strongest work has indeed poured new wine into that ever welcome 'old bottle,' the beautiful and matchless Sonata form.

The opening subject of the first movement announces in unmistakable fashion that our composer is in no mood for trifling. In clanging octave chords the theme sweeps down above powerfully insisting, ever-widening semiquaver arpeggios. The swinging stride and youthful strength arrest attention. 'This is 'Erles' vein, a tyrant's vein,' as Nick Bottom has it. Having gripped us, the composer does not loosen his hold, for the second subject brings with it the expected contrast of mood and matter, and is welcomed as a tender, richly harmonized and subtly syncopated strain of great charm. The movement, clear and regular as to form, is distinctly modern in regard to harmonic structure and tonal treatment; the development section is short as compared with the amplitude of the subject matter and its exposition, but a convincing *Coda*, dying away to *ppp*, brings the movement to a peaceful and poetic close, in great contrast to the brilliancy and strenuous dash of what has gone before.

The second movement—in B flat minor, *Grave*—suggests a funeral march, though not so called: it is of almost symphonic depth and importance. After a strangely tentative, groping introduction of improvisatory vagueness, the solemn theme starts *sotto voce*, *son dolore*. A sullen, surge-like demisemiquaver figure forms a striking feature of which much is made in the five representations of the chief subject. Four times the movement rises to climaxes of dynamic and emotional force, in which the composer's command over his resources—melodic, harmonic and structural—is strikingly displayed. The movement has no Trio; in fact there is little if anything to dispel the prevailing gloom or to bring consolation after the despairing outcries of a heart overwhelmed with grief: it is a moving tone-picture displaying unexpected powers of expression.

The *Scherzo—vivace*, in the unusual time of  $\frac{3}{8}$ —is in some respects the most original of the four movements. It is a bright, capricious, but elaborate piece requiring agile fingers and a supple wrist. Elfish sprightliness and waywardness characterize the music: its busy, bustling semiquavers are hardly allowed to rest even in the short but charmingly melodious and well-written Trio. The *Finale* opens in grandiose fashion, *Largo ff*, but soon plunges into a stormy *Allegro con fuoco* which, in style as well as strength, bears



some resemblance to the first movement. The music is immensely spirited, and the interest is never allowed to flag; on the contrary, the leading theme rushes wildly to a resounding *fff* climax, and thus by way of a breathless *Coda*, *Presto* to a most effective end. Taken as a whole the Sonata is a notable effort, foreshadowing even greater creative achievements. The work may be most strongly recommended to pianists endowed with brilliant technique. Its difficulties—such as good pianists delight in—are cunningly devised by a musician who thoroughly understands the technique of writing for the pianoforte: to overcome them brings its own reward.

*In the South* (Allassio). Concert-Overture. By Edward Elgar. Arranged as pianoforte duet by Adolf Schmid.

*Canto Popolare* (from the above). For pianoforte solo. By Edward Elgar.

*In Moonlight*. Song, arranged from the *Canto Popolare*. By Edward Elgar.

[Novello and Co., Ltd.]

It is seldom that a modern orchestral work can be satisfactorily arranged for pianoforte solo, but four hands offer greater possibilities, and a good example of what may be accomplished is shown in the duet arrangement of Sir Edward Elgar's 'Allassio' Overture. The issue of the work in this and in solo form is specially to be commended, because the Overture is essentially one of those compositions which require to be intimately known to be appreciated at their full value; therefore no better preparation for the enjoyment of an orchestral performance of the Overture could be devised than playing the pianoforte arrangements, which moreover are effective pieces.

The 'Canto Popolare' is the section under this name in the above Overture, and at the hands of a sympathetic pianist the piece would give enjoyment to player and listener. It is very easy to read and presents no executive difficulties.

'In Moonlight' is an adaptation by the composer of the folk-song which forms so attractive a feature of the 'In the South' Overture. The strain is adapted to Shelley's poem 'In Moonlight,' and the result is a charming song full of grace and most expressive. It is written for a soprano or tenor voice.

*Vesperale*. (Op. 40, No. 2.) For the Pianoforte. By Cyril Scott.

*Shadow Dance*. (From Op. 39.) For Pianoforte. By Edward MacDowell.

[Elkin and Co.]

Mr. Cyril Scott is one of those creative musicians whose compositions bear the stamp of earnest endeavour and independent thought. 'Vesperale' is a simple little piece that the majority of pianists will be able to read easily at sight; but it possesses individuality, particularly in its harmonic scheme, which lends itself to sympathetic treatment.

Dr. MacDowell's 'Shadow Dance' is No. 8 of a set of twelve studies, but it is by no means scholastic in style. On the contrary, it is a delicately vivacious piece, calculated to fascinate, if played as intended by the composer!

#### CHURCH MUSIC.

*A Short Setting of the Office for the Holy Communion, in the key of B flat*. By Horatio Parker.

*The Office of Holy Communion, in the key of F*. By J. H. Maunders.

*Let the Heavens be glad*. Composed by H. M. Higgs.

*Like as the hart*. Composed by Hamilton Clarke.

[Novello and Co., Ltd.]

Professor Horatio Parker's composition forms No. 43 of the series of Communion Services edited by Sir George Martin, the object of which is to provide short settings of the Office that are devotional, interesting to choirs, and not difficult of execution. These objects are happily attained in the music before us. Earnest in conception and of finished workmanship, Dr. Parker's writings invariably appeal to musicians, while making their influence felt on all who possess refined tastes. The composer in setting the Sanctus and Benedictus

shows originality of thought by his beginning the Gloria in Excelsis *pianissimo* and continuing it in subdued tones until the words 'For Thou only art holy,' which are announced *forte* with the tempo changed from *Andante* to *Allegro*. The effect at the opening is most impressive, and the close dramatic.

Still more simple and unpretentious is the music composed by Mr. Maunders. This includes two Offertory Sentences, Sanctus, Benedictus, and Agnus Dei, and also a Communion hymn, a setting of 'Bread of Heaven, on Thee we feed.' Although the composer has written in a restrained manner, his strains are always devotional and agreeable to the singers in every way.

A well-trained choir is required to do justice to the first of these two anthems, but cultured choristers will be interested in the music, for it demands alertness and intelligence in its interpretation. The composition, which is eminently suitable for church festivals, includes a quartet or semi-chorus which furnishes an effective contrast to the main section.

Mr. Hamilton Clarke's anthem is laid out for soprano solo and four-part chorus. The soloist opens the work in a theme which is both graceful and pleading in expression, while the impressive *finale* is dramatic in character.

#### NEW VOCAL PART-MUSIC.

*Come Sleep*. By Alfred G. Wathall.

*Thou didst delight my eyes*. By Gustav von Holst.

*Sweet Content*. By W. G. Alcock.

*Sir Harold, the hunter*. By John E. West.

*Dear in Death*. By C. H. Lloyd.

*Under the greenwood tree*. By A. W. Ogilvy.

[Novello and Co., Ltd.]

Mr. A. G. Wathall has gone to good old John Fletcher for the text of his part-song, and in so doing has culled an excellent example from this 17th century worthy. The music is as graceful and soothing as are the lines inviting sleep with its 'fair deceiving.' A sharp harmonic transition from the chord of a dominant seventh on E flat to the key of B major is a clever employment of the expressive power of harmony, and the return to the initial key (E flat) is no less effectively contrived.

Mr. Gustav von Holst is one of the many clever young men at the Royal College of Music, and his setting of the lines by Mr. Robert Bridges bears witness to the young composer's talent, for the music combines simplicity with effectiveness to a degree that sets forth with peculiar significance the diffident spirit underlying the words.

'Sweet content' will express the state of mind of the listener whenever Mr. W. G. Alcock's five-part madrigal is well sung. To accomplish this will need careful rehearsal, more especially to secure due balance of tone and expressiveness than to overcome technical difficulties, for the parts individually are easy to read. The words, by Thomas Dekker, show that even in the 16th century it was perceived that honest work is the surest road to 'Sweet content.'

Mr. John E. West's 'Sir Harold, the hunter' proclaims its character by the title thereof. Eliza Cook's lines contain a warning, or teach a wholesome lesson to bachelors, according to the point of view taken therefrom, for while in the first verse Sir Harold is full of confidence that he will live a 'hunter free,' in the third verse he declares life is 'a joyless boon' unless a certain 'Ella' will listen to his serenade. The music is delightfully jovial and merry, save when the verse relates the 'Ella' episode, when Mr. West's strains become agreeably tender and sympathetic.

'Dear in Death' is a setting of Swinburne's poem from 'A Century of Roundels,' and the tender and pathetic sentiment is reflected in Dr. C. H. Lloyd's music in a manner that increases the significance of the lines. The part-song would make an excellent study for *legato* choral singing and precision of attack.

Mr. A. W. Ogilvy's setting of Shakespeare's 'Under the greenwood tree' will delight well-trained choirs, for the part-writing possesses considerable independence and each part seems to go on its own way rejoicing. The *finale*, if crisply sung, would be particularly effective.

# Phyllis the Fair.

## FOUR-PART SONG.

Words by ROBERT BURNS.

Composed by WALTER G. ALCOCK.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Grazioso.*

**SOPRANO.** *mf* While larks with lit - tle wing Fann'd . . the pure air, . . Tast - ing the

**ALTO.** *mf* While larks with lit - tle wing Fann'd . . the pure air, . . Tast - ing the

**TENOR.** *mf* While larks with lit - tle wing Fann'd . . the pure air, . . Tast - ing the

**BASS.** *mf* While larks with lit - tle wing Fann'd the pure air, . . Tast - ing the

*Grazioso. ♩ = about 112.*

(For practice only.) *mf*

*f* breath-ing, the breath - ing spring, Forth I did fare: Gay the

*f* breath-ing, the breath - ing spring, Forth I did fare: Gay the

*f* breath - - - ing spring, Forth . . I . . did fare: Gay the sun's, the

*f* breath - - - ing spring, . . Forth I did fare: Gay the

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sun's gold - en eye Peep'd o'er the moun - tains high;

sun's gold - en eye Peep'd o'er the moun - tains

sun's, the sun's gold - en eye Peep'd o'er the moun - tains high;

sun's, the sun's gold - en eye Peep'd o'er the moun-tains, the moun tains

*ff* *rall.*  
"Such thy morn," did I cry, "Phil - lis the fair."

high; "Such . . . thy morn, Phil - lis the fair." . .

*ff* *rall.*  
"Such thy morn, such thy morn, Phil - lis the fair." . .

*ff* *rall.*  
high; "Such . . . thy morn, Phil - lis the fair."

*Tempo 1mo.*  
In each bird's care-less song, Glad did I share; While yon wild . .

In each bird's care-less song, Glad did I share; . . While yon wild

In each bird's care-less song, Glad did I share; While yon wild

In each bird's care-less song, Glad did I share; While yon wild, yon

*Tempo 1mo.*

flowers a - mong, Chance led me there: Sweet to the

flowers a - mong, Chance led me there: Sweet to the

flowers a - mong, Chance . . led me there: Sweet to the ope - ning day, the

flowers a - mong, . . Chance led me there: Sweet to the ope - ning, the

ope - ning day, Rose - buds bent the dew - y spray;

ope - ning day, Rose - buds bent the dew - y

ope - ning day, . . Rose - buds bent the dew - y

ope - ning day, Rose - buds bent the dew - y

*ff* "Such thy bloom," did I say. . . *rall.* "Phil - lis the fair."

spray; "Such . . . thy bloom, *rall.* Phil - lis the fair."

spray; "Such thy bloom, such *rall.* thy bloom, Phil - lis the fair."

spray; "Such . . . thy bloom, Phil - lis the fair."

*Tempo 1mo.*

*p* Down in a sha - dy walk, Doves coo - ing

*p* Down in a sha - dy walk, in a sha - dy walk, Doves coo - ing

*p* Down in a sha - dy walk, Doves coo - ing were,

*p* Down in a sha - dy walk, Doves coo - ing, doves coo - ing

*Tempo 1mo.*

*p*

*f* were, I mark'd the cru - el, cru - el hawk Caught in a . .

*f* were, I mark'd the cru - el, cru - el hawk Caught in a

*f* I mark'd the cru - el, I mark'd the cru - el hawk Caught in a

*f* were, I mark'd the cru - el, cru - el hawk . . Caught, . .

*mf* snare, caught in a snare: So kind may For - tune

*mf* snare, caught in a snare: So . . . kind may For - tune

*mf* snare, caught in a snare: So kind may For - tune be, . . Such

*mf* caught in a . . snare, a snare: So . . . kind, so kind may

be, . . . . Such . . make his des - ti - ny,

be, Such . . make, . . . such make his des - ti -

make . . his des - ti - ny, such make his des - - ti - ny,

For - tune be, . . . . Such . . . . make his des - ti - ny,

*ff* *rall.* He who would in - jure thee, . . . Phil - lis the fair. . .

*ff* *rall.* - ny, He who would in - jure, would in - jure thee, . . Phil - lis the fair. . .

*ff* *rall.* He . . who would in - jure, . . would in - jure thee, Phil - lis the fair. . .

*ff* *rall.* He . . who would in - jure thee, . . . Phil - lis the fair.

Also published in Novello's Tonic Sol-fa Series, No. 1425, price 1d.

## REVIEWS.—NEW VOCAL PART-MUSIC—continued from p. 32.

*To Diana.* Words by Ben Jonson. *Over the Mountains.* Words anonymous, 16th century. Music by Martin Shaw.

*Song of the Dunes.* Words by F. Kathleen Lloyd. Music by Charles H. Lloyd.

[Novello and Co., Ltd.]

The two first-named compositions are recent additions to Messrs. Novello's series of two-part songs for female or boys' voices, and they certainly add to the attractiveness of the collection. Ben Jonson's words have been set by Mr. Shaw to melodious and simple vocal parts sustained above an effective *arpeggio* accompaniment, which imparts gracefulness to the composition. 'Over the Mountains' makes greater demands on the executants, but the music is by no means difficult, and the quaintness of the words can scarcely fail to interest the singers, particularly ladies, for the unknown poet asserts in emphatic language the supremacy of Love.

The 'Song of the Dunes,' by Dr. Harford Lloyd, is a delightfully vivacious and dainty ditty. The lines suggest a bright, sun-lit shore, and the music dances along in sympathy with the suggested brightness of the picture.

## SONGS.

*Selected Songs of Scotland. Parts 1-4.* Arranged for low voices, with accompaniments for pianoforte. By Charles Macpherson, Sub-organist of St. Paul's Cathedral.

[Edinburgh: R. W. Pentland.]

Some of the great masters of music—Beethoven, Haydn and Weber to wit—have exercised their genius upon accompaniments to the songs of Scotland, but unfortunately with results that have been described as 'absurd incongruities and monstrosities.' Beethoven, for instance, seems to have had the idea that the 'Scotch snap' should appear here, there and everywhere, regardless of its inappropriateness in certain airs that are distinctly unsnappy—if the word may be allowed. Mr. Charles Macpherson is not likely to make any such mistakes. A native of 'Auld Reekie,' he is on his native heath when he takes in hand the delightful melodies of his country and furnishes them with pianoforte accompaniments. If, as may be expected of a modern musician, they are tinged by present-day thought, he never unduly obtrudes his up-to-date ideas and ideals. In a word, his accompaniments are very cleverly done. They abound in all sorts of subtle, artistic touches. One might almost imagine that Mr. Macpherson himself is a proficient performer on the bagpipes, by the skirl in 'The deil's awa' wi' the exciseman,' while the 'Scotch snap' is perfectly introduced in 'Scots wha hae wi' Wallace bled.' That he had the orchestra in his mind when writing these pianoforte accompaniments is more or less evident—e.g., 'Bonnie Dundee,' where the horns seem to fill up the harmony at 'Come, fill up my cup, come, fill up my can!' Full proof of his ripe musicianship is to be found in 'Robin Adair,' where bars 3 and 4 of the melody are accompanied by the strain that constitutes bars 1 and 2, and so on. The pianoforte is frequently taken above the voice, as in 'My love she's but a lassie yet,' a song which furnishes a typical example of the skill wherewith Mr. Macpherson has so well discharged a task that must have been extremely congenial to him. As each book, containing twelve songs, costs only one shilling, these 'Selected Songs of Scotland' are sure to be sought after.

*Three Spanish Love Songs.* By H. V. Jervis-Read.

[Charles Woolhouse.]

The words of these songs are English translations, by Edward Fitzgerald (1806-1883), of excerpts from dramas by Calderón de la Barca (1600-1681). The first, entitled 'Ah, Happy Bird,' expresses the wish of a lover to be able to fly as a bird to his beloved one. The music is not only well and tastefully written, but it cleverly echoes the ardent desires of the lover. The song is designed for a tenor voice. The second ditty, entitled 'Cupid's Bow,' is a piquant and short lyric concerning the arrows of the god of Love, and again the music is excellent. No. 3, called 'Isabel,' is also a love song, tender and true in sentiment, and refined and poetical in expression.

*Maypole Dance.* For Violin and Pianoforte. By John E. West. [Novello and Co., Ltd.]

The Maypole dance is no longer seen on the village green, but its jocund spirit is still with us, and it pleasantly animates Mr. West's music. The piece will present no difficulties to players of average ability, and as the form of the old dance is carefully preserved and the composer's melodies are such as catch the ear, an adequate performance of the work would have an exhilarating effect on the ears of sympathetic listeners.

## BOOKS RECEIVED FOR REVIEW.

*Robert Schumann son œuvre pour piano.* By Marguerite D'Albert. (Paris: Librairie Fischbacher.)—*Modern Musical Drift.* By W. J. Henderson. (Longmans.)—*Altar Music.* Edited by Francis Burgess. (Alexander Moring, Ltd.)—*French Songs of Old Canada, with translations.* (William Heinemann.)—*Folk-Songs from Somerset.* Edited by Cecil J. Sharp and Charles L. Marson. (Simpkin, Marshall.)—*Miniatures from London Life.* By T. R. Croger. (Gay and Bird.)—*The Elements of Music.* By Ernest A. Dicks. (Reynolds and Co.)—*The Professional Pocket Book.* (Rudall, Carte and Co.)

## ' RHYTHM IN NATIONAL MUSIC.

At the meeting of the Musical Association, held under the chairmanship of Mr. F. Gilbert Webb at Messrs. Broadwood's rooms on December 13, Dr. T. H. Yorke Trotter read a paper on the above subject. The following is a summary of the lecturer's remarks.

Modern music is derived from two sources—the music of the Church and the music of the people. The one depended for its effect on elaborate contrapuntal devices; the other on its rhythmical melody. To the latter we are indebted for our rhythm and our form, so obviously founded on balance and proportion. The difference between the scientific music of the Church and the music of the people was a difference in kind, and, although modern music is a combination of both, yet a distinction still obtains. Where strong accents and varied rhythms predominate, it is evident that contrapuntal elaboration must be more or less absent, and conversely where devices of imitation and the conjunction of different melodies are largely used, rhythmical development must suffer. And thus composers and listeners alike incline to the one side or the other, according to their natural bent or musical training.

The word rhythm means 'flowing motion'; it might be more accurately described as 'balanced motion.' It has been defined as the more or less regular recurrence of cadences, but used in this sense, perhaps a better word would be 'rhythmic period,' for time and accent and period are so closely connected that for convenience sake it is often useful to comprehend them all under the word 'rhythm.'

Many ancient and modern folk-songs and dances exhibit a considerable freedom, both of accent and of rhythmic periods. In this respect Hungarian music is the most highly-developed, and the influence of this music can be noticed in the works of some of our greatest composers, such as Schubert and Beethoven. No doubt the strong sense of rhythm that is so apparent in folk-music is due to the universal habit of dancing, and it may be observed that the characteristic rhythms of the folk-songs in different countries follow the style of the most popular dances.

In Hungary the favourite dance was the Csárdás. This began with a slow movement and ended up with a quick measure. It was intensely emotional in character and lent itself to considerable rhythmic variety. Thus we find in Hungarian music many examples of three-bar rhythmic periods and unequal divisions caused by the addition or elision of a bar. Nearly one-half the folk-songs of the country show some difference from the ordinary song with phrases of four-bar duration. They afford proof that in some countries variations in rhythm are instinctively grasped at, as affording relief from monotony.

Roughly speaking it may be said that the rhythmic instinct—finding its outcome in the dance—is found more strongly developed in Hungary, Spain, and in the Slavonic countries, than in Germany, France, and Italy. The English were

known in former times as a merry, dance-loving people. The old folk-music was essentially rhythmic, not exhibiting the same variety of period and accent that is found in Hungarian music, but graceful and flowing in character, free from all traces of morbidity. Variations of rhythmic periods are found, particularly in very old music. Jigs and hornpipes were often written in three-bar periods, and there are many instances of the prolongation of a phrase by the addition of a bar either in the cadence or in the middle of a section. Another device was the addition of a refrain of two or three bars to an ordinary four-bar section. Early English folk-music exhibited immense promise, and the subsequent deterioration may be ascribed to the influence of Puritanism, which put a stop to the old habits of dancing and singing. The following conclusions may be drawn from a study of folk-music:

1. That rhythm is the essential feature in this music.
2. That the feeling for musical rhythm is fostered by the love of dancing, and that the love of dancing was practically universal.
3. That the dance is the instinctive expression of emotion, and that it was the most primitive form of expression.
4. That love for rhythmic effects leads to variety not monotony of rhythm.
5. That rhythmic periods follow with more or less exactness the style of dancing in vogue; that is, that where the dance is most free in style there will the rhythm of the folk-music also be most free.
6. That this fact will furnish an explanation of the characteristic features of the national music of different countries.

The study of rhythm is one of the most important parts of a musical education and one that is much neglected. There is a certain antagonism between rhythmical and contrapuntal development, and where the student inclines naturally to the use of strong accents and variety of rhythmic periods, it is right that his education should aim at bringing out his natural gifts rather than forcing him into what is alien to his inclination and talent.

The following are a few of the examples quoted to show variations of rhythmic periods in folk-music:

#### HUNGARIAN.

Elision of a Bar in the last section.



Two Bars answered by Three in the first section:  
the reverse in the second section.



#### ENGLISH MUSIC.

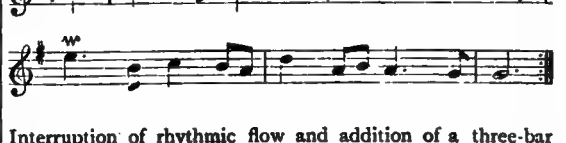
Three-bar periods.



Prolongation of a period in the middle of a melody.



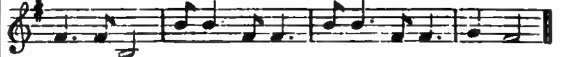
Prolongation of a period in both sections of a melody.



Interruption of rhythmic flow and addition of a three-bar refrain.



#### REFRAIN.



#### 'THE APOSTLES' AT MAINZ.

(BY OUR SPECIAL CORRESPONDENT.)

Thanks to the unwearying efforts of Dr. Fritz Volbach, the Mainzer Liedertafel und Damengesangverein gave, on November 30, one of the finest performances of 'The Apostles' which has yet been heard. Not only did the orchestra and chorus discharge their duties with brilliant success, but no less excellent were the soloists—Frau Tilly Cahnbley-Hinken, Frau Adrienne von Kraus-Osborne, Mr. John Coates, Herr M. Büttner, Herr Jan Hemsing, and Herr Dr. Felix von Kraus. Among so many able artists it seems hardly fair to make special mention of any particular one; but the Mary Magdalene of Frau von Kraus-Osborne was superb in its conception; and it would be difficult to imagine a more artistic and *stimmungsvoll* rendering of the scene before the Cross (Golgotha) than that given by Frau Cahnbley-Hinken and Mr. John Coates.



It was evident from the beginning that the chorus had completely mastered their portion of the work. The voices numbered 160, and the quality of tone produced was magnificent. Clearness of enunciation and precision of attack were remarkable throughout, and the many dramatic points of the work were thoroughly realized.

At the close of the performance, amid a scene of great enthusiasm, Sir Edward Elgar was presented with a large wreath. It was gratifying to hear from Dr. Volbach, speaking at the dinner which followed, that, during the time that he had been conductor of the Society, no work had aroused greater interest than 'The Apostles.' Hearty thanks are due to Dr. Strecker and his committee for the kind hospitality accorded to the English visitors.

This notice must conclude as it began, with a tribute of praise to Dr. Volbach, who threw himself heart and soul into a worthy interpretation of this masterpiece of English music.

#### PRESENTATION TO MR. FRITZ SCHÖLLHAMMER, OF SHEFFIELD.

By invitation of the Lord Mayor and Lady Mayoress of Sheffield, some 300 guests assembled in the Town Hall on December 9 to assist at a very interesting presentation. The recipient was Mr. Fritz Schöllhammer, whose retirement from the position of conductor of the Sheffield Amateur

appointed in 1869, that his name is most prominently associated. Under his enlightened and informing direction the concerts of this organization reached a high level of excellence. During his tenure of office he conducted many important works given for the first time in Sheffield, thus furnishing proof of his enterprising policy of widening the musical horizon of the city. It is also a significant fact that of the eighty-two concerts given by the Society, the programmes of forty concerts—nearly half—have consisted of works by British composers.

In the summer of the present year, Mr. Schöllhammer resigned his post as director of the Society, to which he has been succeeded by Mr. Henry J. Wood and Mr. J. A. Rodgers. His retirement was accepted with regret, and an opportunity was thereby afforded of offering the veteran conductor some tangible proof of the warm regard in which he is held by a host of friends. As a result, the Lord Mayor was enabled to present Mr. Schöllhammer with an illuminated address, setting forth his splendid record of work, at the same time handing him a substantial cheque. The speeches on such occasions are invariably laudatory, but the words spoken were charged with true sincerity, and the cordial, even affectionate attitude of the representative audience was unmistakable. Mr. Schöllhammer was greatly touched and gratified. With his delightful, old-world courtesy he did not fail to express his gratitude to his fellow-workers in the past, with an especially warm appreciation of his colleague, Mr. J. W. Phillips, and his congratulations and good wishes to those who succeed him.

#### PATRON'S FUND CONCERT.

The second concert under the auspices of the Patron's Fund, founded by Mr. S. Ernest Palmer, took place on December 6 at Æolian Hall, and was devoted to chamber music. Sixty-three compositions had been sent in, from which sixteen were selected for performance, seven emanating from pupils of the Royal College, eight from the Royal Academy, and one by Mr. John B. McEwen, professor at the last-named Institution. From this it is manifest that either the scheme is imperfectly known in the provinces, or that the rising talent of the country is at the above schools. There was so small an audience at Æolian Hall that it may be questioned if the present method of concert-giving attains the prime object of the Fund, *i.e.*, securing public recognition of our talented young composers and executants. Certainly chamber concerts of new music interpreted by little-known performers are not likely to attract the public, while the presentation on this occasion of sixteen fresh works resulted in the majority of the critics only noticing a few of the compositions. The most important work in design was a Pianoforte Quartet in E minor, by Mr. W. J. Hurlstone. This opens with a robust theme, which is vigorously and tersely developed until the movement ends with a stormy *Coda*. The *Andante cantabile* possesses charm of a tranquil kind, and the third number, *Vivace non troppo*, has the light-heartedness of an Irish jig, and Irish idiom is still more apparent in a central section. The *Finale* is also full of verve, and the work, if making no pretensions to greatness, is decidedly pleasing. Next in order of merit were four Preludes from a set of nine, for the Pianoforte, by Mr. Paul Corder, played by Mr. York Bowen, which proved remarkably well-written and effective little pieces, meriting publication. Of three Fantasies for Strings, by Mr. Percy Mills, the best was the third, in G minor, an expressive movement of elegiac character. There were some effective passages, and one particularly expressive theme of Irish idiom, in a 'Concert Piece' for Viola and Pianoforte, by Mr. Arnold E. Trevor Bax, but vagueness of form marred the composition. A 'Concert Piece,' in C minor, for Pianoforte and Wind Instruments, well and brightly written by Mr. George Dyson, was well played. Three songs, settings by Mr. Frank Bridge of 'Night lies on the silent highways,' by Heine, and Shelley's 'Dead Violet' and a 'Dirge,' presented a *crescendo* of misery that even Niobe would have found depressing, but they were excellently rendered by Mr. F. Aubrey Millward. Two other songs by Mr. F. C. S. Carey, severally named 'When you are old and grey' and 'I will not let thee go,' showed great



MR. FRITZ SCHÖLLHAMMER.  
(Photograph by Mr. G. F. Yates, Sheffield.)

Musical Society, after thirty-five years of honourable service, was thus made the occasion of a tribute of respect and affection worthy of any man's acceptance.

Mr. Schöllhammer's record is a proud one. On the completion of his musical studies at Stuttgart, forty-two years ago, he came to Sheffield, and at once plunged into the musical activities of the town. For fourteen years he conducted the Sheffield Harmonic Society, and took part in other educational work. But it is as conductor of the Sheffield Amateur Musical Society, to which post he was

freedom and command of musical expression and were admirably sung by Miss Beatrice Dunn. More matured than the preceding works was the incidental music by Mr. McEwen to Mr. Hall Caine's poem, 'Graith my Chree.' Mr. McEwen has written for pianoforte, strings and drums, and in a manner that increases the eerie character of the story. The text was dramatically recited by Mrs. Tobias Matthey.

### ROYAL COLLEGE OF MUSIC.

#### GLUCK'S 'ALCESTE.'

The operatic performances by the students of the Royal College of Music are always of exceptional interest; but that on December 2 at His Majesty's Theatre was an event in the history of music, in that it comprised the first performance in England of Gluck's 'Alceste.' Considering that this work contains the sum total of the composer's reforms, and that the preface to the work is frequently referred to and quoted as embodying the principles of dramatic music, it seems strange that 'Alceste' had not previously been heard in this country, particularly as the master's 'Orfeo' is—thanks to the fine impersonation of Signorina Giulia Ravogli—familiar to Londoners. The reason, however, of the neglect of 'Alceste' is not far to seek. The original libretto by Calsabigi is not only weak, but it has the fatal fault of harping continuously on one phase of emotion, grief. In the first half of the opera Alceste is in despair at the foretold death of her husband, Admetus, and in the second half the husband is in despair at her sacrificing herself to preserve his life. The descent, in the last act, of Apollo to cut the gordian knot was felt to be so childish that in the Paris version Hercules was introduced, who fights with Death and restores Alceste to her husband, Apollo subsequently arriving on his cloud to bless the faithful couple. This ending is adopted by Mr. Claude Aveling in his excellent English version prepared for the Royal College performance; but the whole conception of the last act is such a descent from the dignity of Greek tragedy that it excites a smile, especially when Hercules in Hades rushes frantically about slaying imaginary spirits of Death with an enormous 'property' club!

Musically, the opera shows greatest advance in the recitatives. The form of these is remarkably free, and the vocal inflections ring true. The strongest music is in the Temple scene, which closes with the famous air, 'Divinités du Styx'; but although the music shows advance in truth of dramatic expression, it is not so inspired as in 'Orfeo.' The part of Alceste requires an exceptionally gifted and matured artist to do it full justice. This being so, it was surprising how its requirements were realized and fairly met by Miss Nannie Tout, who showed a dramatic intuition and a vocal skill that should carry her far in the artistic world. Mr. Ben Ivor Davies sang well and acted intelligently as Admetus, Mr. James Hebden Foster appeared as Hercules, and the other characters were capably sustained. The stage grouping and dancing were admirable and most pleasing, and the orchestra played splendidly under Sir Charles V. Stanford's direction.

#### VOLBACH'S 'RAPHAEL' TONE-PICTURES. (FIRST PERFORMANCE IN ENGLAND.)

The students of the Royal College of Music, on December 13, had the satisfaction of performing the above work for the first time in England. The event was invested with particular interest from the fact that the composer came specially from Mainz in order to conduct his music.

'Raphael' consists of three 'tone-pictures,' suggested by three Madonnas of the immortal painter—the Foligno, the Granduca, and the San Sisto. Herr Volbach has written his work for 'chorus, orchestra, and organ,' and, judging from the enthusiasm displayed at the Royal College concert, this trio of tone-pictures in music should have considerable success in England. The second of the set, for female voices only, made the greatest impression upon a first hearing, although all are very melodious, and, moreover, 'singable.' Herr Volbach is not an ultra-modern tone-poet, but a composer who delights in good, solid harmony and counterpoint, and that of the best. The students of the Royal College showed their thorough appreciation of Herr Volbach's music by the

fine performance they gave of the work, and the composer was recalled to the orchestra again and again, his cordial reception being the more pleasant to record in view of the fact that he has done much for the advancement of English music in Germany.

The remaining features of the concert were Beethoven's 'Prometheus' Overture, Paderewski's 'Polish' Fantasia for pianoforte and strings (soloist, Isidore Epstein), and Brahms's Serenade in D for orchestra (Op. 11). With the exception of the Volbach pieces, Sir Charles V. Stanford conducted the concert.

### LONDON SYMPHONY ORCHESTRA.

#### HERR FRITZ STEINBACH, CONDUCTOR.

The concert given by the new London Symphony Orchestra at the Queen's Hall on December 15 served to add to the already high reputation this extraordinarily fine body of performers had attained. The engagement of Herr Fritz Steinbach as conductor gave especial distinction to the occasion. A very fine performance of the 'Leonora' Overture (No. 2) was secured. But the greatest interest of the concert was the deeply impressive interpretation of Brahms's Fourth Symphony that was given. Here Herr Steinbach was in his element, and he found the orchestra splendidly equal to his demands. We cannot recall a previous performance of this great and, so far as the last movement is concerned, singular work, in which its beauty and majesty were so luminously and thrillingly manifested. Herr Steinbach's method of conducting is decidedly strenuous, too much so, we venture to suggest, but at least the virtue of this fault enabled him to develop superb climaxes.

The performance of Beethoven's Violin Concerto by the new violin professor of the Royal Academy of Music, Herr Zimmerman, was another interesting item of the programme. It was soon evident that Herr Zimmerman is a performer of the first rank. The reading was broad and artistic and revealed great technical skill. The pace was perhaps more deliberate than usual, but the interpretation was so full of point it always held the attention. The Royal Academy of Music is to be congratulated on having added so able an artist to its professional staff. The Brandenburg Concerto (No. 3) for three violins, three violas, three violoncellos, and bass, composed by Bach, was the only other piece performed. It was played by all the strings.

### A GIGANTIC COLONIAL ENTERPRISE.

#### BALLARAT MUSIC COMPETITIONS.

It seems strange that in far-off Australia musical competitions have so taken the fancy of the public that they have developed, in Ballarat at least, into unprecedented proportions. A local institution, called the South Street Society, is the nucleus of the organizing body. The competitions were held in October, and were spread over twenty-six days. The prizes amounted to £1,400, and the entries included about six thousand individuals. Competitors, choirs, bands, soloists of all kinds came from Queensland, New Zealand, Tasmania, as well as from nearer parts. The tests for the choral classes were of the best kind. Thus in the chief choral section the pieces chosen were the chorus 'Put off, O Jerusalem,' from Parry's 'Judith,' Elgar's part-song, 'Weary wind of the West,' and Waddington's 'Lilian.' The Melbourne Philharmonic Society, under Mr. A. J. Pallett, came first. The male-voice choirs sang Walford Davies's 'Hymn before action' and Smart's 'Homeward Watch.'

It is gratifying to note that the desire to excel in musical execution is so strong in that remote corner of the world.

Mr. J. S. Shedlock delivered an interesting lecture at the London Institution on December 15 on the subject of 'Bird Music.' The musical illustrations included the songs 'When Daisies pied' (Dr. Arne); 'Sweet Bird' (Handel); 'The Imprisoned Songster' (Weber); 'The White Dove' (Orlando Morgan); 'Spring' (Henschel); and (instrumental solos) 'The Nightingale' (Elizabeth Rogers's Book); 'Cuckoo Capriccio' (Kerl); 'Cuckoo Rondeau' (Daquin); and 'Thema all' Imitatio Gallina Cucua' (Bach).

## London Concerts.

### ROYAL CHORAL SOCIETY.

The performance of Coleridge-Taylor's 'Hiawatha,' under the direction of Sir Frederick Bridge, on December 1, at the Albert Hall, was the best that has hitherto been given by the Royal Choral Society. Familiarity with the music doubtless contributed in a large measure to this result, for it is only when reference to the printed music is little needed that the whole attention of the performers can be concentrated on expression and upon the beat of the conductor. In addition to the gain to the music by the realization of its romantic and picturesque spirit, enjoyment was increased by the refined and pure quality of the vocal tone, and also by the clearness and unanimity of articulation, the last merit being specially praiseworthy in so exceptionally large a choir. The solos were dramatically sung by Madame De Vere, Mr. Ben Davies, and Mr. Andrew Black.

### LONDON CHORAL SOCIETY.

Mr. Arthur Fagge is to be warmly commended for the enterprising manner in which he is conducting the London Choral Society, and particularly for setting before Londoners on December 5, at Queen's Hall, Dr. Walford Davies's 'Everyman.' We gave a detailed description of this cantata in *THE MUSICAL TIMES* for October last, and in the issue for November expressed our high opinion of the work. All that was said then was not only confirmed on re-hearing the composition, but re-echoed by our contemporaries. It is therefore only necessary now to comment on the performance, which, albeit not faultless, was praiseworthy. It preserved the impressive dignity of the work, and showed that the choir is making progress in command of expression, an important point on which, in great measure, its support by the public will rest. Miss Gleeson-White and Miss Muriel Foster retained their original parts, but Everyman was personated by Mr. Kennerley Rumford, and the other male solos were sung by Mr. Gregory Hast and Mr. Iago. 'Everyman' was preceded by a miscellaneous selection.

### SIR A. C. MACKENZIE'S 'ASTARTE' PRELUDE.

Distinction was given to Mr. Arthur Newstead's orchestral concert at the Queen's Hall, on December 12, by the first performance in London of Sir Alexander Mackenzie's 'Astarte' Prelude, the first of three movements, the other two being respectively called 'Pastorale' and 'The Flight of the Spirits,' written in 1898 for Sir Henry Irving's intended revival of Byron's 'Manfred' at the Lyceum Theatre. The Prelude is headed with the quotation—

'And I would hear yet once before I perish,  
The voice which was my music—speak to me.'

As will be surmised from this and the character of the hero, the Prelude is permeated by a yearning, strenuous spirit, but the music is the reverse of pessimistical or lugubrious, being instinct with manly passion contrasted with genuine tenderness. The work made a most favourable impression and should not be allowed to suffer neglect. Another novelty was the first production of a Concert Overture in D, by Mr. A. Von Ahn Carse, of which great skill is shown in the development section, and particularly in the scoring, which is picturesque, bright, and well balanced. This work was conducted by Mr. Carse, but the remainder of the concert was directed by Sir Alexander Mackenzie, who secured for Mr. Newstead sympathetic support from the London Symphony Orchestra in three pianoforte concertos, Saint-Saëns's, in G minor (No. 2), Beethoven's, in E flat, and Liszt's, in E flat (No. 1), the solo parts of which were played with earnestness and fluency by the concert-giver.

### ROYAL ACADEMY OF MUSIC.

A prominent feature of the orchestral concert given by the pupils of the Royal Academy of Music on December 6 at Queen's Hall was the production of an original Theme and Variations for Orchestra by Mr. Hubert Bath (Goring Thomas Scholar). The Theme itself is melodious and has a winsome way with it that is decidedly attractive, and the variations show ingenuity, invention, and sense of contrast. Miss Gladys Clark's violin, and Miss Ursula Newton's pianoforte playing were excellent and full of promise, and the

singing by Miss Ida Kahn, Miss Ethel H. Hantke, and Mr. David Brazell bore witness to good training. Mention is also due of Mr. James Lockyer for his neat viola playing, and of Miss Hilda Peppercorn who is manifestly making good progress as a pianist. Sir Alexander Mackenzie, who conducted with alertness and skill, secured a praiseworthy rendering from the students' orchestra of Smetana's Symphonic Poem 'Aus Böhmens Hain und Flur.'

The following awards have recently been made:—The Sainton-Dolby Prize (contraltos) to Esther Jane Hill (Cheddleton); the Rutson Memorial Prize (sopranos) to Caroline Hatchard (Portsmouth); the Hine Prize (composition) to Marjorie Slaughter (London); the Westmorland Scholarship (male vocalists) to Emile d'Oisly (Tunbridge Wells); the Potter Exhibition (female pianists) to Margaret Bennett Stoke-on-Trent; the Bonamy Dobree Prize (violincellists) to Gwendoline Griffiths (London).

### QUEEN'S HALL ORCHESTRA.

On December 10 the feature of the concert was the performance of Beethoven's Violin Concerto by Miss Maud MacCarthy, a young lady whose record abroad and at home has earned for her a high and honourable artistic reputation. Her rendering of the Concerto on this occasion, if it did not completely fulfil the expectation of a broad and impressive interpretation, was distinguished by an attractive beauty of tone, purity of intonation, refinement and perfect fluency of execution. Mr. Wood secured an especially fine performance of Schubert's 'Unfinished' Symphony, and the rendering of Strauss's 'Till Eulenspiegel' served to show how admirably the new orchestra is responding to the will of the conductor.

Criticism concerning the testimonial concert to Mr. Robert Newman, given by the Queen's Hall Orchestra, conducted by Mr. Henry J. Wood at Queen's Hall, is unnecessary, as the programme was devoted entirely to familiar excerpts from Wagner's operas and music dramas, all of which were very finely played.

The Gentlemen and Children of His Majesty's Chapels Royal, St. James's, gave their annual concert on December 9, at Messrs. Broadwood's rooms, Conduit Street. Nine boys in their brilliant red and gold laced coats gave brightness and picturesqueness to the platform, and, as on previous occasions, madrigals, glees, rounds, and part-songs were rendered, under Mr. Walter Alcock's direction, with purity of tone and fascinating finish. Amongst the most successful performances were Mr. Alcock's madrigal 'Sweet content,'—which begat in the listeners that which the title suggested—Dr. Eaton Fanning's patriotic part-song 'We love our island story,' the effective 'Dawn of song,' by Mr. E. C. Bairstow, and Sir Alexander Mackenzie's beautiful trio for female voices, entitled 'Distant bells.' The selection also included solos by Masters C. A. Viner and W. J. Wright, and Messrs. James Gawthrop, Brereton, and Harold Wilde. Mr. Walter G. Alcock conducted.

The North London Orchestral Society gave their thirty-second concert at the Portman Rooms on December 9, under the direction of Mr. Lennox Clayton. The programme included Haydn's Symphony in E flat (No. 1, B. & H.), Grieg's Overture 'Im Herbst,' and Brahms's 'Tragic' Overture. Dr. Richard Strauss's Concerto for Horn was to have been performed, but owing to the indisposition of Mr. Borsdorf, the soloist, it had to be withdrawn, and Mr. John Saunders played instead violin solos by Dvorák and Elgar with great success. Miss Carmen Hill sang 'Knowest thou the land,' from 'Mignon,' and two of Elgar's 'Sea Pictures' with her customary charm.

Miss Ethel Newcomb, a young pianist and pupil of M. Leschetitzky, at her orchestral concert on December 19 at Queen's Hall, played in concertos by Schumann, Chopin, and Saint-Saëns with an expressiveness, brilliancy, and artistic intelligence that proclaimed her to be a talented and accomplished artist. Miss Newcomb had secured Dr. Richard Strauss as conductor, and a feature of the evening was a splendid performance by the London Symphony Orchestra of his symphonic poem 'Tod und Verklärung.'

The Streatham Hill Choral Society gave the first concert of their sixth season at Streatham Hall on December 13, when Sir Frederick Bridge's 'Cradle of Christ' was conducted by the composer, who, in a brief speech, congratulated the Society on its success and commended the members for the admirable way in which they had executed his work. The remainder of the programme included 'The Pied Piper of Hamelin' (R. Walthew) and the first and second parts of Haydn's 'Creation,' under the able conductorship of Mr. Edwin J. Quance, the Society's conductor.

A few lines of congratulation are due to the Strolling Players' Amateur Orchestral Society which, founded in 1882, gave its 100th concert on December 15, when Mr. William Shakespeare was assisted in conducting by Mr. Norfolk Megone, who directed performances of the Society from its foundation until 1901. The occasion was graced by the presence of Miss Fanny Davies, who played the solo part of Liszt's Pianoforte Concerto in E flat. The vocalists were Miss Carmen Hill and Mr. George Ridgwell.

The South West Choral Society gave their first concert of the season at Battersea Town Hall on November 23, when the programme consisted of Rossini's 'Stabat Mater' and 'Hiawatha's Wedding Feast.' The choir sang with spirit and precision, and the solo vocalists were Miss Isabel Spenser, Miss Kitty Searle, Mr. Henry Beaumont, and Mr. Meurig James. Mr. A. Bond conducted.

Mrs. Miriam Mauchlen recently gave an attractive vocal recital at Bechstein Hall, when she sang with much acceptance and native verve—so to speak—an interesting selection of Scotch songs, the interpretation of which she has made a specialty. Mrs. Mauchlen was assisted by Mr. Denham Price, and Mr. Henry R. Bird accompanied faultlessly.

The Students' Orchestral Concert at the Guildhall School of Music, given on December 14, included Grieg's 'Peer Gynt' Suite, and Wuerst's 'Russian Suite.' An interesting feature of the programme was Weber's Pianoforte Concerto (No. 2) in E flat, the solo part in which was played by Miss Alice M. Dyer, a pupil of Mr. Willem Coenen. The Principal, Dr. W. H. Cummings, conducted.

Sullivan's 'Golden Legend' was performed with much success at the Crystal Palace, on December 6, by Mr. J. W. Lewis's choir and orchestra. The chief honours of the evening fell to the choir, their singing being marked by much intelligence and excellent choral technique.

The Royal Society of Musicians gave a performance of 'Elijah' at Queen's Hall on November 29, under the able conductorship of Mr. Arthur Fagge, with much success. It was the 166th anniversary concert of the Society.

The Bermondsey Settlement Choral and Orchestral Union, under the direction of Mr. John E. Borland, gave a programme entirely of Sir Charles Stanford's compositions (including 'The Revenge') on December 17.

#### VARIOUS CONCERTS AND RECITALS.

At St. James's Hall M. Victor Maurel, the famous French operatic baritone, for whom Verdi wrote the parts of Iago in 'Otello,' and the title-rôle of 'Falstaff,' gave a vocal recital on December 10, and fascinated his audience by the subtlety and dramatic force of his singing.—At Bechstein Hall, on December 17, Mr. Frederic Lamond gave a singularly intellectual interpretation of Chopin's music; and Miss Ethel Wood showed great advance as a vocalist at her recital on December 12.—At Steinway Hall Mlle. Hedvige de Wierzbicka, a Polish pianist, made her first appearance in England on December 20.—Mention is certainly due of Miss Grace Sunderland and Mr. Frank Thistleton's concert of old chamber music at Messrs. Broadwood's on December 16, when the programme included a Sonata in D for trumpet, string quartet and clavier, by Henry Purcell, of which no record of its previous performance is known to exist.—Mrs. Tobias Matthay, at one of her enjoyable dramatic recitals (Steinway Hall, December 17), again recited 'The Witch's Song' to Mr. Frederick Corder's excellent and appropriate music.

#### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, December 11, 1904.

The Philharmonic Concerts are flourishing in New York as they did last year under the impetus in artistic interest created by the plan of importing conductors. Thus far Herr Kogel, of Frankfort-on-the-Main, and Edouard Colonne, of Paris, have stood at the head of the band and directed brilliant performances. The plan is not conducive to the production of new works however. We are not likely to have a single novelty in the season's list, though M. Colonne did bring forward the Second Symphony by Saint-Saëns, which had not been heard here for a score of years. More industrious in this respect are Mr. Gericke and Mr. Thomas with their orchestras in Boston and Chicago. Mr. Gericke has added Dukas's 'L'Apprenti Sorcier,' Suk's Symphony in E, Hugo Wolf's 'Penthesilea,' and Saint-Saëns's First Symphony to his repertory in the course of the first seven concerts. His new concert-master, Mr. Willy Hess, has made a decidedly favourable impression both in Boston and New York. The Chicago Orchestra, under Mr. Thomas, is now newly housed. The new hall, built by popular subscription, is to be dedicated on December 14. It is probably due to the preparations making for the change that Mr. Thomas has put fewer new works to his credit than usual. I note Elgar's Overture 'In the South,' and Goldmark's Overture 'In Italy'—two works of like source. The Elgar Overture was introduced to the Metropolis by Walter Damrosch with his Symphony Orchestra. He, too, was first in the field with Mahler's Fourth Symphony, a work singularly naive in thought, complicated and strenuous expression, which seeks to give musical depiction to a sort of Celestial Cockaigne, the key coming at the end in the shape of a setting for solo voice and orchestra of an old Bavarian folk-song, 'Der Himmel hängt von Geigen.' I should have preferred to hear the song as a preface or table of contents rather than as an index at the end of the volume. The Russian Symphony Society is working hard on its mission, which would probably be more successful if the performances were better. It brought forward all the music of Rimsky-Korsakow's ballet, 'Mlada,' at its first concert. The first concert of the Oratorio Society (Dr. Frank Damrosch, director) gave us Brahms's 'A German Requiem,' and Bach's cantata, 'Sleepers, wake!'

Boston and Washington have welcomed Mr. Coleridge-Taylor warmly. The concerts of the Coleridge-Taylor Society in Washington, composed of black people, were turned into ovations for him, and were quite generally reckoned among the most successful and dignified musical occasions for years in the national capital. Of our other visitors of international fame, such as Ysaye, Josef Hofmann, Madame Melba, De Pachmann, Rudolf Friml, and so on, there is nothing new to report, except that they are criss-crossing the States and Canada, and utilizing to the full the time before the coming of M. Paderewski, who is due at San Francisco from Australasia to-morrow.

Mr. G. W. Chadwick gave a concert of his own compositions at the New England Conservatory of Music, Boston, on November 21. The programme included a Sinfonietta (performed for the first time), the Suite in A (Symphonic Sketches), and the Symphony in F (No. 3). These works were played by sixty players from the Boston Symphony Orchestra, conducted by Mr. Chadwick.

H. E. KREHBIEL.

#### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, December 15, 1904.

About a year ago the young Viennese composers formed themselves into a Society or Association for the purpose of aiding one another as much as possible in getting their works performed, and especially of advancing the cause of modern and the latest composed music. It is characteristic that such a Society should be established here in Vienna, where, from a musical point of view, two eventful centuries have produced a strong tradition, and a contemptible conservatism. This Composers' Society brought forward at its first concert a 'Dionysian Phantasia' for orchestra, by Hansegger, three songs, with orchestral accompaniment, by Bischoff, and

Richard Strauss's 'Sinfonia domestica,' and in so doing strongly attracted the attention of the public. Richard Strauss's work, performed under the direction of the Court Opera conductor, Mahler, created a very strong impression.

Mahler has recently conducted his Third Symphony at the 'Gesellschaft der Musikfreunde.' Like all his five symphonies, this one is laid out on very broad lines. It occupies nearly two hours in performance, the first movement being the longest; the second of menuet, and the third of rondo character, are the easiest to grasp at a first hearing. A poem by Nietzsche, 'O Mensch, gib acht, was spricht die tiefe Mitternacht,' and an old sacred folk-song are woven into the music, and for these themes women and boys' voices are employed. The work ends with a solemn and impressive *Adagio*. The performance, which was admirable, aroused great enthusiasm.

At one of the Philharmonic concerts the programme was ultra modern,—Liszt's 'Orpheus' and Bruckner's brilliant First Symphony—while at another, ultra classical works by Mozart, Schubert, and Beethoven were given; the former was conducted by Felix Mottl, the other by Dr. Muck, and both with their usual success.

At the Concertverein, Löwe performed Liszt's 'Mazeppa' and Brahms's First Symphony; he also created a deep impression with Haydn's 'Oxford' Symphony, which was played through as it were in one breath, only brief pauses being made between each movement. As in modern compositions we are so accustomed to long movements, this method is specially to be recommended in the case of classical works. Worthy honour has been paid to the memory of Dvorák. The Gesellschaft der Musikfreunde performed his 'Requiem'; the Bohemian Quartet gave a concert devoted to the composer's works; the Tonkünstlerverein did likewise, but with special attention to rarely-heard compositions, such as the String Quartet in A, the Serenade for Wind Instruments, and some of the lesser-known vocal duets.

The violinist Henri Marteau at his concert played, in addition to the Mendelssohn Concerto, two new works of the kind: the one by Dubois, the present director of the Paris Conservatoire, the other by Sinding. The former is clear in form, there is distinction in the music, and the concluding movement is brilliant; the latter work displays originality both as regards rhythm and harmony.

The pianist Friedmann at his concert played three concertos—Brahms in D minor, Tchaikovsky in B flat minor, and Liszt in E flat. As complaints are made all over the world about the monotony of virtuoso programmes, artists like Dohnanyi deserve special mention. At his concerts he introduced such unhackneyed works as Beethoven's Polonaise in C and the F sharp major Sonata, and also played four Rhapsodies of his own composition. The same may be said of Fräulein von Gasteiger, who, at her concert, gave the three great sonatas of Schubert—in C minor, A major, and B flat, composed in the year 1828. Frau Wanda Landowska, of Paris, brought with her two instruments—a modern pianoforte, and a fine harpsichord, built after the 18th century model. On the latter she played old music, and with marked success. The Joachim Quartet has been here, and given three very choice concerts. The one devoted to Brahms (Quartets in A minor and B flat major, and the String Quintet in G) created the most enthusiasm. The flautist Ary van Leeuwen, of the Court Opera, together with several of his colleagues, has founded a Society for the performance of wind chamber music. The programme of the first concert was particularly interesting: it included a sonata for flute by Frederick the Great, and the Quintet for Pianoforte and Wind by Rubinstein.

E. MANDYCZEWSKI.

## MUSIC IN OTTAWA.

MR. CHARLES A. E. HARRISS'S CHORIC IDYL, 'PAN.'

A fitting farewell to the ex-Governor-General of Canada and Lady Minto took the form of a grand State Concert at the Russell Theatre, Ottawa, on November 14, when the occasion was appropriately signalized by the production of Mr. Charles A. E. Harriss's choric idyl 'Pan.' The libretto, which is described as 'one of the most poetical ever offered to a composer,' is by Miss Josephine Preston Peabody, and the local Press are unanimous in the opinion that alike in the

choral and orchestral numbers Mr. Harriss has displayed poetical and dramatic inspiration and scholarly musicianship. No pains had been spared to give the work a worthy hearing, the orchestra being composed of members of the leading New York and Cincinnati orchestras, and the chorus of 250 voices was chiefly that of Mr. Reyner, of Montreal. The solo vocalists were Miss Millicent Brennan (who sang with much charm and feeling), Mr. Clarence B. Shirley, and Mr. Fred. Martin. The composer, who conducted, and whose work was received at the close with much enthusiasm, also contributed a Fantasia on Canadian airs, dedicated to Lady Laurier. The production of the Idyl was a worthy tribute to the Governor-General and Lady Minto, who have, during their office, shown great sympathy with the advancement of good music in the Dominion.

## MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The Belfast City Choral Society, of which Mr. W. H. Derrick-Large is the conductor, gave their first concert of the season on December 9. Hiller's 'Song of Victory' and Fanning's part-song 'Liberty' occupied the chorus and orchestra. Songs were sung by Miss S. M. Lewis, Miss F. Richardson, Mr. Joseph Reed, and Mr. Meurig James.

Two Chamber Concerts at the Queen's College, Belfast, directed by Dr. Lawrence Walker, Lecturer of Music in that College, were given on December 9 and 10. Dr. Brodsky and his admirable associates, Messrs. Briggs, Speelman, and Fuchs, played a number of quartets, including Dittersdorff's, Tchaikovsky (Op. 22), Schubert (Op. 161), and, with Dr. Walker, Brahms's (Op. 26). We have in Belfast a very considerable number, mostly ladies, who diligently study chamber music, and invaluable lessons are given to such students by this very distinguished band of artists.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

On November 24 the Festival Choral Society gave a remarkably fine performance of Elgar's 'The Dream of Gerontius,' with Miss Muriel Foster, Mr. John Coates, and Mr. Ffrangcon-Davies as principals. The chorus especially distinguished themselves, and Dr. Sinclair conducted with even more than his wonted skill. On December 15 the City Choral Society performed Coleridge-Taylor's 'Hiawatha' Trilogy. The choral singing was of the highest order throughout, the dramatic points being vividly realized. The soloists were Miss Helen Jaxon, Mr. Webster Millar, and Mr. Andrew Black. The orchestral work was beautifully done, and Mr. F. W. Beard conducted with marked ability.

At the second Halford Concert the programme comprised Beethoven's 'Egmont' Overture and Second Symphony, Tchaikovsky's Serenade for Strings, Arensky's Third Suite (Op. 33), and the 'Tannhäuser' Overture. By invitation Mr. Dan Godfrey, of Bournemouth, conducted part of the concert, and was cordially received. Mr. Halford conducted a magnificent performance of the Serenade for Strings. At the third concert, on December 6, there were two novelties. The first was an Overture, 'In Memoriam,' by Mr. Halford himself. The work is not a dirge, but a kind of musical portrait of a departed friend, and certain themes associated with him are introduced. It is an exceedingly well-written composition, and it should be heard again. The second novelty was the 'Welsh Rhapsody' of Edward German, which, admirably performed under the direction of the composer, met with unqualified success. Beethoven's 'Eroica' Symphony completed the scheme. Mrs. Henry J. Wood was the vocalist, accompaniments by Mr. Henry J. Wood. The fourth concert was notable by reason of the appearance of Dr. Richard Strauss as conductor, on December 20, the programme being devoted to his compositions. These included the tone-poems 'Don Juan,' 'Tod und Verklärung,' and 'Ein Heldenleben': the performance of each, directed by the composer, brought out all their special points, and our local orchestra achieved triumph after triumph. Strauss's Violin Concerto (Op. 8), with Mr. Max Mossel as soloist, made a



great impression. Dr. Strauss had a reception of the most enthusiastic description, and the performance of every number evoked the heartiest applause.

The Amateur Orchestral Society, conducted by Mr. Granville Bantock, gave a Berlioz concert to the members of the Midland Institute on December 12. The 'Symphonie Fantastique' was then heard for the first time in Birmingham, and the performance, if not great, was highly creditable to the Society. Other pieces were the 'Carnaval Romain' Overture, the Trio for two Flutes and Harp, from 'L'Enfance du Christ,' and the song 'Vilanelle' ('Nuits d'Été'), sung by Miss Estelle Lermitt.

Bare mention must suffice of the Saturday evening concerts. On November 26 the Choral Union gave Facer's music to the dramatized version of 'Ben Hur'; on December 10 the Choral and Orchestral Association very creditably performed Mendelssohn's 'Elijah,' Mr. Joseph H. Adams conducting; and the next Saturday the Midland Musical Society (conductor, Mr. A. J. Cotton) performed Haydn's 'Creation,' Parts I. and II., and Mendelssohn's 'Lauda Sion,' while a new Society, the Summerfield Choral Society (conductor, Mr. T. Johnson), gave their first concert, performing Sterndale Bennett's 'May Queen' in creditable style. The same night the School of Music at the Midland Institute held their terminal choral concert.

Mr. Max Mossel has continued his drawing-room concerts with their customary success; and we have had visits from the Glasgow Select Choir and Florizel von Reuter, while Madame Marie Fromm, at her chamber concert on December 8, introduced to an English audience Herr Richard Sahla, a Leipzig violinist.

The Choir of Music, so munificently founded at the University of Birmingham by Mr. Richard Peyton, is referred to in another column.

#### MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

There was a large attendance at the Young Men's Christian Association Hall on November 28, when the nineteenth annual concert of the Totterdown Baptist Choir was held, under the direction of Mr. H. J. Pollard. Some glees were admirably rendered, among the compositions being 'A Shepherd in a glade,' by Mr. Cyril B. Rootham, which obtained THE MUSICAL TIMES prize last year. The merits of the piece were recognized in a hearty manner, and the success of the first public rendering of the part-song afforded gratification to the composer's father, Mr. D. W. Rootham (conductor of the Bristol Madrigal Society), who was present. Songs by Miss Louie Strange, Miss Ada Bennett, and Mr. F. M. Pyle added to the enjoyment of the evening. Mr. Ivor Fox accompanied.

The Bristol North Choral Society gave a concert at the Victoria Rooms on December 3, when Mendelssohn's 'Hymn of Praise' and a miscellaneous selection were rendered by a choir and band of 300. The soloists were Miss Perceval Allen, Miss Eveline Gerrish, and Mr. William Fell. Mr. C. W. Stear was at the organ, Mr. F. S. Gardner led the orchestra, and Mr. James Bending (organist of St. Paul's Church) conducted.

The first of a series of four symphony concerts organized by Mr. Max Heymann was given at the Victoria Rooms on December 6. With several Bristol players, the Bath Pump-room band effectively rendered some familiar works, the chief attraction being Beethoven's Violin Concerto, the soloist being the eminent artist Herr Fritz Kreisler.

Bristol Aolian Male Choir gave their annual concert on December 7, at the Young Men's Christian Association Hall, St. James's Square. Under the direction of Mr. G. Simpson a number of glees were artistically interpreted, and songs were contributed by Miss Amy Perry and Miss Clara Aldersley.

The St. John's Choral Society gave a performance of Haydn's Mass in B flat at the church of St. John the Evangelist on December 7, accompanied by a band of 40 performers, Mr. Harold Bernard being the leader. Mr. W. A. Lamb (the organist of St. Thomas's Church) played the gallery organ, and Mr. A. E. Oaten (organist of St. Katherine's Church) played the chancel organ. Mr. A. E. Hill

directed the performance, which was of a highly creditable nature. The vocalists, to whom the quartets in the Mass were entrusted, were Miss Edith Sinnett, Mrs. Bernard, Miss Mabel Cole, Mr. E. Redwood, Mr. C. Venn, and Mr. Stanley Hill.

At the Knightstone Pavilion, Weston-super-Mare, on December 8, the Philharmonic Society gave a good performance of Mendelssohn's 'St. Paul.' The choir numbered 200 voices, and an efficient orchestra, comprising several Bristol players, and led by Mr. F. S. Gardner, co-operated. The principal vocalists were Miss Leonora Sparkes, Mrs. F. Passmore (Exeter), Mr. Dean Trotter (of Exeter Cathedral), and Mr. Charles Tree. The performance was conducted by Mr. Edward Cook.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Orchestral Society gave their first concert for the season on November 23, at which the chief feature was Beethoven's 'Pastoral' Symphony, performed for the first time by the Society. The programme also included Saint-Saëns's Violoncello Concerto (the solo beautifully played by Mr. Clyde Twelvetees), Mendelssohn's 'Ruy Blas' Overture, and the 'Traum-Pantomime' from Humperdinck's 'Hänsel und Gretel.'

The 'Orpheus' Choral Society gave their first concert on December 6, when Dr. Culwick conducted his admirable choir. The programme included the madrigals 'O sleep, fond fancy' (Henet) and 'O that the learned poets' (Orlando Gibbons), two Irish airs arranged as part-songs by Stanford and Jozé, and a new part-song, 'Christmas Bells,' composed by Dr. Culwick. The soloists were Mrs. Riddall and Mrs. A. McC. Stewart (Alex. Elsner); and Mr. Joshua Watson played some violin solos.

On December 16, at the Rotunda, Messrs. Varian's Feis Ceoil Prize Choir, under the baton of Mr. Robert O'Dwyer, gave a performance of Rossini's 'Stabat Mater' and part of Haydn's 'Creation.' The chorus and band together numbered 140. The solos were sung by local artists. Messrs. Varian are brush-makers, and the choir is composed entirely of their employees.

#### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Professor Niecks earned the gratitude of music-lovers by giving them the opportunity, at the first and second concerts of his University series on December 1 and 8, of hearing Frederick Lamond in ten of Beethoven's Pianoforte Sonatas, ranging from Op. 2 to Op. 111. The gifted Scottish pianist has qualities, intellectual and physical, which eminently fit him for such a gigantic task, and his performance gave the greatest delight to an enthusiastic audience, composed largely of musicians.

Mr. Gustav Nielsen's second chamber concert on December 8 was of equal interest to the one that preceded it. Its chief features were Grieg's Sonata for Pianoforte and Violin (Op. 43) and Reinecke's Pianoforte Trio (Op. 32), in which Mr. Nielsen had the able assistance of Messrs. Winram and Hochstein. Miss Maie Thorn was a very successful vocalist.

Mr. Kirkhope's choir performed in the Central Hall on December 14 Barnby's 'The Lord is King,' Gounod's 'Gallia,' and Parry's 'Blest pair of sirens.' The singing of this fine choir was not only quite up to its best standard, but it was characterized by excellence of tone, expression, and intelligence. The soloists were Miss Pillans, Mrs. Christie, and Mr. John Burnett.

On November 21 the Amateur Orchestral Society opened its thirty-third season. The programme was well selected and excellently performed under the conductorship of Mr. T. H. Collinson, the chief items being Haydn's Fourth Symphony of the Salomon set, the 'Preciosa' and 'William Tell' Overtures, and the 'Festmarch' of Richard Strauss. Miss Ethel Richardson gave much pleasure in her songs.

Mr. Denhof's second concert introduced Signor Sarasate and Dr. Lierhammer, and it may well be believed that the

conjunction of three such artists resulted in a performance of great artistic value.

The orchestral concerts of Messrs. Paterson and Sons, which commenced on November 28, demonstrated the fact that in tone, flexibility of execution, and in intelligent and artistic obedience to the conductor's wishes the Scottish Orchestra of this season is quite equal to the best of its predecessors. Beethoven's Fourth Symphony and Elgar's Overture 'In the South' made the greatest demands upon the resources of the players and received superb readings. Dr. Cowen had quite an ovation from the audience on making his reappearance at the conductor's desk. Herr Fritz Kreisler played magnificently in D'Erlanger's Violin Concerto.

At the second concert, on December 5, the Choral Union, conducted by Mr. Collinson, was in happy conjunction with the orchestra, the works performed being Parry's 'Voices Clamantium' and Haydn's 'Creation.' The general opinion seemed to be that the Society in its long history had never appeared to greater advantage than on this occasion.

The third concert brought the 'Haffner Serenade' of Mozart (in which Mr. Henri Verbrugghen gave a masterly rendering of the solo violin part), the C minor Piano-forte Concerto of Beethoven (soloist, M. Pugno), and two charming dances by Dr. Cowen.

A concert of Richard Strauss's music was given by our local soprano, Miss May Gibb, on December 17, in the Music Hall, and with rare enterprise she had secured the co-operation of Dr. Strauss himself, in conjunction with Messrs. Johann Kruse and Ossian Fohstromm. The programme consisted of twelve songs and two sonatas—one for piano-forte and violin and one for piano-forte and violoncello.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Herr Kreisler made a distinguished appearance at the third classical concert on November 29, playing several solos and bringing to a first hearing in Glasgow F. d'Erlanger's Violin Concerto in D minor. The Choral Union's performance of 'Elijah' on December 6 was quite up to the standard they set in their recent production of 'The Apostles.' In Mendelssohn's music the members were quite at home, and an inspiring performance was the result. The solo music was sung by Miss Agnes Nicholls, Miss Ada Crossley, Messrs. Webster Millar and Charles Tree, and the Scottish Orchestra, with Mr. Thomas Berry's experienced aid at the organ, played the accompaniments. Mr. Bradley, as usual, conducted.

The appearance of the eminent French pianist, M. Raoul Pugno, proved a great attraction at the fifth classical concert on December 13. The chief item on the programme was Beethoven's Piano-forte Concerto in C minor, of which M. Pugno gave a beautiful, albeit less strenuous, and therefore more welcome reading than we are accustomed to hear. Mozart's Serenade in D ('Haffner') proved an interesting novelty, and a selection from Dr. Cowen's Suite 'In Fairyland' was well received.

Under Mr. W. J. Clapperton's direction, Clydebank Choral Union sang Macfarren's seldom-heard 'May Day' on November 30, and under the same conductor the Vale of Leven Choral Union essayed Gade's 'Erl King's Daughter' on December 8. Dumbarton Choral Union, conducted by Mr. Edwin Owston, performed, on December 14, Mendelssohn's 'St. Paul.' This recently-formed choir continues to show praiseworthy enthusiasm, although one would like to suggest that their energies should be occasionally expended on choral works other than the better-known masterpieces.

Associated with the Scottish Orchestra the Pollokshields Philharmonic Society, under Mr. John Cullen, performed Sullivan's 'Golden Legend' and Gounod's 'Out of darkness' on December 15. The choir sang with good tone and with no lack of intelligence, and any little shortcomings may be accounted for by the insufficiency of rehearsals with the band. As Lucifer Mr. Charles Tree was excellent both dramatically and the other soloists—Miss Evangeline Mabel Braine, and Mr. Gregory Hast—arts acceptably.

#### MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

On December 8 the Stroud Choral and Orchestral Societies, under the skilful and energetic guidance of Mr. J. Edis Tidnam, gave a most successful concert, when the Subscription Rooms were crowded. Though the Societies have only recently come into existence their progress has been most marked. For the first concert Mendelssohn's 'Hymn of Praise' was selected, the soloists being Miss Perceval Allen and Mr. Furness Williams, Miss Edith Leech (a pupil of Mr. Tidnam) creditably singing the second soprano part in the duet. The choruses were sung with spirit, and the work of the orchestra was good. The second part of the programme included Fanning's part-song, 'The Miller's Wooing.' The Societies are evidently firmly established in the district, and the season has opened well.

Last year the Tewkesbury Philharmonic Society (conductor, Mr. George Watson) had to abandon their annual concert, but the series was resumed on December 13, when a capital performance of Smart's 'Bride of Dunkerron' and Gade's 'Spring Message' was given. The results showed that Mr. Watson is an excellent choir-trainer, and the solos were well sung by Mr. A. Sly, of Gloucester, Mr. Eynon Morgan, of Gloucester Cathedral choir, and Mr. Graham Smart, lay clerk at Westminster Abbey. Miss A. Watson and Mr. A. W. Vine, organist of Tewkesbury Abbey, and Mr. H. Dutton were at the piano-forte and harmonium respectively.

Mr. A. H. Gibbons, in addition to his duties as organist of the beautiful parish church of Cirencester and conductor of the Cirencester Choral Society, was responsible for a good rendering of Spohr's 'The Last Judgment' at the church on December 13. His capital choir was augmented for the occasion, and in addition to the organ there was a small band. The soloists were Masters Snelling and Marchant, of the London College for Choristers, and Messrs. H. and G. Stubbs, of St. Paul's Cathedral.

One of the best concerts in the long history of the Gloucester Choral Society was given in the Shire Hall on December 9, when everything was highly satisfactory except the attendance, which is the more to be regretted considering the extent to which the Society is drawn upon for the Three Choirs Festivals, and the free recitals of sacred music given fortnightly in the nave of the Cathedral. The performance of Sullivan's 'Golden Legend' by chorus, band and soloists, left little to be desired, and Mr. A. Herbert Brewer is to be congratulated upon the result. Miss Gleeson-White, Miss Jessie King, Mr. W. Hyde, and Mr. Dalton Baker were an admirable quartet. Mr. W. H. Reed led an efficient band, which also played Glinka's 'Komarinskaja.' The small part of the Forester in the 'Legend' was effectively sung by Mr. Fred. White, one of the honorary secretaries.

Mr. Samuel Aitken, who acted as adjudicator in a recent choir competition promoted by the Sunday School Union, delivered an address on Music at the Prize Distribution in the Shire Hall, on December 12, when he dwelt upon the part played by music in religious services, and strongly advocated the adoption of mixed choirs on musical grounds. He also referred to simple compositions, written by Mr. C. Lee-Williams, as accompaniments to well-known hymns and verses, the words being given as a recitation. Three of these were given (Miss Hadwen reciting and Mr. Aitken accompanying), and were greatly appreciated by a large audience.

#### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the Orchestral Society on November 26 Berlioz's 'King Lear' Overture was played with splendid animation; Brahms's Symphony in D was rendered in a manner above reproach, and César Franck's Symphonic Poem 'Redemption' was performed for the first time in Liverpool. Mr. Granville Bantock conducted, and Dr. Lierhammer was the vocalist. The same Society gave another concert on December 10, when Rubinstein's 'Don Quixote' was performed 'for the first time in Liverpool.' Mr. Frederic Austin was the vocalist.

The Fourth Concert of the Philharmonic Society was the first of two special concerts, Dr. Cowen's forces playing Tchaikovsky's Symphony in E minor, and Elgar's Overture

'In the South.' Signor Busoni achieved signal success in his playing of Beethoven's Pianoforte Concerto in E flat at the fifth concert of the premier Society on December 6, when Mr. Edward German's 'Rhapsody on March Themes' was performed.

In the Hardman Street Rooms on December 15 the Goossens Choir, an admirable male-voice organization, gave a concert, when the singers again revealed that roundness of intonation and precision always noticeable in those trained by Mr. Goossens.

Mr. Fred H. Burstall repeated his comprehensive lecture in the Picton Hall, on December 15, on 'Oratorios, Ancient and Modern,' when Miss Annie Nelson sang illustrative solos very tastefully.

A visit on December 1 from the Glasgow Select Choir, directed by Mr. J. Millar-Craig, filled the Philharmonic Hall. Mr. Anderson Nicol's tenor voice was heard to much advantage. The Mount Pleasant Choral Society, aided by Miss Violet Whitelaw, Miss Kerr, Mr. J. C. Greenlees, and Mr. Alec Kerr gave a successful concert on December 16. Mr. Schiever's concert, specially arranged for Beethoven's birthday anniversary (December 17), and consisting entirely of that master's music, is, like all Mr. Schiever's concerts, worthy of more than passing notice. Mr. Frederic Austin sang the song-cycle 'An die ferne Geliebte,' and the songs 'The Soldier,' 'Faithful Johnnie,' and 'Bonnie Laddie.' The Schiever Quartet played Op. 18 (No. 5) in A, Op. 95 in F minor, and Op. 13 in B flat.

I learn that the Southport Musical Festival Association has been reconstituted on a permanent basis, the Hon. Secretaries of the new body being Messrs. E. H. Andrews and T. Morris, junr. The recent performance of the 'Dream of Gerontius,' dealt with in THE MUSICAL TIMES, was as great a success financially as it was artistically.

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

We are in the midst of our Musical Carnival; and, for the moment, the growing developments of suburban life do not seem to have much discounting effect upon the patronage of it. There are no new ventures to announce, unless the erection of district theatres and halls, increasing the facilities for the performance of opera and of musical comedies at cheap rates, be regarded as such. M. Buosni was at the Hallé concerts on November 24, playing Henselt's Concerto with wonderful masterfulness, and Cowen's 'Indienne' Rhapsody was in the programme. At the following concert, Brahms's Alto Rhapsody (soloist, Miss Muriel Foster) was introduced into the midst of much interesting older-world music, which included Bach's unaccompanied motet, 'Sing unto the Lord,' for double chorus. The talented choir found their way bravely and safely to the end, with only a slight drop in the pitch. At the concert on December 8 Mr. Edward Isaacs, a young Manchester artist, entered upon what is hoped will be a successful career as a pianoforte virtuoso. Mr. Isaacs is a pupil of Lady Hallé's sister, Miss Olga Neruda, and he has studied for some years at our Royal Manchester College of Music. He played Beethoven's First Concerto with much technical success, and had an extremely encouraging reception. At the next concert, on December 15, another promising Lancashire-born young student made his diploma appearance, though he had been heard just previously in the Metropolis. Mr. Arthur Catterall has studied exclusively at the Manchester College—at first under Mr. Willy Hess, but later and chiefly under Dr. Brodsky, the Principal. It was a Tschaikevsky night, and young Catterall played the sad-fated composer's brilliant Violin Concerto in D. He was eminently successful. His technique is good, his style is sympathetic, his impulses are sane, and his musical appreciation seems genuine. Owing to the indisposition of Signor Risegari, Dr. Brodsky is temporarily leading the orchestra; and it was a gracious sight for the audience when, at the close of the performance of the Concerto, master and pupil shook hands.

At the Gentlemen's Concerts Mr. Santley sang on November 28. He husbanded his powers in his earlier efforts; but upon reaching the fine dramatic vocal exercise, 'Agitato da smania funesta,' from Paer's long-forgotten 'I Fuorusciti,' he fairly startled as well as delighted the audience. The programme included Mendelssohn's

'Reformation' Symphony, and Bizet's naïve Suite, 'Jeux d'Enfants.' The composer of 'Carmen' could scarcely unbend sufficiently for his juvenile task; but Dr. Richter drew interest from each of the five movements—Trumpet and Drum, The Doll, The Top, Husband and Wife, and The Ball. The programme of the Brodsky Quartet Concert on November 30 consisted of String Quartets by Dittersdorf and Schubert (that in G major, Op. 161), and Schumann's Pianoforte Quintet in E flat. Dittersdorf showed himself more guileless even than his guide, philosopher, and friend, Haydn. The Quartet is little more than a suite for violin, with string accompaniments, and Dr. Brodsky accordingly asserted himself with delightful effect. Miss Fanny Davies joined the artists in the representative Schumann Quintet, and showed once again her instinctive gifts as a player in concerted music. Mr. Speelman is to be specially commended for his beautiful tone in connection with the important viola part.

Mr. Brand Lane works hard and successfully with his series of popular Subscription Concerts. On December 17 Mr. Lane gave his annual performance of the 'Messiah.' The soloists were Madame Albani, Miss Ada Crossley, Mr. Lloyd Chandos, and Mr. Andrew Black. The choir of Mr. Lane's Philharmonic Society sang, as usual, with fine enthusiasm and effect. A performance of the oratorio was proceeding at the same time at Mr. A. J. Cross's Concerts. If the number of performances of the great Christmas Oratorio taking place in the north could be known, the figures would surprise those dwellers in the south who are unacquainted with our Lancashire choral zeal.

At the second Harrison Concert Miss Marie Hall produced a great impression by her brilliant execution in the playing of Paganini's Concerto in D. The Ladies' Concerts, held in the afternoons, fortnightly, though introducing many artists, seldom meet with a disappointment; but during the month Miss Susan Strong has failed the concerts on one occasion, and Madame Von Dulong on another. Miss Ella Spravka, Miss Gleeson-White, Mr. Von Dulong, Mr. Ernesto Consolo, and Mr. F. Bonavia—a well-known local violinist, a member of the Hallé Orchestra—sufficed, however, to invest the concerts with artistic interest.

The Vocal Society (conductor, Dr. Henry Watson) gave the second concert of their thirty-eighth season on December 14. There was no work in the programme of more extended character than Mendelssohn's 'Festgesang'; but the solo singing of some of the members of the choir betrayed the secret of the merit of the concerted singing. Our principal amateur orchestral organization, the Beethoven Society, gallantly attacked Mendelssohn's 'Italian' Symphony at their last concert on December 6. Dr. Henry Watson, on December 2, gave a most interesting lecture at the Manchester University, of which he holds a lectureship. His subject was 'The Early English Viols.' Miss Hélène Dolmetsch, on the viol da gamba, took a prominent share in providing the musical illustrations. Mr. R. H. Wilson, the Hallé chorus-master, gave, on December 14, the last of his four lectures on 'The History of the Oratorio.' It contained an earnest appreciation of Sir Edward Elgar's work in this great province of music.

We understand that Mr. Rawdon Briggs will take the leadership of the Hallé Orchestra, of which, as well as of the Brodsky Quartet, he has for a long time been a member. The final preparations are in progress for the twentieth annual conference of The Incorporated Society of Musicians, to be held here from the 2nd to the 7th of January, inclusive. The untimely death of Mr. Arthur Johnstone, the able music critic of the *Manchester Guardian*, is the source of deep and widespread regret. Reference is made to this sad event on page 23.

#### MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Two of the most notable concerts of the season have been due to the energy of the Newcastle and Gateshead Choral Union. The first was a visit from the London Symphony Orchestra, when a fine programme, which included Beethoven's 'Leonora No. 3' Overture, Mozart's G minor Symphony, and Strauss's 'Death and Transfiguration,' was played to perfection. The second was the first performance in the district of Elgar's 'Apostles.' The choir sang with



their accustomed certainty and excellent tone, and to the Hallé Orchestra were entrusted the all-important orchestral accompaniments. The soloists, all good, were Miss Agnes Nichols, Miss Muriel Foster, Messrs. Andrew Black, Robert Burnett, H. Lane Wilson, and William Green. Mr. J. M. Preston conducted with his usual thoroughness.

The Newcastle Philharmonic Society (conductor, Mr. George Dodds) gave a creditable performance of Smart's 'Bride of Dunkerron' on December 8, and the Newcastle Amateur Vocal Society (Mr. J. Jeffries) of Mendelssohn's 'Elijah' on December 15.

Vigorous renderings of Handel's 'Judas Maccabæus' and 'Jephtha' were given by the Newcastle Postal Telegraph (Mr. J. Hutchinson) and Gateshead Vocal (Mr. G. Robinson) Societies respectively, but both choirs have much to achieve yet in the direction of soft singing.

The Bishop Auckland Musical Union performed Berlioz's 'Faust' on December 7, and the Middlesbrough Musical Union 'St. Paul' on December 14, both conducted by Mr. N. Kilburn.

The Stockton Choral and Orchestral Society, under the direction of Mr. Arthur Wilson, showed excellent work in performances (on December 8) of 'Summer' and 'Autumn,' from Haydn's 'Seasons,' Rossini's 'Stabat Mater,' and Mozart's G minor Symphony; and on December 15 the Darlington Society, of similar constitution, gave a concert, at which glees were sung by the choir, and Handel's String Concerto in B minor and Gade's 'Noveletten' were well played by the orchestra. Mr. T. Henderson conducted.

An interesting event in the history of the Newcastle Chamber Music Society was the visit of Dr. Richard Strauss on December 16, when the programme was devoted entirely to his works. Mr. Max Mossel joined the composer in his Violin Sonata, and Messrs. Heinrich Suck and Johan Hock participated in the Pianoforte Quintet in C minor (Op. 13). Mr. John Harrison sang five of Strauss's songs very beautifully.

A number of concerts can only be tabulated:—Dunston Choral Society (first performance here of Parry's 'War and Peace,' with, unfortunately, only pianoforte accompaniment), and Newcastle Co-operative Choral Society, Gade's 'Crusaders,' both concerts conducted by Mr. W. Maddock. Durham Musical Society (conductor, Mr. W. Ellis), Handel's 'Acis and Galatea'; Spennymoor Musical Society (Rev. Canon Hughes, conductor), Spohr's 'Last Judgment' and Mendelssohn's '42nd Psalm'; Jarrow Philharmonic Society (conductor, Mr. Geo. Dodds), Lloyd's 'Hero and Leander,' and Macfarren's 'May Day'; Tynemouth Amateur Vocal Society (conductor, Mr. M. Fairs), Bridge's 'Inchcape Rock' and Hiller's 'Song of Victory'; and Willington Choral Society (conductor, Rev. G. W. Anson Firth), Mendelssohn's 'Walpurgis Night.'

Miss Emmie Ogden, a local young lady, gave a successful pianoforte recital on December 1, and proved herself to be a fluent and brilliant performer.

### MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the season given by the Norwich Philharmonic Society (conductor, Dr. F. Bates) took place in St. Andrew's Hall on December 15, when M. Jean Gérardy was the great attraction, it being his first appearance in Norwich. The programme included Haydn's Violoncello Concerto in D, and solos for the violoncello by Bach, Saint-Saëns, Schubert, and Popper, delightfully played by M. Jean Gérardy. Miss Teresa Del Riego was the vocalist. The band, principally composed of local players, played Schubert's 'Rosamunde' Overture and Mendelssohn's 'Italian' Symphony.

### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The first of the Nottingham Orchestral Concerts took place on December 1. The programme opened with Arthur Hervey's Overture 'Youth,'—a new work here and one which we would gladly welcome again—and Stanford's 'Irish' Symphony was also a novelty. The remainder of the programme was entirely Wagnerian. Mr. Frederic Austin

sang 'Pipes of Pan' (Elgar), 'Was duftet' and 'Star of Eve,' for each of which he received quite an ovation. Mr. Allen Gill conducted and Mr. Lyell-Taylor led the orchestra. The attendance at Miss Cantelo's first chamber concert on December 8 gave evidence of the increased interest in chamber music. Dvorak's Quintet was superbly rendered by the Kruse Quartet, with Miss Cantelo at the pianoforte. A fine performance of Beethoven's Sonata (Op. 31, No. 3) was given by Miss Cantelo, and Mr. Kruse played 'Garten Melodie' (Schumann-Rudorff) and 'Hungarian Dance' (Joachim-Brahms). A very brilliant performance of Schumann's String Quartet in A major concluded this enjoyable concert.

The Leicester Philharmonic Society gave their first performance on December 8, when the programme was confined to Wagnerian selections. Madame Clementine de Vere, Mr. Ffrangcon-Davies, and Mr. Harold Wilde were the soloists, and Mr. H. B. Ellis conducted. Cowen's 'Rose Maiden' was performed by the Melton Mowbray Choral Society on December 8. The soloists were Miss Christine Warner, Miss Dora Hunt, Mr. Ripley Evans, and Mr. Sidney Stoddard.

Nottingham is very proud of its Police Band, and it would be invidious not to mention the very bright and cheerful performance which these musical guardians of the peace and property gave on December 8, when their musical abilities were not found lacking in Tschaikevsky's '1812,' the 'Tannhäuser' Overture and the 'Rakoczy' March. Solos were rendered by Miss Gwladys Roberts and Mr. Charles Saunders, and among others a song by the Chief Constable, Mr. P. S. Clay. Mr. G. Essex was the accompanist.

The West Bridgford Choral Society opened their season on December 16 with a very bright performance of Sullivan's 'Martyr of Antioch.' The choruses went well, and Madame Norledge, Madame Ethel Elgar, Mr. Heather, Mr. Charles Keywood, and Mr. Harry Reynolds were responsible for the solos. Mr. J. B. Lyddon conducted.

On December 20 Mr. Harold Henry's Orchestral Society opened their thirteenth season. The programme contained 'Gipsy Suite' (German), Overture 'Der Freischütz' (Weber), and Spanish Dances (Moszkowski). Mr. Sydney T. Sadler conducted.

### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

We have had a good deal of music in Oxford this term. On November 3, in the Town Hall, and under the auspices of the Musical Club, the Bach Choir, supported by the Oxford Orchestra, gave an excellent rendering of Brahms's truly beautiful 'Song of Destiny.' The other part of the programme was purely orchestral and consisted of Bach's Overture in B minor for strings and flute, Mr. Fransella playing the solo part; next came Beethoven's ever-welcome Violin Concerto in D major, Miss Maud MacCarthy being the soloist; and lastly, Mozart's great Symphony in C ('Jupiter,' co-called). It was a capital concert from first to last, and was most ably conducted throughout by Dr. H. P. Allen.

On the following day, in the Assembly Room of the Town Hall, two most enjoyable performances of ancient music were given by Miss Taphouse, assisted by the Misses Chaplin (violins), Miss Leila Bull (oboe), and Mr. R. Maitland (tenor vocalist). The harpsichord used was one manufactured by Burkat Shudi and Broadwood, dated 1781. The instrument contained five stops, one composition pedal, a Venetian swell, and two keyboards. The spinet, by Harrison, was made in 1749, while the clavichord, by Hass, of Hamburg, bears the date 1743. The concert opened with Bach's Prelude and Fugue in E (from Book II. of the '48'), delightfully played by Miss Taphouse on the clavichord. She also performed on the spinet a gigue by Dr. Arne. We should indeed like to have included the whole of this choice programme, but must content ourselves with saying that Purcell's 'Golden Sonata' was excellently rendered on the harpsichord, the two violins and violoncello lending assistance. We fervently hope Miss Taphouse will let us hear more of these beautiful old instruments and their truly lovely music on future occasions.

On November 7 Mr. Gervase Elwes, Miss Ada Thomas, and Miss Edith Clegg gave an excellent concert in the

Assembly Room of the Town Hall; and on November 16, in the Sheldonian Theatre, the Professor of Music, Sir Hubert Parry, discoursed on 'National Tastes and their Influence' before a numerous audience. The lecture, which proved to be most attractive, was vocally illustrated by Miss N. Hawker and Mr. F. Johnson, of the Royal College of Music, both of whom sang excellently.

In the Town Hall, on December 1, under the conductorship of Mr. H. B. Wilsdon, the Oxford Vocal Society gave Sullivan's 'Golden Legend' and the first two scenes from Coleridge-Taylor's 'Hiawatha.' The band was not above reproach; but we must award unstinted praise to the choir, warming as they did at once to their work, and singing moreover with the best spirit of enthusiasm.

On December 6, in the Town Hall, under the auspices of the Musical Club, Mr. Leonard Borwick, Mr. Maurice Sons (violin), and Mr. Gérardy (violoncello) gave an excellent chamber concert, and the Balliol Sunday Evening Concerts have been continued as usual during the term, under the able direction of Dr. Walker.

### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sheffield Amateur Musical Society, with a largely increased honorary and active membership, performed Brahms's 'Requiem' in the Albert Hall on December 19. The appointment, as joint conductors, of Mr. Henry J. Wood and Mr. J. A. Rodgers, in succession to Mr. Schöllhammer (retired), has produced happy results, and the concert directed by Mr. Wood was completely successful. In the 'Requiem' the chorus won a veritable triumph, singing the work not only with precision, beauty and fulness of tone, and a sensitive expressiveness, but also with a deep artistic realization of the significance and inwardness of the music and text. At the close Mr. Wood and the chorus-master were warmly recalled. Mrs. Henry J. Wood and Mr. Frederic Austin were the soloists. The second part of the programme was mainly instrumental. Of the fine band of over sixty players, five-sixths represented local talent, and under the magical sway of Mr. Wood they covered themselves with credit.

The month of December was an exceptionally busy one. The subscription system, by which most of the local musical societies exist, and the exigencies of rehearsals, throw most of the concerts into that month and the month of March.

The Heeley Musical Union, which is doing laudable work under Mr. M. Tomlinson, gave a well-prepared performance of 'St. Paul.' In the same musical suburb, the concerts of the Heeley Wesley Choral Society (with A. R. Gaul's 'Ruth' and Mendelssohn's 'Lauda Sion,' under Mr. R. M. Bullmore) and the Heeley Orchestral Society (in an interesting programme directed by Mr. A. Bagshaw) were well patronized and musically successful. The Brincliffe Orchestral Society mustered eighty strong in the Albert Hall on December 12 to meet Mr. Edward German, who conducted his 'Hamlet' tone-poem, 'Welsh Rhapsody,' and 'Nell Gwyn' Dances. Mr. J. H. Parkes had rehearsed his force diligently, and the amateurs played very well. The Sheffield Amateur Instrumental Society, not to be outdone in the friendly rivalry, entered the lists with Schumann's 'B flat Symphony,' Wagner's 'Flying Dutchman' Overture, and other pieces, performed under Mr. H. Dean's direction.

The launching of a new South Yorkshire Musical Society—the Wombwell and District Choral Union—was attended with complete success. Dr. Cowen's 'Rose Maiden' was capably sung under Mr. G. M. Coates, band and chorus numbering nearly 200. At Chesterfield an attempt to extend the scope of the Harmonic Society took the form of an 'Elijah' performance, with creditable results to the members and Mr. G. A. Seed, conductor. The Norton Lees Choral Society's enterprise in essaying Elgar's 'King Olaf' was justified by the gratifying choral success won by Mr. Horace Reynolds's forces. The Barnsley St. Cecilia Society gave a successful concert under Dr. Coward, with Coleridge-Taylor's 'Meg Blane' (Madame Marie Brema in the title part) as the chief attraction. The Wirksworth Choral Society sang Elgar's 'The Banner of St. George' in the Town Hall, Mr. Carl Ashover conducting a successful performance.

### MUSIC IN THE SOUTH-WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

#### THE THREE TOWNS.

The new series of concerts authorized by the Corporation of Plymouth was inaugurated on the first Saturday in October with gratifying success. Continuing weekly, these concerts have been largely attended. A conspicuous occasion was the first appearance for this season of the Guildhall Choir on the last Saturday in November. This choir, under the direction of the Borough organist Mr. H. Moreton, has attained a prominence in point of numbers and excellence which is acknowledged throughout the district. The work performed was the 'Hiawatha' trilogy, with Miss Euneta Truscott, Mr. Will Foster, and Mr. Charles Knowles as principals. The rich and cultured tone-quality of the chorus was excellent. The band consisted of local musicians.

Dr. Weekes's Choral and Orchestral Societies did not make an appearance in the concert-room last season, and therefore they were prepared to lead off early this winter (October 26) with a very enjoyable rendering of 'Elijah,' with Miss Caroline Hatchard, Miss Gwladys Roberts, Messrs. Albert Collings and Andrew Black in the solo parts. The chorus, by the degree of excellence attained, proved that a season's rest had not impaired their vigour. Dr. S. Weekes conducted.

Mr. Frank Winterbottom has given two of his eleventh series of Symphony Concerts at Stonehouse (November 8 and December 13), at which Mozart's C major and Tschalkovsky's Fifth Symphony (the latter for the first time in the Three Towns) were performed.

It is gratifying to record that the local musicians of Plymouth are cultivating high-class chamber music and that their efforts are meeting with success. Miss C. H. Robinson was this season, as usual, first on the scene, and on October 6 gave her annual chamber concert in Plymouth. The chief novelty, to the majority of the audience, was Dvorák's Pianoforte Quartet (Op. 87), in which the concert-giver (at the pianoforte) was associated with Mr. Spencer Dyke, Mr. Reginald Ball, and Mr. C. G. Pike. Miss Minnie Pearse was the vocalist.

On October 27, at the first of the enjoyable concerts given by the Misses Smith, Brahms's Fourth Trio, in C minor, was given an interesting and faithful interpretation which proved the three sisters to be artists of uncommon attainments. At the second concert on December 1, the Second Quartet in A (Op. 26) was played, Mr. Reginald Ball taking the viola part. A Suite (Op. 16) of Saint-Saëns's was also included in the programme. The vocalists for the two concerts were Miss Marion Battishill and Mr. Will Foster.

#### VARIOUS CITIES AND TOWNS.

'Elijah' was performed by the Exeter Oratorio Society, under Dr. H. J. Edwards's direction, on November 29, the chief features of the chorus singing being refinement of tone and expression. Miss Euneta Truscott, Miss Jessie King, Mr. Dean Trotter, and Mr. S. J. Bishop were the principals.

The Philharmonic Societies of Falmouth and Truro combined their respective forces with very excellent results, not only in volume of tone, but in giving a performance of general merit. The programme of the concert given in each town—Falmouth on December 5, Truro on December 6—included Dr. C. H. Lloyd's 'Hero and Leander,' in which the chorus were associated with Miss Maggie Purvis and Mr. Dan Price.

On November 23 the Torquay Musical Association (band and chorus of 130 performers, ably conducted by Mr. T. Henry Webb) performed Stanford's 'The Battle of the Baltic,' a selection from Mendelssohn's 'Midsummer Night's Dream' music, Cherubini's 'Anacreon,' and Sterndale Bennett's 'Parisina' Overtures. Madame Alice Gomez was the solo vocalist, and Mr. C. Pike played some violoncello solos. The choir sang Pearsall's part-song 'When Allan-a-dale,' and the 'Forester's Song' of Schumann, for male voices with accompaniment of four horns and trombone.

Helston Choral Society performed the 'Creation' on November 29. The conductor, Mr. E. Quintrell, and his colleagues scoring a distinct success, with Madame Mary Poole, Mr. J. C. Truscott and Mr. A. E. Old as soloists.

The foregoing record indicates considerable musical activity in the locality.

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

YORK.—MR. NOBLE'S 'GLORIA DOMINI.'

This time I must put the City of York in the forefront of my record, since it has distinguished itself by the production of a novelty of considerable interest and importance. This is the cantata, 'Gloria Domini,' which Mr. T. Tertius Noble, organist of York Minster, has written, and which was given on December 13 for the first time by the York Musical Society, of which he is conductor. The work is, in effect, a musical version of the festival of the dedication of Solomon's Temple, told in the stately language of the Old Testament, from which a libretto has been most judiciously compiled by the Dean of Ely. The choral writing is the strong feature of the cantata, and Mr. Noble's facility as a contrapuntist has enabled him to give a most appropriate air of sumptuousness to the psalms of praise supposed to be sung by a thankful people, by means of the melodies which he weaves round his themes. Warmth of melody and brilliance of colour characterize the music, not the least successful portion of which is the 'Solemn Prelude,' meant to suggest the procession of the Ark to its resting-place within the veil. The People's Psalm (Psalm cxxxviii., 1-5) is a particularly stately and effective chorus, and there are also two chorals, Dr. William Hayes's tune 'Hereford' and Croft's 'O God, our help in ages past' being subjected to interesting contrapuntal treatment. There is one solo part, the words of Solomon being given to a baritone soloist—in the present instance Mr. Ffrangcon-Davies. The solo music might be more vocal in its phrasing, but is dignified and solemn in effect. The orchestra is very ably handled, and the whole work gave an impression of thoughtfulness and power. It is dedicated to the Leeds Choral Union and their Secretary, Mr. H. C. Embleton, through whose generosity the free performance of 'The Apostles' in York Cathedral was given last summer. 'Gloria Domini' had the advantage of a very good all-round performance. The chorus showed their interest in the work by singing perhaps better than they have ever done before, and gave another proof of their goodwill in the shape of handsomely bound copies of the score which were formally presented to Mr. Noble and Mr. Ffrangcon-Davies.

## LEEDS.

Some exceedingly interesting concerts have been given at Leeds during the past month. On November 23 Dr. Walford Davies's 'Everyman' received the almost unexampled honour of a repetition within a couple of months after its first performance at the Leeds Festival. It lost nothing by repetition, but made an equally deep impression, while the chorus of the Leeds Philharmonic sang admirably, and the performance gained something, as compared with the original one, from the fact that the composer, who again conducted, showed greater control over his forces. The only principal who had taken part in the first performance was Miss Gleeson-White, the others being Mde. Hilda Wilson, Mr. Gregory Hast, and Mr. Herbert Parker. It was followed by Stanford's 'Revenge,' conducted by the composer, and Wagner's 'Kaisermarsch,' with the English version of the choral *coda* that was prepared to celebrate the King's coronation. On November 26 Mr. Fricker's Municipal Orchestra introduced Haydn's beautiful 'Clock' Symphony, and played it with refinement and spirit, as they did Goldmark's brilliant 'Sakuntala' Overture. On November 30 a most interesting series of string quartets was played at the Leeds Bohemian Concert: Mozart in A (the 5th of the set dedicated to Haydn), Tchaikovsky in F, and Brahms in C minor. Though there were some few signs of want of thorough rehearsal, the ensemble was good, especially in view of the fact that one of the quartet—Messrs. Elliott, Moxon, Hatton and Giessing—was a recent recruit.

The Headingley Choral Society is a small body to whose artistic enterprise I have already had reason to refer. On December 6 they undertook a highly interesting revival of Handel's 'Joshua,'—it was said for the first time at Leeds, and certainly the first for many years past. The abbreviated version prepared by Professor Prout was used, and, within the Society's means, a most creditable performance was given under Mr. Percy Richardson's direction. The principals were Miss Swailes, Miss Cover, Mr. Fred Taylor, and Mr. Ward Kemp.

On December 7 the Leeds Choral Union gave a 'Wagner programme,' consisting of the first acts of 'Tannhäuser' and 'Lohengrin,' under Mr. Alfred Benton's successful conductorship. But the interest of the occasion centred in a work by Mr. Josef Holbrooke, which had never before been heard in this country. 'Byron' (Op. 39) is in form like the 'Queen Mab,' given at the recent Leeds Festival. It is essentially an orchestral 'tone-poem,' fashioned practically in sonata form, and extended by a choral *coda*, based on Keats's ode 'To Byron.' The orchestral writing abounds in minute details, many of which are difficult of realization, but the choral writing is smooth and broad, consequently it was heard to the greater advantage, the orchestra of local players finding it difficult, after a single brief rehearsal, to do justice to the intricacies of the score. What the work does undeniably possess is poetry and fancy, but one would like to wait for a more favourable opportunity before attempting to determine its exact worth. It was conducted by Mr. Holbrooke, who met with a reception indicating that he is a favourite with the chorus. At the Municipal Concert on December 10 the feature of the programme consisted of Quintets by Mozart, Beethoven, and Volbach for piano-forte and wind, all three, as it happened, in the key of E flat! They were efficiently played by Messrs. Fricker, Holt, Calvert, Midgley, and Wood. On December 12 the Leeds Musical Union, under the direction of Mr. Bernard Johnson,—who is soon to leave Leeds to become organist of Bridlington Priory Church—gave one of their agreeable concerts of male-voice compositions, a set of five part-songs by Sir Edward Elgar being the most striking feature of the programme.

## BRADFORD AND OTHER TOWNS.

Bradford has hardly as yet resumed its wonted activity in music. At the Subscription Concert on December 16 Berlioz's 'Faust' was given under Dr. Cowen's direction, the Hallé Orchestra and Bradford Festival Choral Society co-operating in a really brilliant performance, while Miss Helen Jaxon, Mr. Evan Williams, and Mr. Andrew Black were the principals. On December 10 the Bradford Permanent Orchestra presented an interesting programme, not too exacting for a popular audience, its most serious feature being a couple of movements from Grieg's Pianoforte Concerto, in which the soloist was a very gifted young Bradford musician, Miss M. Klepper. Mr. Allen Gill conducted.

The Keighley Musical Union showed an excellent example by choosing for their opening concert on November 29 two unduly neglected works, Schumann's 'Paradise and the Peri,' and Goring Thomas's poetic little work, 'The Sun Worshippers.' The performance, under Mr. Summerscales's direction, left something to be desired in point of finish, but credit may at least be given for excellent intentions. The principals were Miss Taggart, Miss Bradley, Mr. Wilde, and Mr. Horner. On December 14 the Keighley Orchestral Society, who are under the same zealous amateur, gave a concert at which Dvorák's 'New World' Symphony was played with much success. The pianist was Mr. Percy Grainger, the vocalist Miss Weatherley. On November 25 the Harrogate Choral Society gave a very successful performance of Saint-Saëns's 'Samson and Delilah,' under the direction of Mr. C. L. Naylor, with Madame Brema and Mr. John Coates in the chief parts.

Scarborough distinguished itself on December 6 by a most creditable performance of Elgar's 'Dream of Gerontius.' The chorus of the Philharmonic Society gave ample evidence of very thorough training at the hands of their conductor, Dr. Ely, and only wanted a little more beauty and volume of tone to be entirely admirable. The principals, Miss Maggie Stirling, Mr. Brearley, and Mr. Herbert Brown were all thoroughly efficient. Undoubtedly this must be pronounced the greatest thing in choral music which Scarborough has yet accomplished.

The Pudsey Choral Union, on November 21, gave a satisfactory performance of 'The Bride of Dunkerron' and 'Acis and Galatea,' under Mr. H. H. Pickard.

The energetic organist of Ripon Cathedral, Mr. C. H. Moody, gave, on December 7, what has come to be an annual performance of Brahms's 'German Requiem,' though the encouragement with which his efforts are met is not so warm that the future of these cathedral oratorio performances is as secure as it might be.

## Foreign Notes.

### AMSTERDAM.

It is stated that a stage performance of Wagner's 'Parsifal,' without any curtailment, will be given here in June next. Rehearsals are to commence at once, and the best German singers will be engaged. The decorations, which are to cost between three and four thousand pounds, have been ordered from Vienna. It is also said that although Frau Cosima Wagner has entered a protest, the Amsterdamers are convinced that the law is on their side.

### BERLIN.

The Cecilia Society has been dissolved. It was founded more than twenty-one years ago by Alexis Höllander, who conducted the performances up to the last. One of the special aims of the Society was the production of new compositions by modern composers, or new to Berlin, and from among the long list of such works we may note Liszt's 'Christus,' Brahms's 'German Requiem,' César Franck's 'Les Béatitudes,' Dr. Cowen's 'Ruth,' Grieg's 'Olav Trygvason,' &c.—Of special interest was the first public appearance last month of the Volk-Chor, which was established last February, and already numbers two hundred members. Music is a powerful factor in modern civilization, and this new movement is of far-reaching consequence. The choir has been carefully trained by Dr. E. Lander, and the performance of Schumann's 'Paradise and the Peri' appears to have been most creditable.—Herr Weingartner has sent in his resignation as conductor of the Symphony Concerts, but a petition has been drawn up by many of the subscribers begging him to reconsider the matter.—Leoncavallo's new opera 'Der Roland von Berlin'—written at the request of the Emperor William and produced under His Majesty's direction—was first performed at the Royal Opera House on December 13.

### PARIS.

A committee has been formed, with M. Camille Saint-Saëns as President and MM. Vincent d'Indy and Widor as Vice-Presidents, to promote the erection of a monument to Beethoven on the Place du Trocadéro. The design of the sculptor M. J. de Charmoy has been accepted, and the memorial is to be unveiled next May. A Beethoven festival is to be held at the same time.

### PRAGUE.

Siegfried Wagner's opera 'Der Kobold,' produced at Hamburg last January, was performed here for the first time on November 27 last. The work had been well rehearsed by capellmeister Leo Blech, and admirably mounted by Director Angelo Neumann. Frau Cosima Wagner, Fräulein Eva Wagner, and the composer were present, and the work was received with such enthusiasm that at the close Siegfried Wagner made a speech expressing his thanks to the director, the artists, the conductor, and the public.

### ZURICH.

Dupont's 'La Cabrera' and Filiassi's 'Manuel Meuendes,' works which won the 1st and 2nd prizes at the recent Sonzogno competition, have been performed with marked success.

### GRAZ.

After the performance of Siegfried Wagner's Opera 'Der Kobold,' a banquet was given in honour of the composer, and a report of the speech which he delivered on that occasion in answer to a laudatory address runs as follows: 'It is not easy for an artist to respond to the toast. On the one hand there is the danger of his being too modest, on the other, of his becoming too boastful. I know that the honour bestowed on me for the staging of "Tannhäuser" at Bayreuth this year concerned me alone. I am equally sure that of the applause bestowed here on my "Kobold" twenty per-cent. must be set down to my account, and the remaining eighty placed to the credit of my father. If my name were not Siegfried Wagner, but Smith or Brown, of this I am certain, the present distinguished company would not be here to welcome me.'

Mr. Allen K. Blackall, organist of St. Mary's Collegiate Church, Warwick, has been appointed Chorus-master of the Birmingham Festival Choral Society.

The Berks, Bucks, and Oxon. Competitive Musical Festival has reached the third year of its existence, and, in succession to the Festivals at Reading in 1903 and at Oxford in 1904, a third Festival is to be held at Aylesbury early in May, 1905. The Festival includes competitions for choirs, schools, choral societies, &c., as well as vocal quartets and solos, also for instrumental solos and concerted playing, and for composition. It has received support from all parts of the three counties, but the promoters feel that it is not yet as well known as it should be, and that there are many, whether living in one of the three counties or not, who would be glad to give it assistance and have not yet done so. The Honorary Secretaries for 1905 are Mrs. Commeline (Beaconsfield, Bucks) and Miss S. A. Blunt (Dorchester, Oxfordshire), and the acting Honorary Treasurer for the present is Mr. P. V. M. Bencke (Magdalen College, Oxford). From any of these further particulars can be obtained.

The annual conference of the Incorporated Society of Musicians will be held at Manchester from January 2 to 7. Addresses will be delivered by Sir Frederick Bridge on 'A weak point in our Musical Education'; by Mr. W. A. C. Cruickshank on 'The Progress of Music during the 19th Century'; by Mr. James Dawber on 'The advisability of still further safeguarding the entrance to the Musical Profession'; by Mr. T. Henderson on 'Some blots upon English Music'; and by Mr. S. Midgley on 'Municipalities and Music.'

Miss Adèle Haas (pupil of Mr. Willem Coenen) and Signor Parisotti gave a successful pianoforte and violin recital at the Royal Pavilion, Brighton, on December 3.

## Country and Colonial News.

### BRIEFLY SUMMARIZED.

ARMAGH.—Sterndale Bennett's cantata 'The Woman of Samaria' was given in the Cathedral on December 2. The solos were sung by members of the choir, and the performance altogether was meritorious. Dr. T. Osborne Marks presided at the organ. The Philharmonic Society gave a careful rendering of Coleridge-Taylor's 'Hiawatha' on December 15. The principal vocalists were Miss Grime, Mr. L. Townley, and Miss Backsheen Wood. Mr. T. W. Holden presided at the pianoforte, and Dr. T. Osborne Marks conducted.

BOGNOR.—An admirable performance of Handel's 'Judas Maccabeus' was given by the Musical Society on December 14. The orchestra and chorus numbered 150 performers, and were under the conductorship of Mr. W. H. Davies. The solo vocalists were Miss Emily Shepherd, Miss Katherine Longland, Mr. James Davis, and Mr. Hargreaves Hudson.

BURSLER.—The Potteries Choral Society gave their sixth concert, assisted by the Potteries Orchestral Society, in the Town Hall on December 8. The programme included the following part-music: 'The Land of the Sun' and 'By the Lone Sea Shore' (Coleridge-Taylor), 'Homeward' (Leslie), and 'O Gladsome Light' (Sullivan). The orchestra performed Elgar's 'Chanson de Nuit' and 'Chanson de Matin,' Fantasia from 'Lohengrin,' Minuet and Trio from Mozart's G minor Symphony, and one of Brahms's 'Hungarian Dances.' The solo vocalists were Miss Jessie Grant and Mr. Adam Cope, and Mr. John Cope conducted.

CHELMSFORD.—The Musical Society gave a concert on December 13, when Handel's ode 'Alexander's Feast,' and Cowen's 'John Gilpin,' were exceedingly well performed. The solo vocalists were Mrs. Helen Trust, Miss Katharine White, Mr. Henry Beaumont, and Mr. S. F. Epston. Mr. G. Wily was leader, and Mr. F. R. Frye conducted.

CHICHESTER.—The Musical Society put forward an interesting programme on December 8, consisting of Gade's 'Christmas Eve,' Bridge's 'Cradle of Christ,' Schubert's 'Unfinished' Symphony, and Bach's Cantata for the New Year. Sir Frederick Bridge, who directed his own work, received an enthusiastic welcome, and Dr. Read conducted the other items. The soloists were the Countess Maffei, Miss May Peters, Mr. Clifford Hunnybun, and Mr. Aubrey Millward.

**GRIMSBY.**—The Standard Orchestral Society gave a concert in the Town Hall on December 7. The programme included Mozart's 'Jupiter' Symphony, a selection from Weber's 'Oberon,' Moszkowski's Spanish Dances (Nos. 2 and 5), and the Overture to 'Semiramide.' The performance of these works, conducted by Mr. J. T. Pye, was highly meritorious.

**HAWARDEN.**—A concert was given in the Gymnasium on December 17 under the direction of Mr. Arthur Lyon. The chorus consisted of the County School Choir of Boys and Girls and the Mancott Male-Voice Choir. The prominent items in the programme were Stanford's 'Revenge' and 'Songs of the Sea,' and Elgar's 'Sea Pictures,' all of which were excellently performed. Mr. Arthur Lyon, who is headmaster of the County School, may be congratulated on the results of his choir training.

**KETTERING.**—Coleridge-Taylor's cantata 'Scenes from Hiawatha' was given with much success by the Choral Society in Victoria Hall on December 6, under the direction of Mr. H. G. Gotch. There was a full orchestra, and the solo vocalists were Miss Agnes Baines, Mr. W. R. Maxwell, and Mr. John Browning.

**KIMBERLEY (CAPE COLONY).**—The Musical Society concluded its fourth season on November 16 by a concert composed mainly of music by British composers. The programme included 'The Ballad of the Clampherdown' (Bridge), 'Orpheus with his lute' (German), and 'How sweet the moonlight sleeps' (Leslie). Mr. J. Frank Proudman conducted the choir and orchestra of 100 performers, who gave an excellent performance.

**KING'S LYNN.**—The Musical Society gave two performances on December 7. That in the afternoon consisted of Mendelssohn's 'Elijah,' the use of St. Nicholas's Chapel being granted for the purpose. The choir was augmented by contingents from Swaffham, Downham, Heacham, and Hunstanton, making a total of about 230 voices, with an orchestra of over thirty performers. The solo vocalists were Miss Gertrude Woodall, Princess Te Rangī Pai, Mr. Henry Beaumont, and Mr. Ivor Foster. The chief feature of the evening concert, given in the Music Hall, was Coleridge-Taylor's 'Hiawatha's Wedding Feast,' Mr. A. H. Cross conducted and Dr. A. H. Mann presided at the organ.

**LINCOLN.**—The Lincoln Musical Society, of which Dr. G. J. Bennett, organist of Lincoln Cathedral, is the enthusiastic conductor, opened their ninth season, on December 8, at the Corn Exchange. Dvorák's 'Spectre's Bride,' which occupied the first part of the programme, was very dramatically rendered, the fine and well-balanced choir showing genuine interest in the work, while the principals, Miss Helen Jaxon, Mr. Anderson Nicol, and Mr. Frederic Austin, were in excellent form. The efficient band, led by Mr. Edward O'Brien, included players from London, Nottingham, and Sheffield. The second part of the programme included the Overture to 'William Tell' and the Introduction to Act III. of 'Die Meistersinger,' the concert being brought to a successful conclusion by a spirited rendering of the march and chorus 'Hail, bright abode,' from 'Tannhäuser.' Mr. H. S. Trevitt accompanied.

**LOUTH.**—The Choral Society opened their thirty-eighth season at the Town Hall on November 24 with a performance of Haydn's 'Creation.' The band and chorus numbered about 110 performers, and the solo vocalists were Miss Winifred Wynne, Mr. Furness Williams, and Mr. Harry Dearth. The choir sang with much spirit and good attack, and the orchestra, ably led by Mr. J. E. Hilton, was in every respect satisfactory. Mr. Owen M. Price conducted.

**MAIDENHEAD.**—The Philharmonic Society gave their first Subscription Concert in the Town Hall on December 8, when the chief features of the programme were Mendelssohn's 'As the hart pants' and Tchaikovsky's 'How blest are they.' The choir also sang the part-songs 'The Dance' and 'Lullaby' from Elgar's 'Bavarian Highlands,' and Stanford's 'Diaphenia.' Miss Emily Shepherd was the solo vocalist and Mr. A. E. Baker conducted.

**MANNINGHAM.**—The first of this season's concerts by the Salem Musical Union took place at the Salem Assembly Hall on December 12, when Sterndale Bennett's 'May Queen' and Lee Williams's Festival Hymn (written for last

year's Gloucester Festival) were the chief features of the programme. The choir sang creditably, and the solo vocalists were Miss Agnes Baines, Miss Elsie Bradley, Mr. J. R. Sykes, and Mr. Harry Horner. Mr. J. Paget Priestley conducted.

**MORECAMBE.**—The Madrigal Society gave a fine selection of madrigals and part-songs at the Alhambra Palace on November 30. Cornelius, Berlioz, Hugo Wolf, Wilbye, W. H. Bell, Gibbons, and C. Harford Lloyd were represented by choice pieces, which were sung with much refinement. Mr. A. Davis conducted.

**PAISLEY.**—The choir concert was given in High Parish Church on November 29, when Barnby's 'Rebekah' was performed. The solo vocalists were Miss Bessie Boyack, Mr. J. S. Adams, and Mr. J. Fleming. Mr. R. A. Chatterton presided at the organ and also gave two solos on that instrument.

**PORTSMOUTH.**—Sullivan's 'Golden Legend' was given by the Philharmonic Society at the Town Hall on December 1. The large orchestra and choir did excellent work, and the solo vocalists were Miss Mabel Manson, Miss Hannah Jones, Mr. William Green, Mr. William Coleman, and Mr. Dan Price. Mr. G. S. L. Löhr assisted at the organ, and Mr. Monk Gould conducted a successful performance.

**READING.**—The Philharmonic Society gave a successful performance of Coleridge-Taylor's 'Hiawatha,' on December 6, at the Town Hall. Great credit is due to Dr. F. J. Read, the conductor, who worked very hard to bring about so satisfactory a result. The soloists were Miss Euneta Truscott, Mr. Albert Collings, and Mr. Meurig James, all of whom acquitted themselves admirably in their respective parts. Mr. Alfred Burnett was leader of the orchestra, and Mr. W. D. Boseley rendered most useful service at the organ.

**SEVENOAKS.**—The St. John's Choral Society gave their tenth concert on December 14 in the Club Hall, when Handel's 'Judas Maccabæus' was performed by the choir and orchestra, consisting of 120 performers. The solo vocalists were Miss Estella Linden, Miss Bessie Grant, Mr. Vincent Hards, and Mr. Albert Garcia. Mr. W. A. Taylor conducted.

**SOUTHAMPTON.**—The Philharmonic Society gave a performance of Parry's Oratorio 'Judith' at the Hartley University College on December 1. The choir, comprising 114 voices, sang well and were supported by an orchestra of fifty performers. The solo vocalists were Miss Beatrice Spencer, Miss Norah Harding, Mr. Anderson Nicol, and Mr. Foxton Ferguson. The Rev. G. H. Moberly conducted.

**SOUTHPORT.**—An interesting programme was presented by the Southport Choral Society on November 29, when they gave their first concert of the season in the Cambridge Hall. The choir rendered their part in Coleridge-Taylor's 'Death of Minnehaha' with great delicacy and charm, and Elgar's part-song 'O happy eyes' was also beautifully sung. The third act of 'Tannhäuser' was given with unusual smoothness and dramatic power. The orchestra was responsible for Elgar's March in D, 'Pomp and Circumstance,' and Grieg's 'Peer Gynt' Suite. The solos were in the safe hands of Miss Lilia de Berna, Mr. Edward Arthur, and Mr. Dillon Shallard. Mr. J. C. Clarke ably conducted.

**SUNDERLAND.**—The first concert of the West End Musical Society was given in St. Hilda's Parish Hall on December 14, the chief feature of the programme being Gade's choral ballad 'The Erl-King's Daughter.' The choir was well balanced, and the orchestra played creditably, the whole performance reflecting credit upon the conductor, Mr. J. L. Smith. The second part included the madrigals 'It was a lover and his lass' (Morley), 'In these delightful, pleasant groves' (Purcell), and 'Down in a flow'ry vale' (Festa).

**TUNBRIDGE WELLS.**—The annual Conversazione of the Tunbridge Wells Vocal Association was given in the Town Hall on December 12, when the first part of the programme consisted of Cowen's latest work 'John Gilpin.' A most excellent rendering of this amusing cantata was given, and met with an enthusiastic reception. The choir showed excellence of training at the hands of their conductor, Mr. W. W. Starmer.



## Answers to Correspondents.

H. G.—We have pleasure in giving the following information in reply to your inquiry concerning 'whether any tune was specially composed for Charles Wesley's hymn "Hark! how all the welkin rings." The hymn does not seem to have obtained popularity among the Methodists in the 18th century. John Wesley does not include it in the principal hymn-books issued by him, and it is not in his final hymnal issued in 1780. Moreover, the words did not get into the 'Methodist Hymn Book' till well into the 19th century, when it was included in one of the many Supplements issued from time to time to preserve the copyright. No tune is set to the hymn in any of John Wesley's tune-books; but it appears in Butts's 'Harmonica Sacra' (c. 1757) mated to the *Easter Hymn*, from 'Lyra Davidica'. As to the appearance of the hymn at the end of the Prayer Book, there is a story that about the year 1790 the University Printer inserted it—as a kind of Festival Hymn after the Metrical Psalms—to fill up a vacant space! But why the printer hit upon this particular hymn and where he obtained it are circumstances not known. We may add that the hymn appeared first in Wesley's 'Hymns and Sacred Poems' (1739), and in the four subsequent editions of the book. In Whitefield's 'Collection' (1753) the words 'welkin rings,' &c., were changed to the form of the hymn now in use.

SPHINX.—The Sphinxes in Schumann's *Carnaval* are—

No. 1. No. 2. No. 3.  
S C H A As C H A S C H

corresponding to the notes printed in the copy. No. 1 is to be read as S (Es), C, H, A, the musical letters in the composer's name; Nos. 2 and 3 as As, C, H, and A, S, C, H, these letters forming the name of a town (Asch) in Bohemia, the residence of a Robert von Fricken, to whose daughter, Ernestine, Schumann was actually engaged at the time (1834). In a letter to his friend Henrietta Voight he says that he took pleasure in the 'musical' name of the fair damsel's birth-place, because the letters composing it were also the only musical letters in his own name. As Ernestine was Schumann's pupil as well as his fiancée, the conception of this pianoforte classic is of a distinctly romantic nature.

BAND SERGEANT.—As in the case of many fine old tunes the origin of 'The British Grenadiers' is more or less obscure. Mr. Frank Kidson—an excellent authority on such matters—says the melody is probably of the reign of Queen Anne, and that it has since then passed down traditionally in the regiment to which it refers. The air is not unlike certain other melodies, e.g. 'Sir Edward Nowell's delight' (printed in a Dutch book, 1634), 'All you that love good fellows,' 'The London Prentice,' &c. Mr. Kidson also refers to a melody in the Fitzwilliam Virginal Book, called 'Nancie,' which certainly bears some resemblance to 'The British Grenadiers': perhaps 'Nancie' was the girl one of those red-coated and bearskinned warriors left behind him.

T. S.—It is always a risk to state the 'greatest' of this or that; but in regard to the use of the *crescendo* a fine example is to be found in the *coda* to the last movement of Schubert's great Symphony in C 'where,' as Sir George Grove says, 'the operation is divided into distinct steps—first 8 bars *ppp*; 24 bars *pp*; 12 bars *p*; 16 bars *crescendo* to *mf*; 12 bars *crescendo* to *f*; then a *crescendo* of 8 bars to *ff*; and lastly a final advance of 36 more bars to *fff*. As to the greatest softness, it might reasonably be assumed that any composer soft enough to write *pppppp* would provide ear trumpets for his auditors, even for those who were not hard of hearing.

PLYMPTON.—You had far better keep to your present occupation than think of entering the musical profession. Why should you not combine your organ playing with the 'daily round'? You might enter for the organ examination of the Associated Board, or that of the Association of the Royal College of Organists. It would doubtless be a great advantage to you to become assistant to a well-qualified organist and choirmaster.

G. C. R.—As you can obtain the whole of Beethoven's and Haydn's sonatas for pianoforte and violin for a few shillings in the Peters edition, you would have no difficulty in making your own selection.

R. C. S.—We regret that we cannot trace the theme of the march you send us, which, according to your account, 'used to be played about the beginning of the Volunteer movement at the time of our war with Russia at Sebastopol,' and, as you say, 'is generally used to the words "Vote, vote, vote for Mr. So and So."' Perhaps some of our readers can volunteer some information in regard to this political strain.

L. R. A. M.—(1) See Book 39 of Franklin Taylor's *Progressive Studies* for aids towards perfecting the staccato touch. (2) In *arpeggio*: the upper G after the lower note. (3) The grace note first, to be *immediately* followed by the complete chord in both hands.

UXBRIDGE.—Your little son of six is doubtless musically gifted, but there are instances of similar precocity. Do not unduly force him in the development of his talent: there seems to be good reason for giving him a well-regulated musical education.

H. F. G.—(1) Have you tried Franklin Taylor's 'Progressive studies for the pianoforte'? Four books of these are devoted to the development of the left hand. (2) You had better consult a medical man about the lump on the back of your hand.

VERITAS.—It was of Chopin that an enthusiastic admirer (feminine, of course), on hearing of the composer's death, remarked, with a perfectly dry eye, 'Now I can have all his music bound.'

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## DURING THE LAST MONTH.

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# "SEEK YE THE LORD."

## FULL ANTHEM.

[ISAIAH. ch. 55. v. 6. 7.]

Music by  
**J. F. BRIDGE, Mus. Doc.**  
*Organist & Master of the Chorists,*  
WESTMINSTER ABBEY.

London: NOVELLO &amp; COMPANY, Limited.

*Moderato*  $\text{♩} = 66$ .

Soprano. *mf* Seek ye the

Alto.

Tenor.

Bass.

Accomp. *mf*

Lord while... He may be found,..... Call ye up...

on . . . Him while He . . . is . . . near . . . . .

*mf* Seek . . . ye the Lord while . . . He may be

*mf* Seek . . . ye the Lord while He . . . may be

*mf* Seek . . . ye the Lord while He . . . may be

*mf* Seek . . . ye the Lord while He . . . may be

found . . . . . Call ye up . . . on Him while He is

found . . . . . Call ye up . . . on Him while He is

found . . . . . Call . . . . . ye up . . . on Him while He is

found . . . . . Call ye up . . . on Him while He is

near... Call... ye up... on Him while He is

near... Call ye up... on Him while He is

near... Call ye up... on Him while He is

near... Call ye up... on Him while He is

*cres.*  
near. Let the wick... ed for... sake his way...

*cres.*  
near. Let the wick... ed for... sake his way his...

*cres.*  
near. Let the wick... ed for... sake his way.....

near... Let the wick... ed for...

And th'un... right... eous man... his... thoughts

way... And th'un... right... eous man.. his... thoughts

..... And th'un... right... eous man.. his... thoughts

-sake... his... way..... for... sake.. his... way

*p*

And let . . . . . him . . . re . . . turn . . .

And let . . . . . him . . . re . . . turn . . .

And let . . . him . . . . . re . . . turn . . .

And let . . . . . him . . . re . . . turn . . .

*p*

un . . . to . . . . . the Lord, . . . . . And

un . . . to . . . . . the Lord, . . . And

un . . . to . . . . . the Lord, . . . And

un . . . to . . . . . the Lord, . . . And

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

He . . . will have mer . . . cy have mer . . . cy up

He . . . will have mer . . . cy have mer . . . cy up

He . . . will have mer . . . cy have mer . . . cy up

He . . . will have mer . . . cy have mer . . . cy up



...on .... him And to .... our .... God for He...

...on .... him And to .... our .... God for He...

...on .... him And to .... our .... God for He...

...on .... him And to .... our .... God for He...

..... will for He... will a... bun... dant... ly

..... will for He... will a... bun... dant... ly

..... will for He... will a... bun... dant... ly

..... will for He... will a... bun... dant... ly

par... don. Let him... re... turn... un...

par... don. Let him... re...

par... don. Let him... re...

par... don. Let him... re...

to the Lord Let him re

turn un to the Lord Let

turn un to the Lord Let

turn un to the Lord for

him re turn un to the

him re turn un to the

him re turn un to the

He will abundantly par

Lord for He will par

Lord for He will par

Lord for He will par

...don. *cres.* Seek ... ye the Lord ... Seek ... ye the

...don. *cres.* Seek ... ye the Lord ... Seek ... ye the

...don. *cres.* Seek ... ye the Lord ... Seek ... ye the

...don. Seek ..... ye the Lord O Seek ..... ye the

Lord . . . . . while He . . . . . may be found . . . Call..

Lord . . . . . while He . . . . . may be found . . . Call..

Lord . . . . . while He . . . . . may be found . . . Call..

Lord while He . . . . . may be found . . . Call..

... ye up...on ... Him . . . . . while He . . . . .

... ye up...on ... Him . . . . . while He . . . . .

... ye up...on ... Him . . . . . while He . . . . .

... ye up...on ... Him . . . . . while He . . . . .

8

is... near Seek... ye the Lord...  
 ... is near Seek... ye the Lord...  
 is... near Seek... ye the Lord...  
 is... near Seek... ye the

while He may be found... Call... ye up...  
 while He may be found... Call... ye up...  
 while He may be found... Call... ye up...  
 Lord... Call... ye up...

...on... Him while... He is near.  
 ...on... Him while... He is near.  
 ...on... Him while... He is near.  
 ...on... Him while... He is near.

*p rall.*





Arthur Nikisch

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*North Eastern Gazette*, April 14, 1904.

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TWELVE "MESSIAHS" THIS CHRISTMAS.

A FEW NOTICES.

"Was SUPERB in his singing of the bass solos."—*Sheffield Independent*, December 23, 1904."Is undoubtedly Arbroath's most popular bass. Was in excellent voice, and the audience were scarcely restrained from demanding a repetition of his numbers, 'Why do the nations' being especially warmly applauded."—*Dundee Courier*, December 29, 1904."The bass solos, 'Thus saith the Lord' and 'But who may abide,' showed Mr. Browning in a very favourable light. He is a baritone of the heavier cast, and showed any amount of resource, overcoming the technical difficulties of the items referred to with perfect ease, his enunciation being particularly clear. . . . Received a big ovation for 'Why do the nations.'"—*Nelson Leader*, December 23, 1904."Always a favourite with the Wakefield public . . . added to his laurels. . . . His singing of 'Why do the Nations' was a masterly piece of vocalization, and the audience were so carried away that they applauded to the echo. . . . The 'Trumpet Song' proved even more acceptable."—*Wakefield Express*, December 31, 1904.

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"DIE MEISTERSINGER."—LEEDS MUSICAL FESTIVAL.—"Mr. Parker has exactly the qualities of a good *Beckmesser*, and his singing was full of fun which never degenerated into buffoonery."—*The Times*, October 10, 1904."MESSIAH."—HUDDERSFIELD.—"No better exponent of the bass solos could be wished for than Mr. Herbert Parker. . . . His voice was even and full of deep musical resonance, his singing was broad and finely sustained, and it was certain, definite, faultless in intonation, highly expressive, and free from exaggeration throughout. . . . We must say that we have not heard 'Why do the nations,' nor 'The trumpet shall sound,' so cleverly and effectively rendered for many years."—*Huddersfield Examiner*, December 17, 1904."EVERYMAN."—LEEDS PHILHARMONIC SOCIETY.—"In the title-rôle Mr. Herbert Parker sang with the utmost candour and simplicity of expression, refraining with true artistic instinct from treating the music with a dramatic emphasis not in keeping with its ingenuousness."—*Musical World*, November 26, 1904.

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LEEDS MUSICAL FESTIVAL, 1904.—"THE GOLDEN LEGEND."  
*Pall Mall Gazette*.

Mr. Charles Knowles, in the part of *Lucifer*, sang very dramatically, very sincerely, and with excellent vocal technique. I praise him all the more sincerely because it is only in recent days that his name has been gradually coming towards the front.

Mr. Charles Knowles is another singer who is with great celerity coming to the front. Perhaps at present his enthusiasm for music rather overbalances the fine qualities of his voice, but he is so gradually making the two levels meet together that it will not be long before he will be classed as a thoroughly sound singer and possibly something more.

BELFAST PHILHARMONIC.—"MESSIAH."

*Belfast News Letter*, Dec. 17, 1904.

Mr. Charles Knowles was superb in the bass solos. It is not many years since the Leeds vocalist made his first appearance on the concert platform, but he has made great progress, and he may be said to be in quite the front rank of singers at the present time. His voice seems to have deepened in timbre and strengthened in tone since we heard him last, and from the very outset he made a splendid impression. The stern and menacing "Thus saith the Lord of Hosts," and the air "But who may abide" were interpreted with decision and forcefulness, and he was also very effective in "For, behold, darkness shall cover" and "The people that walked in darkness." Perhaps his greatest achievement, however, was his singing of "Why do the nations," in which he made the pulses throb with the great fire and vividness of his rendering. Seldom has it been our lot to hear the difficult solo so efficiently rendered.

ROCHDALE.—"CARACTACUS." *Rochdale Times*, Nov. 16.

The success of the evening was however undoubtedly Mr. Charles Knowles. He possesses a splendid baritone voice, and in his work on the higher register was really splendid, there being not the slightest straining apparent even in the heaviest passages. On the lower notes he was most effective, and altogether his performance must be accounted a magnificent one. A hearty round of applause greeted his rendering of "Leap to the light," which was given with fine dramatic force and fervour, and his vocalisation of "The Lament" roused the audience to a high pitch of enthusiasm, the applause breaking forth again and again.

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"Mr. John Prouse sings with appreciation of the poetic value of his contributions, and his diction is particularly clear."—*Standard*, January 28, 1904.

"Mr. John Prouse has a good voice, and enunciates clearly; by his artistic treatment of Tchaikowsky's very beautiful 'Pilgrim's Song' he created a great impression."—*Daily Telegraph*, January 28, 1904.

"Mr. John Prouse, the new baritone, has a fine voice, easily produced, and his articulation was commendably clear."—*Daily News*, January 28, 1904.

"Mr. John Prouse has great musical perception and an excellent baritone voice."—*Musical Times*, April 1, 1904.

"In Brahms' 'Die Mainacht,' Mr. John Prouse reached the exalted mood of the music admirably."—*Musical News*, March 9, 1904.

"Mr. John Prouse, a baritone with a fine voice, was particularly well suited in 'Don Juan's Serenade.'"—*Daily Graphic*, March 2, 1904.

"Mr. John Prouse has a cultured style and melodious voice."—*St. James's Gazette*, March 9, 1904.

"Mr. John Prouse is endowed with a fine baritone voice and as fine musical feeling."—*Referee*, March 2, 1904.

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RAMSGATE.—"Mr. John Prouse met with an enthusiastic reception. He sang magnificently, and was compelled to comply with the emphatic demand for an encore."—*East Kent Times*, October 26, 1904.

WESTON-SUPER-MARE.—"Mr. John Prouse at once became popular with his audience, the wonderful compass of his voice being splendidly brought out in Tchaikowsky's 'Pilgrim's Song' and Schumann's 'Two Grenadiers.' The audience refused to be satisfied with bowed acknowledgments, and Mr. Prouse responded by singing the simple and yet effective song 'Youth.'"—*Weston Mercury*, October 2, 1904.

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"The Meister Glee Singers (Messrs. Sexton, Grover, Cunningham, and Waltham) received a splendid welcome in Massey Hall last evening. The voices of the quartette blended beautifully, and it may be stated, without exaggeration, that the Canadian public have never yet heard anything in quartette singing to surpass the work of the Meister Glee Singers."—*Toronto Mail and Empire*, November 18, 1904.

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JULY 10, 1905.

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See page 73.



# The Musical Times.

FEBRUARY 1, 1905.

## CHICHESTER CATHEDRAL.

The See of the South Saxons was originally founded at Selsea, but all traces of the cathedral are now at the bottom of the sea. This was towards the end of the 7th century. In 1075, however, the bishopric was transferred to Chichester, the Roman *Regnum*. Sometime after the year 491, the town, having been taken and partly destroyed by the South Saxons, was rebuilt and called Cissanceaster, after the King Cissa, whence the

with its valuable inscription, and the numerous small but ancient parish churches. To these must be added the Hospital of St. Mary, probably founded A.D. 1158 by William the Dean. It is very interesting to visit the present building, dating from the end of the 13th century, and to learn how comfortable the six old ladies are in their cosy quarters. The hospitable building is in the form of a hall, 84 feet long, continued to a chapel 47 feet, forming one structure in length 131 feet. The side walls are only six feet high, but the roof is very lofty. On both sides of the middle passage of the hall are the pleasant little rooms, two each for the occupants, who, in addition to these



THE BELL TOWER.

(Photograph by Mr. C. H. Barden, Chichester.)

modern name of the city is easily evolved. But there is an interesting element—somewhat apocryphal, it must be admitted—of extreme antiquity in regard to the place. Readers of Saint Paul's Second Epistle to Timothy—written at Rome, A.D. 66 or 68—will remember that, towards the close of his letter, the Apostle sends greetings from Claudia. Now in all probability Claudia was a British princess who had married the patrician Pudens. Her father ruled the Sussex province, therefore the home of Claudia may have been, and perhaps was, at Chichester.

The quiet city is one wherein the antiquary may rejoice. There are the old city walls still nearly perfect, the dedication-stone of a Roman temple



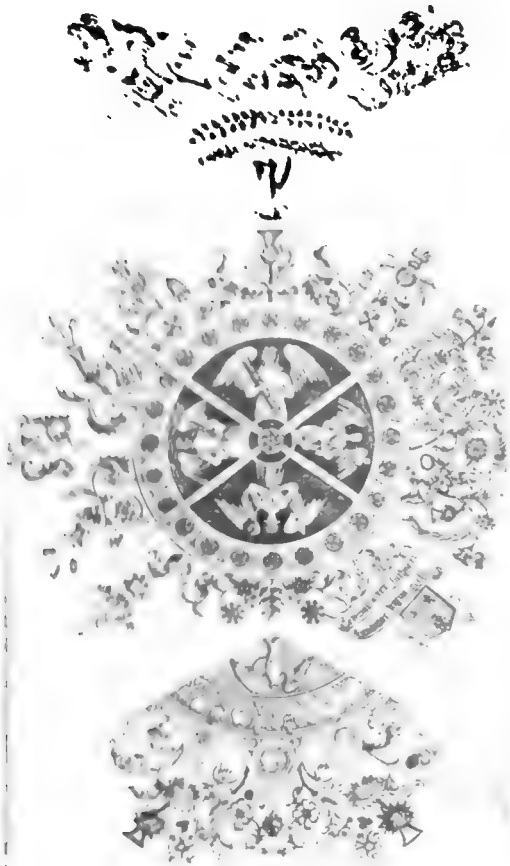
THE TOWN CROSS.

(Photograph by Mr. C. H. Barden, Chichester.)

apartments, receive ten shillings per week besides being provided with coals and lights. Prayers are said daily in the chapel, which has its misericordes, these being occupied by the old ladies who have here found a home at the sunset of their lives. Then there is the elaborate octagonal Town Cross, as shown above, built by Bishop Storey about the year 1500, standing at the intersection of the four main thoroughfares.

The Cathedral, the glory of Chichester, must now claim our attention. Upon the transference of the See from Selsea in 1075, Bishop Stigand found the city already provided with a minster

dedicated to St. Peter, and the probability is that this sanctuary temporarily served the purpose of the mother-church. In 1108 the first cathedral was erected, but it was soon afterwards burned.



DECORATION FORMERLY ON THE CHOIR VAULT.

(From an engraving dated 1812, and kindly lent by the Rev. Prebendary Bennett.)

In 1184 the cathedral had been repaired and consecrated; but it again suffered severely by fire in the year 1186. As the earliest cathedral of the Diocese (at Selsea) is now submerged in the English Channel, and that at Chichester has been twice injured by the flames, the present beautiful sanctuary might appropriately bear the inscription: 'We went through fire and water, and Thou broughtest us out into a wealthy place.'

Chichester Cathedral, as we now know it, was consecrated September 12, 1199. The detached Bell Tower—the only one of its kind remaining among English cathedrals and built c. 1420, at once attracts attention by reason of its massive appearance. The flying buttresses of the main building form a noble and impressive feature of the structure. It is difficult to realize that the spire, 277 feet high, was re-erected only forty years after it was destroyed. In February 21, 1861, the central

tower and spire fell perpendicularly, its four piers having given way. The present tower and spire is practically an imitation of the original erection. The west front is flanked by two towers. One of these, the northern tower, after being for nearly two centuries in ruins, was rebuilt by the late Mr. J. L. Pearson, R.A., and completed by his son, Mr. Frank L. Pearson, in 1901.

On entering the building the south-west tower at once arrests attention, first by reason of its great height, and then its various styles. The base and second stage are Norman, the third stage is Transitional, and the fourth, or topmost stage, Early English. The nave, which is Norman, has the distinction of being the widest in England, 91 feet, with the exception of York; moreover it has, though not throughout its entire length, five aisles, the only other English cathedral similarly favoured being Manchester. But this great width and the unusual number of aisles did not form part of the original design. From time to time chapels were built, opening in each bay into the aisles. When the walls separating the chapels were taken away is not known, but their removal has made the chapels look like aisles which, five in number, form so characteristic a feature of this cathedral.

The North Transept was formerly used for the parishioners of the Subdeanery Church. Its walls furnish a good example of Norman work typified by the small stones and wide joints. The window in the South Transept is most beautiful in its delicate tracery: not so, however, its glass, which



SCULPTURED PANEL: THE RAISING OF LAZARUS.

(Photograph by Mr. J. S. Wright, Chichester.)

is a terrible blemish to the beauty of the cathedral. While on the subject of glass we may refer to a window erected by Archdeacon Manning, better known as Cardinal Manning, said to have been given in memory of his wife. The totally incongruous reredos, which spoils the Choir, has

recently been replaced by re-erecting the old oak altar screen of simple yet dignified design, completely harmonizing with its surroundings. The setting up again of this screen, dedicated on January 12 last, is due to the Dean (the Very Rev. J. J. Hannah), whose wisely-directed energy and excellent taste will doubtless result in the removal of other disfigurements from the sanctuary confided to his care.

The Early English Retro Choir, formerly apsidal in plan, contains two groups of pillars that deserve special notice. Each group, of Purbeck marble,

an old print, will be found in the illustration on page 82. In regard to old brasses, only one complete example remains; it is dated 1592, and records the fact that Mr. William Bradbridge was 'thrice Maior of this Cittie' and that he 'had vi sonnes & viii daughters.' Two panels in relief, in the south aisle of the Choir, are of Saxon, or Early Norman workmanship. One of them, representing the raising of Lazarus, we reproduce on page 82. These slabs are supposed by ignorant conjecture to have come from Selsea Cathedral, as did certainly a Chapter chest, which



CHICHESTER CATHEDRAL, FROM THE NORTH, SHOWING THE BELL TOWER.

(By permission of Messrs. G. W. Wilson & Co., Aberdeen, and Messrs. Pillou & Son, Chichester.)

consists of a main shaft and four attendant pillars, all of them separate, the whole forming a graceful combination suggestive of the strength and beauty which the Psalmist associates with the Sanctuary. The whole of the Nave and Choir vaulting was formerly decorated throughout; but about the year 1817—an awful period of debased taste—all this beautiful decoration, probably in a very bad condition, was smeared over with a dirty yellow wash which earned for the sacred fane the name of 'the leather-breeches cathedral.' A specimen of this, preserved through the medium of

has three locks, of which the Dean and two Canons each had a key, so that access to the treasures contained therein could only be gained by the combined key-turning of this trio of ecclesiastics. An elaborately decorated (in colour) monument in the south aisle of the Choir to Bishop Sherburne, who held the See from 1508 to 1536, was erected and placed *in situ* by that nonagenarian prelate during his lifetime.

Among the curiosities contained in the cathedral are painted portraits of the bishops of Selsea and Chichester and of the kings and queens of England.

These prelatric and regal delineations were done at the expense of Bishop Sherburne in the 16th century, to whom the decoration of the vaulting is also due. The portraits, more or less fanciful, of the bishops, ranging from Wilfrid (of the 7th century) to Sherburne himself, all bear a great family likeness. Another set of portraits, painted on oak, is of the kings and queens of England, from William the Conqueror to George I. inclusive. These delineations are invested with more variety of feature than those of the bishops: unfortunately they are not complete, having been sadly knocked about and damaged by the fall of the central tower and spire in 1861.

A visit to the Cathedral Library, with so well-informed and genial a cicerone as Prebendary Deedes, is a pleasant experience. The cathedral possesses some valuable charters. Of these the earliest is one by which Oslac 'Dux Suthsaxonum' in 780 grants to the Church of St. Paul (Selsey) lands

Royal' (1616); a huge copy of the 'Vinegar Bible,' 1717—stated to be 'the most magnificent of the Oxford Bibles'; and a 'Breeches' Bible (1595). There are several beautiful bindings. A History of Hungary by Nicolas Isthuanfius (1622) is a magnificent specimen of elaborate English tooling, with the Royal Arms of James I. in the centre of each cover. An equally fine specimen of French work is the cover of Brietius' 'Parallela Geographiæ' (Paris, 1648), bound apparently for Louis XIV. A presentation copy of R. Grovii 'Responsio' (London, 1680) shows what a skilful hand could do in English red morocco. One specimen of Wynkyn de Worde's press is 'The fruitful sayings of King David' (1508). Among the more valuable books of reference are the 'Decretum of Gratian and the Decretals of Popes Gregory and Boniface from Paris and Lyons'; Wilkins' 'Concilia,' Dugdale's 'Monasticon,' the latest edition; and the County Histories of Dallaway, Cartwright, and Horsfield.

Quite distinct from the Cathedral Library is the Registry, containing the very valuable muniments of the Bishop and of the Dean and Chapter. The principal contents of this collection, which is under the custody of Mr. W. B. B. Freeland, were lately included in a volume of the Historical MSS. Commission's Reports, and space prevents our giving details here. A case of antiquarian 'odds and ends' containing *inter alia* some past-speaking organ pipes by Renatus Harris; and an iron-bound chest with a sham keyhole at the side and a secret keyhole at the top, are other features of interest.

In the consideration of matters musical at Chichester Cathedral mention may first be made of the Precentors, of whose names—fifty-one in number—a complete list is obtainable. The first, in 1120, was Karlo, while Bogo held office in 1283; and among other odd-sounding names we find Gailhardus de Mot (1321) and Richard Aspyholgh (1485). The present holder of the office (since 1889) is the Rev. Dr. J. H. Mee, a name well-known in musical circles at Oxford. A former chorister at Chichester was William Lawes, who joined the choir too late to receive the 'one penny' which Dean Garland, in 1342, bequeathed to each of the 'pueri de choro.' The choir of the cathedral now consists of six lay-clerks and twelve boys, in addition to four probationers, and they give a very good account of themselves in the reverent and intelligent manner in which they render the service-music.

According to Mackenzie Walcott, a former Precentor and historian of Chichester Cathedral, the first mention of an organ was in the thirty-fifth year of the reign of King Henry VIII.; but nine years earlier the following disbursements were made:

To help up with organs case iij days	-	-	-	vijd.
For ye new organs	-	-	-	1l. xvjs. vjd.

Shortly after the accession of Queen Elizabeth one Cuthbert Swynbanke was paid the sum of £5 6s. 8d. 'for mending  $\frac{3}{4}$ ths (*trium partium*) of the organs in the choir and the chapel of St. Mary,' and a little



BOOKPLATE OF THE CATHEDRAL LIBRARY.

called Earnaleach (Earnley) and Tielesora. There are others with fine seals of the 13th, 14th, and 15th centuries. A well-written MS. on vellum of the 13th century consists of four treatises by St. Augustine of Hippo. A manuscript of the 13th century contains the early statutes of Peterhouse College, Cambridge. Here is the fragment of a Missal, dated 1481, which contains an illumination on a gold ground of the Crucifixion: the volume is bound in oak boards covered with pigskin. Among the rarities is a copy of 'Cærimoniale Romanum Venetiis, MDXVI. Editio princeps.' Higden's 'Polychronicon' (Treveris's Edition, 1527) and Archbishop Cranmer's copy, with his signature, of Hermann's 'Consultatio' (1st edition, 1545) find places in the special cases. The collection also includes 'The Workes of the most high and mighty Prince James I., published by James, Bishop of Winton and Deane of his Ma<sup>ty</sup> Chappell

later three men, 'for their help in removing the organs out of the chapel of St. Mary to the top of the church,' were paid the sum of *iiij* *℥*.; but whether each man received a groat, or whether they had to divide *iiij* *℥*. between them, history recordeth not. We may now pass from this fourpenny payment to the first important organ erected in the cathedral, that built by the famous Rensatus Harris in 1677 or 1678. This instrument, of one set of keys only, contained no reeds and, of course, no pedals. Here is its specification, taken from the MS. organ-specification book of the late

the choir organ and put a trumpet stop in the great. Various other organ-builders have also amplified and rebuilt the organ, among them being Knight (who added a swell organ in 1778, just one hundred years after Harris had built the instrument), England, Pilcher, Gray & Davison, and Hill & Son. From the middle of the 15th century until the year 1859, the organ stood on the Arundel screen at the entrance to the choir. The fine Harris case was broken up and sold in 1860! The organ is now placed in the North Transept, thus entirely shutting off this part



THE CHOIR, SHOWING THE NEW ALTAR SCREEN.

(Photograph by Mr. C. H. Barden, Chichester.)

Dr. E. J. Hopkins and now in the possession of the present writer :

	Pipes.		Pipes.
1. Open Diapason ..	52	5. Fifteenth ..	52
2. Stopped Diapason ..	52	6. Tierce ..	52
3. Principal ..	52	7. Sexquialtera (3 ranks) ..	156
4. Twelfth ..	52	8. Cornet, to C <sup>1</sup> (5 ranks) ..	135

Compass — G<sup>2</sup>, short octaves, to d<sup>3</sup> in alt.

Contrast this exceedingly modest instrument with the 'up to date' four-manual, engine-driven cathedral organ of the present day! And this Harris organ, played upon by John Reading and Thomas Kelway, remained in its primal state for nearly fifty years until, in 1725, Byfield added

of the building. It may be fervently hoped that ere long Dean Hannah will devise some means whereby the instrument will be restored to its former and more satisfactory position on the choir screen.

The organ as it now stands furnishes evidence of the careful restorative skill of Messrs. Hele & Co., of Plymouth, and it must be admitted that it has been applied with remarkable success. All the flue stops and the oboe have been replaced on the old light pressure of two and three-quarter inches, with results that are distinctly satisfactory and pleasing to the ear. The following is the

specification of the reconstructed instrument, which was opened on September 28, 1904:

GREAT ORGAN (11 Stops).			
	Feet.		Feet.
Double Diapason ..	16	Twelfth ..	2½
Open Diapason ..	8	Fifteenth ..	2
Open Diapason ..	8	Mixture (2 ranks).	
Stopped Diapason ..	8	Sesquialtera (3 ranks).	
Wald Flute ..	4	Trumpet ..	8
Principal ..	4		
SWELL ORGAN (13 Stops).			
Double Diapason ..	16	Fifteenth ..	2
Open Diapason ..	8	Mixture (3 ranks).	
Stopped Diapason ..	8	Contra Fagotto ..	16
Gamba ..	8	Oboe ..	8
Voix Celeste ..	8	Cornopean ..	8
Principal ..	4	Clarion ..	4
Suabe Flute ..	4		
CHOIR ORGAN (6 Stops).			
Open Diapason ..	8	Flute ..	4
Stopped Diapason ..	8	Principal ..	4
Salcional ..	8	Clarinet ..	8
PEDAL ORGAN (4 Stops).			
*Double Open Diapason ..	32	Principal ..	8
Open Diapason ..	16	Trombone ..	16
Bourdon ..	16		
* Prepared for.			
COUPLERS.			
Great to Pedal.		Swell to Great.	
Swell to Pedal.		Swell to Choir.	
Choir to Pedal.		Choir to Great.	
Tremulant to Swell.			
Six Combination Pedals and Great to Pedal, on and off.			

The rebuilding was carried out under the personal supervision of Mr. F. J. W. Crowe, the organist, who, with the assistance of Mr. John Hele, has



THE REV. DR. J. H. MEE, M.A.,  
PRECENTOR OF CHICHESTER CATHEDRAL.

(Photograph by Messrs. Hills and Saunders, Oxford.)

made a list of every pipe in the organ and against each has placed the maker's name.

Some interesting information is available concerning the organists of Chichester Cathedral.

Best known mention of a chief musician is

in the thirty-fifth year of the reign of Henry VIII., when William Campyon was paid the sum of 6s. 8d. for 'playing on the organs in the Choir and 3s. 4d. for playing on the organs in the Lady Chapel.' Mr. Campyon was probably a Vicar-Choral, as in 1556 Thomas Brodhome, third Lay Vicar-Choral, received his accustomed stipends, 'namely for stalls, and also for beating the organs in the Cathedral Church, his emoluments being 23 shillings and fourpence.' The total amount paid to him for the four quarters of that year (1556) was £4 13s. 4d.: this in addition to 'the Commons of bread supplied to the Vicars-Choral by daily distribution.' There are similar payments to lay-clerks for 'beating the organs' as there are for 'pricking' music paper, writing out the prayers in English (vij<sup>d</sup>), a journey to London 'pro musio pro ecclesia,' &c. In 1567 xxs. was given 'in regardo' (as a complimentary present) to Michael Woods, 'organista,' out of the benevolence of the Dean and Chapter, in addition to the sum of 53s. 4d. paid to that gentleman 'pro pulsatione organorum hoc anno,' the latter amount repeated in 1568 and 1569. In 1568 material was bought for a livery for the choristers.

The first most notable organist of the cathedral was Thomas Weelkes, the madrigal composer, who reigned from 1578 (?) to 1623. He had previously held the organistship of Winchester College. Very little is known of the career of Mr. Weelkes, but during his organistship at Chichester the Dean and Chapter decreed (in 1611) that

The organist shall remain in the choir until the last psalm be sung, and then go up to the organs, and then having done his duty return into the choir again to bear his part all along under the amercement of iij<sup>d</sup> toties quoties. This is thought a meet matter in all double choirs, much more is it necessary in all half choirs, as ours is.

In addition to some thirty anthems and a Service in F (contained in Benjamin Cosyn's Virginal Book at Buckingham Palace), Weelkes composed a varied setting of the Responses to the Commandments, an example that was followed by Matthew Locke and Thomas Attwood. But Locke, the royal composer (*temp.* Charles II.) incurred censure for 'changing the custome of the church, by varying that which was ever sung in one tune, and occasioning confusion in the service by its ill performance.'

The next best-known name on the roll of organists is that of John Reading, one of three musicians possessing that patronymic, but the Chichester organist was not the reputed composer of 'Adeste Fideles.' He deserves mention, however, because during his tenure of office there was born at Chichester, on January 19, 1676, John Weldon, the composer of 'Hear my crying,' and 'In Thee, O Lord.' Reading was succeeded by a former chorister, Thomas Kelway, the composer of some Services that are still in use. A little volume of his anthems (MS.) is in the Cathedral Library, though they appear to be written in a copyist's hand. He died in 1749, and is buried in the south aisle of the Nave. When his tombstone was recovered,



THE ORGAN IN CHICHESTER CATHEDRAL.

*(Photograph by Mr. C. H. Barden, Chichester.)*

replaced, and the inscription re-cut (about 1846), Charles Crocker, a well-known sacristan and bishop's verger of the cathedral, gave vent to his muse in the following sonnet:

Kelway! thy memory, fresh as vernal day,  
 In many a heart's most secret holiest cell,  
 Where love of sacred song delights to dwell,  
 Lives—and shall live while music holds her sway  
 Within these hallowed walls, where day by day,  
 Year after year, he plied the wondrous art  
 Which bids the spirit from its prison start,  
 And soar awhile to happier realms away.  
 His strains full oft—still fall upon the ear  
 Of those who tread yon aisle, while, at their feet,  
 His name and record of his hope appear.  
 Peace to his ashes—be his slumbers sweet,  
 Till that glad morn when he shall wake to hear  
 The angel choir in nightless Heaven's bright sphere.

Vergers of cathedrals, estimable and well-informed men as they invariably are, do not often achieve fame as poets, therefore Charles Crocker (1797-1861), author of the above sonnet, deserves more than passing mention. Born of humble parents at Chichester, he was apprenticed to a shoemaker; but his poetic gifts soon began to be favourably known, and a volume of poems and sonnets by him, published by subscription, met with much success. His sonnet 'To the British Oak' Southey declared to be one of the finest, if not the finest in the English language. Mr. Crocker, who was appointed a verger of Chichester Cathedral in 1845, wrote an excellent guide book to the stately fane with which he was honourably associated for the last fifteen years of his life.



The youngest organist seems to have been James Target, a former chorister, who was appointed at the age of twenty-two, but he only held the office for two years, as he died, aged 24, in May, 1803. This brings us to a century of organists, ten in number; but as the first of these, Thomas Bennett, reigned forty-five years, the average length of service of those who followed him is greatly reduced, in fact, four of the ten organists only remained one year at Chichester. There is no need to give a detailed list of the organists since

became a chorister at Wells Cathedral, and sang solos till he had completed his seventeenth year. He was then articled to the late Charles Williams Lavington, organist of that cathedral, and became his assistant. Mr. Crowe has always devoted much attention to the study of singing, not only in England, but in Milan, where he was a pupil of the well-known singer and teacher, Vittorio Carpi. For some years he acted as special musical correspondent of the *Western Morning News*, in which capacity he visited the principal Musical Festivals. He has also conducted various choral societies in Devonshire. His first organ appointment was that of Ashburton Church, a post he held for eight years. He then became organist of St. Mary Magdalene, Torquay, a church which has proved a



A PILLAR-GROUP IN THE RETRO CHOIR.

(Photograph by Mr. C. H. Barden, Chichester.)

Target's death in 1803, but it includes some very well-known names—e.g., Dr. Armes (of Durham), Mr. E. H. Thorne (who wrote his fine anthem 'I was glad' for the re-opening service, November 14, 1867, after the fall of the spire), Dr. F. E. Gladstone, Dr. Kendrick Pyne (of Manchester), Dr. D. J. Wood (of Exeter), and Dr. F. J. Read.

Mr. Frederick Joseph William Crowe, the present organist, was born at Weston-super-Mare on December 31, 1862. At the age of seven he



MR. F. J. W. CROWE,

ORGANIST OF CHICHESTER CATHEDRAL.

(Photograph by Mr. J. C. Dinham, Torquay.)

stepping-stone to four cathedral organistships, and with which the names of the late Dr. G. B. Arnold and Mr. C. Lee Williams are worthily associated. After remaining at Torquay for eleven years Mr. Crowe was appointed organist of Chichester Cathedral in 1902, beginning his duties on Trinity Sunday. He regards his office as one that needs personal attention and attendance, hence he is rarely absent from a service. Since his settlement at Chichester he has formed, with the cordial co-operation of the Dean and Chapter, the Cathedral Oratorio Society, an organization which has already, in a little more than two years, performed eight oratorios in the cathedral. In his cathedral work he rightly regards the voices and the words that

are sung as being of paramount importance. This principle is reflected in his restrained accompaniments and the training of the choristers; Chichester may therefore be instanced as one of those tranquil spots where the best traditions associated with English cathedral music are practised and revered.

For valued help in the preparation of this article the writer's thanks are due to the Rev. Prebendary Bennett—of whom it may be said that what he does not know about the cathedral is not worth knowing; the Rev. Prebendary Deedes; Mr. F. J. W. Crowe, organist and choirmaster; and to the various photographers whose names are appended to their respective productions.

DOTTED CROTCHET.

## ARTHUR NIKISCH.

### A BIOGRAPHICAL SKETCH.

Rhythm in the veins: poetry in the temperament. These two things are absolutely necessary in the making of a great conductor. Musicianship is, of course, an indispensable part of the equipment. This, however, can be developed by technical training and ripened by practical experience. But he who lacks rhythmic feeling, and hath little or no poetry in his soul, is by nature unfitted to discharge the important duties appertaining to a choral or orchestral conductor. Is there a musician richly endowed with the twin gifts above referred to? The answer is: Yes, in the person of the subject of this biographical sketch.

Arthur Nikisch is from Hungary, the land of rhythmic melody. He was born on October 12, 1855, at Lébényi Szent Miklos, where his father held the appointment of head-bookkeeper to Prince Liechtenstein. Although his father was not a professional musician he was very fond of music, and moreover he was an excellent violoncello player, therefore he did not check his little son's fondness for listening to music, as he delighted to do for hours together, even when he was only three or four years old. When he had reached his sixth year he asked to have lessons in music. His first teacher was Franz Prochazka, of Butschowitz, Moravia, whither the family had removed. At the age of seven he heard an orchestration for the first time in his life. The instrument gave forth the 'William Tell' and 'Barber of Seville' Overtures, in addition to a fantasia on 'Robert the Devil.' These three pieces he wrote down, 'entirely out of his own head,' in the form of pianoforte arrangements. Thus, at this childish age, Arthur Nikisch gave proof of his remarkable memory and power of quickly grasping anything that he hears or studies. Two years later, aged eight, he appeared as a prodigy pianoforte virtuoso, his vigorous performances of Thalberg's transcriptions causing him to be greatly noticed.

As a boy aged eleven he became a student at the Vienna Conservatorium. His teachers were, for theory, Dessoff, conductor of the Court Opera and director of the Philharmonic Society, and the predecessor of Hans Richter; and for the

violin, Josef Hellmesberger the elder, the most distinguished of that famous family of fiddlers. Nikisch caused quite a sensation as a pupil at the Conservatoire. Although so young he was at once placed in the most advanced of the theoretical classes, having as his fellow students youths of from eighteen to twenty-two years of age. He was only thirteen when he took the first prize for the composition of a string sextet; a similar honour befell him in violin playing, and he obtained the second prize in the pianoforte examination.

Herr Nikisch relates an interesting incident of his student days in connection with his first meeting with Wagner. In May, 1872, the master visited Vienna in order to conduct a concert, the proceeds to be devoted to the erection of the Festspielhaus at Bayreuth. The Vienna correspondent of the *Musical World*—who must have been a deep-dyed Davisonian—thus wrote concerning the said concert:

The *Messias* is coming! On the 12th instant Richard Wagner is going to direct *in person* a Wagner-concert got up to raise money for the phenomenal theatre, to be built in Baireuth, in order to perform the wonderful *Nibelungen-Trilogie* (they call it the '*Nie gelungen Trilogie*'), the last Embryo come out of the immortal brains of the musical redeemer!

The prices of the tickets for this concert are enormous; but the present generation likes so much the grandiose humbug.

For my part, I consider it to be an absurdity against the real mission of art on earth, to produce works for a special theatre and a special cast of people.

God has created the fine arts to cultivate and ennoble humanity in general, and not to amuse the elects among the people. Therefore art must be popular and democratic, and not exclusive and aristocratical.

But perhaps the great Prophet and his legions will find a way how to make transportable their colossal theatre, in order that the public of Berlin, Vienna, Milan, Naples, Paris, London, Petersburg, *ed altri siti* may enjoy the heavenly revelations of Herr Richard Wagner, and be themselves converted to the new musical faith!

If not so, every poor mortal, who cannot afford to make the pilgrimage to Baireuth shall be condemned to eternal darkness.

SALVATORE SAVERIO DI BALDASSARE.

The first rehearsal for this Wagner concert took place in the small room of the Musical Association. On making his appearance in the orchestra Wagner was greeted with the customary *Tusch*, or flourish of trumpets. When his attention was drawn to the fact that the Conservatorium pupils occupied the auditorium, through which he had not passed, the composer-conductor advanced towards them and said: 'My young friends, we all belong to one another, so stop where you are,' thus inviting them to listen to the rehearsal. No wonder that Hellmesberger called for a cheer 'in honour of Herr Wagner,' and that the students responded thereto with all their might and main. The concert proved to be a great success, so much so that at its close Wagner addressed the audience in these words:

Years ago, when I was staying within your walls, I received a welcome which surpassed all my expectations,

and afforded a proof that on the uncontested ground of this city, as elsewhere, German art had obtained the upper hand. This gratifying fact is manifested to-day in a still greater extent by the reception you have accorded to my art. In the name of that art, I thank you for the sympathy you have so liberally exhibited towards me to-day, and which is a guarantee that a great national enterprise, to which I have, for years, been devoting all my energy and strength, will not remain uncompleted. Whenever the old Greeks set about a great and important work, they supplicated Jupiter for some sign of his approbation; the eagle he caused to soar aloft, and the lightning flashes he hurled through the air were regarded by them as foreboding good. Similarly will we look upon the lightning, which so unexpectedly accompanied to-day the performance of the *Feuerzauber*, as a propitious omen, and hope that an undertaking which you have promoted in so gratifying a manner by your sympathy will attain to a successful conclusion. (*Musical World*, June 1, 1872.)

The students were so delighted with Wagner, especially his pleasantly-spoken words of encouragement at the first rehearsal of the concert, and for allowing them to attend both the rehearsals, that they decided to present him with a silver goblet entwined with laurel. A deputation was appointed to hand the gift to him at the house of his host and friend Dr. Standhartner. Strangely enough, the three students chosen to form the deputation have since become very famous conductors—Felix Mottl, Emil Paur, and Arthur Nikisch. The last-named was chosen spokesman. 'We found Wagner in the best of spirits,' recalls Herr Nikisch, 'and in a most jolly frame of mind. Although I was very nervous I managed to get through my task without any serious difficulty, and I was greatly pleased when Wagner told us how much he had enjoyed my speech and the whole function. That moment, when I came face to face with the mighty master, will never leave my memory.'

Ten days after the presentation above referred to, Nikisch met Wagner under different conditions, as conductor of that wonderful performance of Beethoven's Ninth Symphony at Bayreuth on May 22, 1872, the master's sixtieth birthday. The occasion was the foundation-stone laying of the famous Festspielhaus, when one of the finest orchestras ever gathered together rendered full justice to the glorious 'No. 9.' At the desks of the first violins were no fewer than ten Concertmeisters, led by Wilhelmj. The Vienna Court Orchestra furnished a full score of players. As the only unofficial member of that illustrious body, Arthur Nikisch had the great distinction of being allowed to play in this splendid orchestra on that memorable occasion. He says: 'In those four rehearsals, under Wagner's inspiring direction, I learnt more and received a deeper insight into the secrets of Beethoven's nature than I could possibly have gained in a year's study under normal conditions.'

In 1873 Nikisch, aged eighteen, left the Conservatorium. Upon making his exit he obtained permission to conduct the first movement of his own D minor Symphony, and so popular had his good fellowship and friendly companionship become that his fellow students presented him with a costly baton, which he regards as one of his most precious possessions. His compositions at

the Conservatorium included the above-mentioned D minor Symphony, a Sonata for Pianoforte and Violin, a String Quintet, and a Cantata entitled 'Christnacht,' for solo voices, chorus and orchestra.

On New Year's Day, 1874, he was officially appointed a violinist in the Vienna Court Orchestra. The four years that he held that post were of the greatest importance in the development of his artistic life. His experiences of conductors were varied, as he had opportunities of playing under Herbeck, Dessoff, Rubinstein, Liszt, Brahms, and Wagner. Yet while he loved his violin the dream of his life was to become a conductor. This warmly-cherished desire received its fulfilment at Christmas, 1877, when Angelo Neumann, leader of the Leipzig Theatre, asked Nikisch—who had been strongly recommended by Dessoff—whether he would be willing to become director of the choir at the Leipzig Theatre. The young man of twenty-two summers jumped at the offer, and early in January, 1878, he began to be associated with the artistic life of Leipzig, wherein he was afterwards to shine as a brilliant light. The first time that he conducted in a theatre the operetta 'Jeane, Jeanette, Jeanetton' was performed in the Old Theatre at Leipzig. Angelo Neumann at once recognized the extraordinary talent of the young man, whom he encouraged as much as possible. In the summer of that year (1878) he had to take the place of Josef Sucher, the first Kapellmeister, on which occasion he conducted 'Tannhäuser' and afterwards 'Die Walküre,' and in the following year (1879), when Sucher left Leipzig, Nikisch, at the age of twenty-four, received the appointment of first Kapellmeister at the Opera House there.

One of the visitors to Leipzig during Nikisch's tenure of office was Tchaikovsky, who heard the 'Rheingold' and the 'Meistersinger' performed under the direction of 'this wonderful master of the orchestra.' Tchaikovsky records that:

Herr Nikisch is very quiet in his demeanour and avoids all unnecessary movements of his body and thus he obtains a complete mastery over himself. He does not merely beat time, but exercises some mystic influence over his players. His self-effacement is such that you hardly realize his presence; yet one feels that, under his sway, the whole orchestra is like one instrument controlled by the hand of a great master, and that all the players so submit themselves to his magnetic influence as to be robbed of their own wills. He has wonderfully poetic eyes which must command the orchestra that is sometimes like the blast of 1,000 trumpets of Jericho, at others like a cooing dove, and then bursts forth in thunderous tones.

In the winter of 1879-80, Nikisch took the place of Reinecke as conductor of the Gewandhaus Concerts, at one of which he conducted Schumann's D minor Symphony, when Madame Schumann, who was present, expressed herself in highly appreciative terms of the masterly performance of the work.

The direction of a great musical festival at Magdeburg in 1881, when Borodin's E flat Symphony was performed, and a similar event in Leipzig two years later, greatly increased his reputation as a masterful conductor. Liszt, always quick to appreciate talent and to encourage

it, had noticed Nikisch's great gifts both at the Magdeburg and Leipzig Festivals. At a supper after the latter music-making he toasted the young conductor in these words: 'I drink to the health of the chosen of the chosen.' It is not surprising that Nikisch greatly interested himself in the foundation of the Liszt-Vereins; in this connection he conducted, at Leipzig, admirable performances of the 'Faust' and 'Dante' Symphonies.

In the summer of 1889, greatly to the regret of the Leipzigers, Nikisch accepted an offer to conduct the Boston Symphony Orchestra. During the next four years he made his home in the New World. Two extracts from THE MUSICAL TIMES of November and December, 1889, may be quoted in respect of this American period of his life:

On Friday afternoon, the 11th ult., Herr Arthur Nikisch, the new Conductor of the Boston Symphony Orchestra, the finest orchestra in the United States, made his first appearance and achieved a signal success. The importance of the Boston orchestra may be inferred from the fact that many musicians coming here from the European continent think that there are only two orchestras in Europe which equal it—the Berlin Philharmonic and the Leipzig Gewandhaus—while none surpass it. Mr. Nikisch comes from Leipzig. His programme consisted of Wagner's 'Die Meistersinger' Vorspiel, Beethoven's 'Coriolanus' Overture, the second Entr'acte from Schubert's 'Rosamunde,' and Schumann's D minor Symphony. The Conductor demonstrated that, in addition to a marked individuality of style, a freedom from slavish adherence to tradition, and a firm command over his forces, he possessed a keen power of analysis, a subtle insight into the poetic spirit of the composition in hand, and a rare and generous warmth of temperament.

The programme of the fifth Concert of the Boston Symphony Orchestra, under Arthur Nikisch, last Saturday evening, appears to have disturbed the equanimity of that respectable town. Mr. Nikisch gave them no soloist and made no concession whatever to the demands of public lack of taste, but insisted on presenting his audience with a lesson in the growth and development of the Symphony. His programme consisted simply of three Symphonies: Haydn, in G, No. 13; Mozart, in G minor; and Beethoven, No. 5.

Upon the termination of his Boston engagement, in the autumn of 1893, Nikisch became Director of the Royal Hungarian Opera House and of the Philharmonic concerts at Buda-Pesth. Here he found a congenial sphere of work and a full outlet for his artistic energies. He inaugurated his regime by giving a 'quite superb' performance of Smetana's 'Verkaufte Braut,' followed, in due course, by fine interpretations of 'Die Meistersinger' and Puccini's 'Manon,' all of which he prepared with painstaking care. It was quite natural that he should give special attention to the music of his native country, Hungary. With patriotic zeal he gave a cycle of operas composed by Franz Erkel, who had recently died (June 15, 1893). The one-act opera 'The Violin maker of Cremona,' by the Hungarian composer Jenő Hübner, was produced (November 10, 1894), the composer himself playing the violin solo which forms an important feature of the work.

Herr Nikisch made his first appearance in England at Queen's Hall, June 15, 1895, when he conducted the first of four orchestral concerts given under the auspices of Mr. Daniel Mayer.

At the third concert he gave a very remarkable performance of Tchaikovsky's Symphony in E minor (No. 5), then played for the first time in London, and at the last of the series he gave one of the best interpretations hitherto known in this country of Brahms's Symphony in D.

During his visit to London he received the greatest honour of his life—the offer to become conductor of the famous Gewandhaus Orchestra at Leipzig, in succession to Dr. Carl Reinecke. This he very gladly accepted, as it opened up to him a sphere of enjoyment and congenial work. Since his re-settlement at Leipzig he has also become conductor of the Philharmonic Concerts at Berlin, in succession to Hans von Bülow. This splendid organization of players not only give concerts in the German capital, but they have visited Paris, Brussels, St. Petersburg, Moscow, Switzerland, Italy, Spain, and Portugal, in addition to several German towns, including Hanover, Hamburg, and Bremen, adding by their excellent performances fresh laurels to themselves and their poetic-minded conductor. In the winter of 1902 Herr Nikisch was appointed Director of the Leipzig Conservatorium, also in succession to Reinecke.

It is interesting to learn from his own lips something about the class he has instituted (at the Conservatorium) for the training of orchestral conductors—we believe the only class of its kind in any teaching institution at home or abroad. He says: 'I started my class for teaching conducting soon after I became Director of the Conservatorium. Conductors, even those who hold official appointments, come to me from all parts of the world. These students—limited in number—attend all the rehearsals of the Gewandhaus concerts, following the music with scores in hand. They receive their practical lessons at the rehearsals of the Conservatorium orchestra, where I criticise their actions and their methods and give them all the help I can. The youthful students, those who have passed through the whole curriculum of the school, also benefit in this way, and a young fellow comes on to the orchestra and handles his baton as if he were a full-fledged Kapellmeister!' Is there anything corresponding to this valuable method of conducting equipment in our own Schools of Music?

One great secret of Arthur Nikisch's success as a conductor is the fact that he can play the violin like a finished artist: moreover, has he not served an apprenticeship, so to speak, in the ranks of the orchestra under competent conductors? Then he is gifted with a very remarkable memory: as, for instance, he can at any moment play on the pianoforte any given scene in a Wagner opera. His ear is sensitive to a degree, so keen indeed that he has discovered wrong notes in inner parts that have been played for years and years owing to errors in the orchestral parts. A man of striking individuality, he does not belong to any particular school. His taste is quite eclectic. In regard to the classics Beethoven stands first in his affections, while an old-world symphony becomes rejuvenescent under his magic sway and

genial influence. But he by no means abjures the moderns—to wit, Liszt, Bruckner, Tschaikovsky and Richard Strauss. At present he does not seem to have extended his favours to English music, but that hoped-for attention will no doubt follow as he becomes acquainted with the good work of our own composers in the realm of orchestral music.

It is very interesting to be present at one of his orchestral rehearsals. This privilege he kindly accorded us for the purposes of this article during his last visit to London. The occasion was the preparation for the London Symphony Concert in Queen's Hall, November 17, 1904. One thing that is at once noticeable in coming into personal contact with Herr Nikisch is that he is a gentleman. This characteristic manifests itself in a very marked degree in his intercourse with his players. Not an irritating word escapes his lips. He never looks at a man who has to interpret a difficult passage, preferring not to unnerve him in any way, but to give him free play in two senses of the word. Nor does he bully his men, but treats them as colleagues. 'Excuse me, gentlemen,' is a frequent expression when some correction has to be made or some improvement suggested. 'My dear Mr. Henderson, will you kindly —?' And Drummer Henderson, in answer to the question, seems to reply through the medium of his instrument as the notes roll out, 'My dear Herr Nikisch, certainly I will, with the greatest possible pleasure!' Such encouraging punctuations as 'Splendid, splendid!' occur again and again as the players, who form this magnificent London Symphony Orchestra, respond with rare artistic earnestness to the wishes of the gifted conductor.

The Overture to *Tannhäuser* is one of the conductor's specialities in interpretative excellence. Fortunately, therefore, it is in the programme for the concert of which this is one of the rehearsals. A few notes on the rendering of the Overture, as rehearsed by Herr Nikisch, may not be unacceptable to our readers. Exceedingly quiet in his manner and undemonstrative in his gestures, the Gewandhaus conductor secures the whole-souled attention of his players, who sit at his feet as those under the spell of a master-mind in music. Everyone knows the wonderful strain for the violoncellos, immediately after the opening theme of the Overture has been given out by the clarinets, horns, and bassoons:



'A little too academic,' remarks the conductor, 'more feeling; a singing tone,' and then he *patterns* the way in which he wants it done, singing the phrase with a beautiful quality of vocal tone. Is this method of 'patterning' sufficiently used at orchestral rehearsals? While in this 'cello region

we may refer to the chromatic runs at the first *un poco ritenuto* of the *Allegro* section. 'More passion,' he says, 'do not forget to place more intensity in the *crescendos*.' The horns claim his special attention, and delicious indeed is the tone of these poets of the orchestra as he makes them 'sing' their parts alone. Mr. Busby tells us that Herr Nikisch here and there doubles the 1st and 2nd horn parts in the '*Tannhäuser*' Overture. 'One of the most effective instances,' he says, 'is as follows:—



and there are other places, in the later portion of the *Venusberg* music, where he doubles the 1st and 2nd horns with good effect.' He has a fine sense of the necessary working up to a climax. 'Begin *mezza voce*, not too much of brilliance at first; then begin to broaden; you must *help* us to the great *crescendo*,' and so on. A tremolo passage in the violins calls forth this remark: 'Play as many notes as possible, so as to make a shiver in the back.' At a full-toned passage he says: 'It is marked by the composer *ff*, and you must keep it up.' Such expressions as 'immense crescendo,' 'more precision,' 'energy,' all quietly and politely, but firmly spoken, are at once acted upon by his receptive colleagues of the orchestra. Humour—what a saving grace it is, sometimes even in matters that are serious—is not absent at this rehearsal. One of the clarinetists is a little in doubt as to a note in his part and appeals to the conductor. 'It does not matter what you play,' replies Herr Nikisch, amid laughter. 'Then I can play what note I like,' says the clarinetist, and the orchestra and its chief laugh again at a member of the band having scored off the conductor and even off Wagner himself. All goes as merry as a marriage-bell, and the result is not a little brought about by the friendly feeling that exists between the conductor and his well-equipped coadjutors.

A well-known member of the London Symphony Orchestra has kindly written the following 'appreciation' of Herr Nikisch specially for this biographical sketch:

I well remember the first time I played under Herr Nikisch. It was in the midst of a Festival preparation. We had been playing for about nine hours per diem for several days, and on this particular day we had been rehearsing all the morning, had given a concert in the afternoon, and were again assembled at 7 p.m. to rehearse for the Nikisch concert! Our one hope was that he would let us off lightly, and reserve all the heavy work for the following morning. When Herr Nikisch appeared and had been introduced to us, he made a graceful speech, and at once started with the Tschaikovsky Symphony No. 5, in E minor. Before we had been playing five minutes we were deeply interested, and, later, when we came to the big *fortissimos* we not only played like fiends, but we quite forgot we were tired. For my own part I simply boiled over with enthusiasm. I could have jumped up and shouted—as a matter of fact when we reached the end of the first movement we all did rise from our seats and actually shouted because we could not help it. The weird part of it all was, that we



played this Symphony through—with scarcely a word of direction from Herr Nikisch—quite differently from our several previous performances of the same work. He simply *looked* at us, often scarcely moving his baton, and we played as those possessed; we made terrific *crescendi*, sudden commas before some great chord, though we had never done this before.

When Herr Nikisch stops us to make some remark, absolute silence prevails. He speaks in a very quiet, smooth tone of voice; he tells us where we can improve a passage, a phrase; he calls our attention to several points we have not made enough of; but rarely does he ask us to play a passage again—he trusts to our memories. Then, when he has said all that he thinks is necessary concerning the work we have played, he looks at his watch and says: 'What shall we do now? Shall we go on, or shall we have a cigarette?' Marvel of marvels, we call out to him to *go on!*

At a concert performance Herr Nikisch comes in, looks at us steadily for a moment or two, commences with a quick but slight movement of his baton; we are again possessed, and none of his special points are forgotten. When all goes smoothly in the music he often ceases to beat time until some slight *sforzando*, or some effect is wanted from a certain instrument, then he merely indicates the desired result with a very slight movement of the baton. He never makes a single unnecessary bodily movement of any kind, and that, I believe, is the reason why, when he does make any bigger beat than usual, or make any sudden change of facial expression or gesture, it produces instant effect. When we see wild gesticulation over nothing, or a baton whirling madly in the air all the time, such methods fail to excite us in the least degree; in fact, such antics become a source of irritation, and they bother us exceedingly.

One other thing: Herr Nikisch allows us to *play* our instruments. We feel free: if we see a rapid passage coming, we play it as we would a solo, and we all gain the 'top of it' together as one man, and he is with us in giving smiling approval—not rapping on the desk, or calling out in a harsh voice that we are hurrying or dragging, as the case may be. But we can take no licence if he is not in agreement; he can pull us up or send us along or keep us back with a flash of his eyes or the slightest motion of his baton.

When we have finished the concert, *and* the rehearsals, we are always worked up to such a pitch that we cheer him heartily. He comes back and says in his low, smooth voice: 'Gentlemen, it is a pleasure for me to conduct such an orchestra,' but we feel that the pleasure is all on our side, for we simply love to play under him. He gives us new readings of works that we, in our ignorance, thought we knew all about. We always feel we have learned something in grasping the high aim and noble purpose of his every interpretation, as he never performs a work but he evolves from it some beauty which we had not noticed before. Herr Nikisch charms us by his great modesty; his one aim seems to be to make that which we play more beautiful than ever before. He never thinks of personal aggrandizement, or to show with what ease he can control an enormous orchestra. No, no! He shows us how to attain to the most beautiful and the highest in art, and we endeavour to realize his ideals.

In conversation after the rehearsal Herr Nikisch speaks in enthusiastic terms of the technical attainments of the London Symphony Orchestra, the alertness of the players, the beautiful tone they produce, their receptivity and courtesy. As with his dreamy eyes he looks at you and speaks in a subdued tone of voice, one almost wonders wherein lies his power; but a personality like this recalls a sentence in Isaiah which, without irreverence, we may quote and apply to Arthur Nikisch—'In quietness and confidence shall be your strength.'

## MECHANICAL MUSIC.

In these days of mechanism we cannot wonder at the constant endeavour of clever inventors to provide the world of music with machines which promise to save all the trouble and necessity of study and practice, and to bring to a hearing the masterpieces of the best composers, performed, we are told, in such perfection as is not possible to mere human skill. A doubt may arise in the minds of some of us whether, by ruthlessly sweeping aside the old-fashioned methods of acquiring knowledge, step by step, and line by line, any vast boon is offered to those who are gifted by nature with sympathies for the divine art of music.

We know that many sane men and women find health, mental and corporeal, in the exercise afforded by mountain travel, and it is questionable whether the like result would follow if, instead of plodding upwards from lowland to mountain-top, lovers of nature were provided with flying machines, or some other expeditious motor-power, which would relieve them of all their toil, and in a few minutes transport them from the point of departure to the end of the journey. Moreover it is quite certain that an intimate knowledge and love of created things in the world of nature can only be obtained by those who travel warily, with their faculties keenly alive to observe all the beauties and wonders which are so abundantly provided on every hand.

In like manner, those men and women who desire to enjoy in the fullest measure all the subtle beauties and noble triumphs of the world of music, can only do so by becoming familiar with the many details which contribute to the perfection they so greatly admire.

Solomon said 'There is no new thing under the sun,' and it is pleasant to note how frequently the history of the past supplies information which tends to support the emphatic assertion of the Preacher. The following may be cited as an example; it forms part of a letter written by Sarah, Duchess of Marlborough, widow of the great Duke, and is dated 1737:

I am now in pursuit of getting the finest piece of music that ever was heard; it is a thing that will play eight tunes. Handel and all the great musicians say it is beyond anything they can do; and this may be performed by the most ignorant person; and when you are weary of those eight tunes, you may have them changed for any other that you like. This I think much better than going to an Italian opera, or an assembly. This performance has been lately put into a lottery, and all the Royal Family chose to have a great many tickets, rather than to buy it, the price being, I think, £1,000, infinitely a less sum than some bishopricks have been sold for. And a gentleman won it who I am in hopes will sell it, and if he will, I will buy it, for I cannot live to have another made, and I will carry it into the country with me.

It would be interesting to learn what kind of instrument it was which so excited the admiration of the Royal Family. Probably a barrel-organ. What became of it? Who made it? Did the Duchess succeed in purchasing the coveted toy? If not, her death in 1744 probably found her with one gratification unfulfilled. The memoirs of

Handel, and of the musicians of the time, afford no indication that he or they became unduly despondent at the possible triumph of the music machine, and the anticipated partial eclipse of organists and harpsichordists did not come about. Succeeding generations have witnessed the wonderful performances of Mozart, Beethoven, Weber, Dussek, Clementi, and a host of gifted successors; whilst to-day pianoforte knights and ladies are more numerous than ever. There need be no fear that machinery will ever displace the combination of brain, soul, and finger.

WILLIAM H. CUMMINGS.

## Occasional Notes.

*How goodly shryll tonges do sounde daili, here ye musicians do synge songes of fyve partes. Otherwhyles they do so strayne their voyces over theyr reache as though they wolde be strangled, with in a litle while after they do let theyr voyce fall so lowe that thai woldeste were y<sup>t</sup> they dyd wepe; one man fingeth on this part, an another fingethe on another parte, and by and by afterward they waxe dumbe; anon after one begyneth to croue, and then foloweth a sounde of a fule voyce, in somoche that often tymes in so great a stryfe and dyversfyttes of manyfold voyces it doeth seme nacesary to cry peace, peace.*

A description of cathedral singing in the year 1524.

The *Neue Musik-Zeitung* recently contained a notice of Sir Julius Benedict, in commemoration of the hundredth anniversary of his birth. Sir Julius led an active life as composer, teacher, and accompanist for half a century in London; but an extract given from a letter written by him, in his seventy-first year, to Moritz Hauptmann, furnishes proof that he (Benedict) could not look back with satisfaction upon his career in the Metropolis. He says:

In the evening of my active, but unfortunately useless life, I ask myself whether I should not have done better to have worked steadily and undisturbed by outward influences in some small German town, aiming at the highest in art, rather than to have fooled away my time in London, leaving behind me no work that is likely to meet with approval in my native country? An example such as yours—self-sacrificing, but of great importance, so rich in explaining and propagating the eternal verities of the art of music, never pandering to public taste, but always earnest and dignified, teaches one how to await the fall of the curtain with calm consciousness, with the certainty of having done one's duty.

Benedict concludes his letter with a pertinent play upon Hauptmann's name:

Ah! had I only found such a leader [Hauptmann] of heavy artillery in London, I should soon have grown weary of skirmishing with small firearms! But of what use is late repentance?

Maria Anna, called by the family 'Nannerl,' the gifted sister of Mozart, was born in the year 1751. She accompanied her brother on the great first tour in 1762, when they visited among other places Paris and London. In 1784 she married Johann Baptist, Reichsfreiherrn v. Berchthold zu Sonnenburg; after the death of the latter in 1801, she lived with her children at Salzburg, where she died in 1829. A granddaughter, Baroness Berchthold zu Sonnenburg, who recently died near Salzburg at the advanced age of ninety-two, is said to have been the last surviving relative of Mozart.

Some 'Recollections of Arthur Sullivan' form the subject of an interesting article contributed by Mr. Edward Dickey, C.B., to the January number of the *Fortnightly Review*. It appears that on one occasion—and only one—Sullivan tried his hand at musical criticism. The following extract from Mr. Dickey's article gives the results of this maiden effort:—

The first time I made his acquaintance was, curiously enough, in connection with musical criticism. Some thirty odd years ago I had undertaken the editorship of the *Observer* newspaper, which at that period stood in sore need of reorganization. In those bygone days I remember my old friend E. L. Blanchard remarking to me 'that the one faculty required for dramatic and musical criticism was a copious repertory of complimentary adjectives.' Unmindful of this advice, I thought the public might appreciate a more independent tone of musical criticism than was then in vogue. There being a vacancy in the post of musical critic of the *Observer*, I called on Arthur Sullivan to ascertain whether he was disposed to write the musical criticisms for the *Observer*. He accepted the proposal subject to the understanding that either of us remained at liberty to terminate the engagement if for any reason it should prove unsatisfactory. Shortly afterwards a new opera by an almost unknown but not impecunious composer was brought out in London, and on the following Sunday Sullivan's notice appeared in our columns. I was personally much struck with the article. The style was as clear as the handwriting—and to those who knew Sullivan's writing at this period of his life that is saying a good deal. I have forgotten, or do not trouble myself to recall, the names of the opera and its composer. All I care to remember is that the criticism was distinctly unfavourable, and formed a marked contrast to the wishy-washy eulogistic notices which appeared in most of our contemporaries, and in consequence it attracted a certain amount of attention. Within a few days of its appearance I received intimations to the effect that this style of criticism was viewed with disfavour in the quarters whence musical advertisements were issued, and that the continuance of such criticisms would involve the withdrawal of the musical advertisements. I had to consider other people's interests as well as my own, and I came at once to the conclusion that—to put the matter plainly—the game was not worth the candle. It was, as I held, no part of my duty as an editor to elevate the tone of musical criticism, and I entertained grave doubts as to whether there was a sufficient public interested in musical notices to increase our circulation to such an extent as would have compensated us for the money loss accruing from the withdrawal of operatic and concert advertisements. I had therefore no option except to discharge the somewhat unpleasant task of informing Sullivan that I had determined to discontinue his notices. Nothing could be more charming than the way in which he received my communication. He assured me that he appreciated fully the reasons of my action, and added that he had already entertained doubts as to whether it was prudent for him, as a musician himself, to criticise in print members of his own profession. We parted on the friendliest terms. The article in question was, to the best of my belief, the one and only musical criticism which Sullivan ever contributed to the Press, and I can say with even greater certainty that it was the one and only attempt ever made by me to improve the status of British music as an art.

Mr. William Stevenson Hoyte has been created a Doctor of Music by the Archbishop of Canterbury. Dr. Hoyte—to whom our congratulations are offered on this well-deserved honour—has been organist and choirmaster of All Saints' Church, Margaret Street, for thirty-seven years, his appointment being recorded in *THE MUSICAL TIMES* of March, 1868; he is also a professor of the organ at the Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music.



Two recent developments in the field of popular musical education in connection with elementary schools, now under the charge of local councils, deserve to be recorded. First, there are the music classes in the evening schools. These schools are financed and managed by the local authority, and they enjoy a grant from the Central Board of Education. The curriculum varies according to the choice of the local authority. In some quarters music in every form is ignored, but in London, vocal music-classes are encouraged. Under the defunct School Board, unions were formed in each district and united performances of oratorios and cantatas, &c., were given on a complete scale by thousands of chorists. These organizations are still in existence under the new authority, and bid fair to become important factors in Metropolitan choral life. Some critics are dubious as to the expediency of such classes devoting time to the study of difficult choral works, inasmuch as the members are compelled to a great extent to practise in insignificantly small groups, and it is plausibly argued that they would be better occupied in studying theory and sight-singing, and music adapted to their constitution. But on the other side it may be said that the very fact that the units cannot satisfactorily study good music is the best possible argument for their combining to study an important art work. At least they come into intimate touch with something more beautiful and elevating than ordinary sight-singing exercises.

The other development is that of violin teaching to children in the day schools. The study of violin playing in large classes has been so energetically and astutely advocated that probably not fewer than one hundred thousand children have been set going recently in this fashion. Instruments are supplied on the instalment system, and peripatetic expert teachers visit the schools at regular periods after ordinary school hours. Of course all the expense is met by the parents. In view of the fact that the violin is difficult enough to teach individually to pupils with fair natural capacity, we cannot help feeling grave doubts as to the value of the ultimate musical result of this endeavour to teach anybody and everybody collectively. The matter needs inquiring into and watching. No one will feel greater satisfaction than ourselves if the propaganda turns out to be really successful.

Perhaps no sale by auction has attracted so much attention as that of the Marquess of Anglesey. The 'effects' of this nobleman brought under the hammer have been of the most varied and luxurious nature. On January 12 Messrs. Christie disposed of an organ belonging to the Marquess, which is thus described in the catalogue:

- 107 A PIPE ORGAN, by George Pyke, one manual, sixty-two notes (G to A), with seven stops:
- |                         |                |
|-------------------------|----------------|
| 1. Open Diapason ...    | 8 ft. metal.   |
| 2. Stopped Diapason ... | 8 ft. wood.    |
| 3. Flute ...            | 4 ft. wood.    |
| 4. Principal ...        | 4 ft. metal.   |
| 5. Twelfth ...          | 3 ft. metal.   |
| 6. Fifteenth ...        | 2 ft. metal.   |
| 7. Sesquialtera ...     | 3 ranks metal. |

In Chippendale mahogany case, finely carved with garlands of flowers, scrollwork, laurel-wreath and ribands, in high relief, and with carved mouldings round the borders—12 ft. 6 in. high, 7 ft. 4 in. wide. This organ is very similar in design to 'Organ CIV.,' illustrated in Thomas Chippendale's 'Director.'

This instrument realized the not inconsiderable sum of 410 guineas, an amount that may set some country organists fishing for a Pyke organ in a Chippendale case!

The professorial staff of the Royal Academy of Music has recently been strengthened by the appointment of Herr Louis Zimmermann as a teacher of the violin. This excellent artist, born at Groningen, Holland, in 1873, received his first lessons from his father and afterwards studied with Poortman. In 1890 he went to Leipzig, where he had the advantage of receiving lessons from Hans Sitt, and afterwards, in Brussels, from Ysaye. He then made a tour in Holland and visited Hamburg, Frankfort, and other German towns, his performances meeting with unvarying success. In 1896 he was appointed Hofconcertmeister and soloist of the Court Orchestra at Darmstadt, and from 1899 to 1904 he held the post of solo violinist at the celebrated Concertgebour Orchestra of Amsterdam. Herr Zimmermann made his first public appearance before an English audience when he played the solo violin part in Richard Strauss's 'Ein Heldenleben'



HERR LOUIS ZIMMERMANN,  
PROFESSOR OF THE VIOLIN AT THE ROYAL ACADEMY OF MUSIC.  
(Photograph by Franz Eifert, Amsterdam.)

tone-poem, on its initial performance in England under the composer's direction at Queen's Hall, December 6, 1902. On that occasion he made a distinctly favourable impression; but he had already, in the year 1898, had the honour of performing before her late Majesty Queen Victoria at Osborne. He has also played before his own sovereign, Queen Wilhelmina, at the Hague. Herr Zimmermann, it will be remembered, performed Beethoven's Concerto at a recent concert of the London Symphony Orchestra, when he was, in the opinion of connoisseurs, admitted to a place in the front rank of the violinists of to-day. A pupil of Carl Reinecke, he has produced several compositions,—among others a Quintet for Clarinet and Strings—and this fact seems sufficient guarantee of his attainments as a musician as well as a virtuoso, and it may be assumed that he will find full scope for his teaching gifts in his class-room in Tenterden Street.

Herr Weingartner has contributed an article to the *Allgemeine Musik-Zeitung* entitled 'Brahms,' in which he withdraws some of the harsh sayings which he has uttered and written in the past concerning Brahms. That he has modified his opinions is a welcome change of front, for he frankly tells us that he was prejudiced to a large extent against the Hamburg master owing to the attempt of the anti-Wagner party to set up Brahms in opposition to Wagner; also to Bülow's placing his name in such close juxtaposition to that of Bach and of Beethoven. In now expressing favourable views regarding Brahms's orchestration, Herr Weingartner draws a picture of modern scores which, if somewhat exaggerated,—as indeed all satire of the kind must be, if it is to strike home—carries with it a wise word of warning to rising composers. He is referring to the charge against Brahms that his scoring is bad when he says:

Does not sound well! Why? Because it is not Tristanlike, and also has no 'Queen Mab' flavour? He scores badly!—Perhaps just because his scores differ from Wagner's or those of modern orchestral fireworks? Now let us for once look into the matter thoroughly, and see what is our so highly vaunted instrumentation which has made such a notable advance, that one can scarcely see the music for the scoring. Let us open a number of new scores. After we have impressed on our memory the title, and in many cases the programme, we find as a first common feature—after the pattern of the Nibelungen scores—a special page with a detailed list of the numerous orchestral instruments required and as many as possible to each class; secondly, corresponding to it, a huge number of staves, so that the score looks as if one had to climb up and down a ladder to be able to see all that is going on; thirdly, complicated divisions at every moment of the string quintet; fourthly, one harp *glissando* after another; fifthly, ever so many stopped notes in the horns and trumpets; sixthly, strong and frequently unintermittent use of toneless instruments of percussion, producing mere noise; seventhly, a marked tendency to carry up all instruments into their highest registers, where they no longer give out tone, but a shrill scraping, squeaking and whistling; and eighthly and finally, the working up of all these clangs into a wild tumult, which admits of no musical articulation because it is simply an infernal hubbub, in which it does not matter a straw what is played.

The Glinka money prizes, obtained from the interest of a fund bequeathed by the late Russian publisher M. P. Belaieff, to be distributed yearly to Russian composers who have written the most characteristic works during the past year, have been awarded by the judges—Rimsky-Korsakoff, Liadoff, and Glazounoff—as follows: 500 roubles each to A. S. Arensky, S. M. Liapounow, and S. W. Rachmaninoff for the Pianoforte Trio in D minor (Op. 32), the E minor Pianoforte Concerto, and the C minor Pianoforte Concerto respectively; 300 and 200 roubles to Scriabine for his Pianoforte Sonatas, Nos. 3 and 4 (Op. 23 and Op. 30); and 1,000 roubles to Taneiev for his Symphony in C minor (Op. 12).

Dr. William Hayman Cummings, Principal of the Guildhall School of Music, and the Rev. Francis William Galpin, M.A., F.L.S., Vicar of Hatfield Broad Oak, Essex, have been elected to the Honorary Freedom of the Worshipful Company of Musicians, 'for services rendered by them in connection with the Company's Tercentenary Exhibition, 1904.'

Dr. J. C. Bridge, organist of Chester Cathedral, has been elected a Fellow of the Society of Antiquaries, a distinction worthily conferred.

Sir Alexander Mackenzie is announced to deliver three lectures (with musical illustrations) at the Royal Institution on 'The Bohemian School of Music': the dates are February 4, 11, and 18, at 3 p.m.

Reference is made in our obituary column (page 114) to the lamented death of Mr. T. W. Taphouse, the Mayor of Oxford. We understand that his valuable library and entire collection of musical instruments will shortly be sold by Messrs. Sotheby.

WILLIAMS.—On the 20th Jan., at dawn, at her old home, 'Woodbury,' Biggin-hill, Norwood, S.E., ELIZA JANE WILLIAMS, widow of the Rev. James Williams, of Chelsea and Lowestoft, in her 99th year. No flowers, by her request. Funeral Wednesday, 2.30. Friends will kindly accept this, the only intimation.

The above announcement (from *The Times* of January 21), recording the death of a venerable lady, is of some musical interest. Except for a very short time, Mrs. Williams had lived in the same house (a quaint, wooden structure) in which she was born in 1806—nearly one hundred years ago—and in which she drew her last breath a few days ago. As the oldest inhabitant of Norwood, she perfectly well remembered Thomas Attwood and his white donkey, as she used frequently to visit friends living in the semi-detached house which immediately adjoined that occupied by Attwood. Her memory—we are speaking of eleven years ago—was perfectly clear on this point, and she was able to remove all doubt as to the exact location of the house where Mendelssohn stayed as the guest of his friend Attwood. Mrs. Williams, who was a charming old lady, told the present writer that she was positively certain that Attwood's house stood in the road now called Beulah Hill, but which seems originally to have been called Biggin Hill. There are several interesting references to it in 'The Mendelssohn Family,' in Mendelssohn's 'Letters,' and in Sir George Grove's biography of the composer in the 'Dictionary of Music and Musicians.'

In a report of a performance of 'Acis and Galatea' which took place at — (no matter where), we learn that 'of the choruses perhaps "Wretched Lovers" and "Mourn all ye nurses" were the most noteworthy,' and that 'Mr. — was particularly successful in the passage "I rage, I weep, I burn."' How sad for the nurses, and to think that the giant should 'weep' as well as rage and burn. Poor Polyphemus!

The following is from a suburban newspaper:

St. John's Carols on Sunday were joyful with a wealth of accordant melody. Sometimes the tide of harmony would roll on with a soft low modulation. And anon there would come the pealing, swelling, billowy strains of a rich, sacred, awful concord. The effect of the harmony of time and tune owed much to the new organist, Mr. —: he is a master of the science of sounds.

No wonder!

'I did not care for the timber of his voice,' wrote a critic in commenting upon the wooden interpretations of a vocalist.

One of Charles Lamb Kenney's 'Miscellaneous Nursery Rhymes' of forty years ago:

There was an old schemer, Tom Chappell,  
Who with 'Cattle-Show Concerts' would grapple,  
Till, with classical look,  
Arthur took him to book,  
And Beethovenised this publisher Chappell.

## A 'LADIES' NIGHT' AT THE BRISTOL MADRIGAL SOCIETY.

BY ONE WHO WAS THERE.

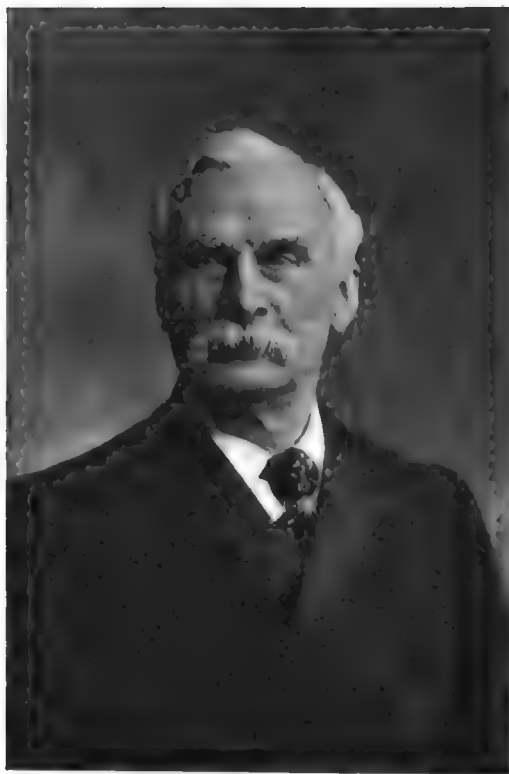
The Bristol Madrigal Society owes its origin to a course of four lectures delivered in the western city in January, 1837, by Edward Taylor, subsequently Gresham Professor of Music. The subject of his discourses was 'English Vocal Harmony,' and they were delivered in the theatre of the Philosophical Institution, now known as the Masonic Hall, in Park Street. The lectures were well attended and the musical illustrations much enjoyed, and no wonder, as they included madrigals by Wilbye, Morley, Weelkes, and others. Taylor made the suggestion that a Society should be formed in Bristol for the study and practice of these old-world compositions. This was at once acted upon, and before a month had elapsed a few gentlemen who had attended the lectures met at the house of one of them, Mr. Alfred Bleek, a surgeon and an accomplished amateur musician, who had for some time been accustomed to hold a glee party at his residence. The pros and cons of forming a Society were discussed under Mr. Bleek's roof, with the result that these amateurs decided to form the Bristol Madrigal Society, which was founded in the month of January, 1837. The number of members was limited to thirty, and it was agreed that they should meet on alternate Wednesdays at the 'Montague Tavern' and sing such madrigals as had been selected by the committee at the previous meeting. Mr. Bleek was naturally appointed President, an office he held for nearly thirty years, and Mr. John Davis Corfe, organist of Bristol Cathedral, was chosen as conductor.

The first meeting of the Society took place on March 1, 1837. Among the members then and there assembled was Robert Lucas de Pearsall, the composer of 'Sir Patrick Spens,' 'Great god of love,' 'I saw lovely Phyllis,' 'Lay a garland on her hearse,' not to mention 'The hardy Norseman,' and 'Oh, who will o'er the downs so free?' It may not be without interest to reprint the programme of the music sung at this initial meeting—held at the 'Montague,' on Wednesday, March 1, 1837—as recorded in *Felix Farley's Bristol Journal*, issued three days later:

I will arise . . . . .	Creyghton.
Cynthia, thy song and chanting . . . .	Grace.
Flora gave me fairest flowers . . . .	Wilbye.
To shorten winter's sadness . . . .	Weelkes.
In pride of May . . . . .	Weelkes.
I follow, lo! the footing . . . .	Morley.
O that the learned poets . . . .	O. Gibbons.
All creatures now are merry-minded . .	Benet.
Hosanna . . . . .	O. Gibbons.
April is in my mistress' face . . . .	Morley.
So saith my fair and beautiful . . . .	Marensio.
Down in a flowery vale . . . .	Festa.
Soon as I careless strayed . . . .	Festa.
Finale—The Waits, Fa, la, la . . . .	Saville.

Except the compositions of Pearsall, madrigals both old and new formed the staple fare of the Bristol Madrigal Society until 1850. In that year some of the members persuaded Mr. Corfe to introduce a few of Mendelssohn's part-songs, 'and so much did their beauty and freshness charm the members, that four of the songs were included in the programme of the next Ladies' Night, that of January, 1851, when they proved to be very successful. On every subsequent open night the programme has included one or more of these charming compositions, with one or two other pieces in the same style by English or foreign musicians.\*

In 1865 the Society offered three prizes for the composition of these original madrigals, the winners being Henry Leslie, Henry Lahee, and W. J. Westbrook. Twenty years later the Society made its first and only appearance out of Bristol, when the members—120 strong—sang at one of the Inventions Exhibition concerts given in the Royal Albert Hall, on July 8, 1885. Those who, like the present writer, attended on that occasion will remember the great pleasure this performance afforded them, and it is not surprising that *THE MUSICAL TIMES*, in a notice of the concert, said 'the delight of the audience was expressed by loud applause and numerous encores.'



MR. DANIEL WILBERFORCE ROTHAM,  
CONDUCTOR OF THE BRISTOL MADRIGAL SOCIETY.  
(Photograph by Messrs. Abel Lewis and Son, Clifton.)

So much for the past. Let us now turn to the present condition and achievements of the Bristol Madrigal Society. In regard to its constitution Rule 1 reads:

The Society shall be called 'THE BRISTOL MADRIGAL SOCIETY,' and shall consist of Sixty Members, and such Honorary Members and Associates as the Society shall from time to time elect or admit. The Members and Associates shall meet periodically for the performance of Madrigals. Honorary Members shall be persons of distinguished musical ability who are non-resident, or those who have rendered conspicuous services to the Society; Associates shall be gentlemen whose assistance is desirable to the Society.

The financial affairs of the Society are set forth in Rule 9:

Each Member shall subscribe Two Guineas per annum, which shall become due on the first Meeting in each year; and at every ordinary Meeting throughout the year, at which he shall be present when the names are called over, he shall receive two shillings, or if he belongs to the musical profession, four shillings, or if to the

\* 'A History of the Bristol Madrigal Society. (Instituted January, 1837.) Published in connection with its Jubilee Celebration, January 13, 1887. (Clifton: E. Austin and Son.)

Bristol Cathedral Choir, six shillings; provided that if he leave before the meeting separates he shall forfeit the amount he would thus be entitled to receive; provided also that a defaulter in payment of his subscriptions shall not be entitled to any such receipt so long as his subscription remains unpaid, but if it be paid on or before the last Meeting in March, he shall be at liberty to claim payment of all sums he would have been entitled to receive in case his subscription had not been in arrear; provided always that in case the subscription of any Member be unpaid at the first Meeting in April, he shall no longer be considered a Member, but he may be re-admitted on the vote of a majority of Members present—to be expressed by ballot.

Sixteen rehearsals are held every season at the original rendezvous, the 'Montague,' Kingsdown, a hostelry which supplied turtle-soup to the Duke of Wellington. The boys, selected from the various church choirs of the city, are rehearsed twice a week by Mr. Rootham, and the painstaking care he bestows upon them is of widespread benefit.

Brilliant indeed was the scene in the Victoria Rooms, Clifton, on the evening of January 12, the occasion of the annual Ladies' Night of the Society. The hall was crowded by an audience consisting of the *élite*

of Bristol and Clifton. Upon entering the 'East Tribune,' where the visitors were located, it was pleasant to meet Mr. J. Edward Street and Mr. Ernest Cooper, Secretary and Librarian of the Madrigal Society, both of whom, and the present writer, journeyed from London in order to attend this interesting music-making. The Madrigalians numbered 111 voices, distributed thus:

Sopranos	-	-	-	-	40
(Including 10 extra boys from the choir of St. Mary Redcliffe Church)					
Altos (men)	-	-	-	-	15
Tenors	-	-	-	-	26
Basses	-	-	-	-	30
Total	-	-	-	-	111

According to custom the singers were seated during the performance, their music-books resting on desks arranged in semicircular form. Mr. D. W. Rootham, the veteran conductor of the Society for the last forty years, received a hearty welcome as he stepped on to the orchestra to conduct the following interesting programme:

# BRISTOL MADRIGAL SOCIETY.

INSTITUTED 1837.

JANUARY 12, 1905.

## LADIES' NIGHT.

### PART I.

God save the King	-	arr. by <i>Horsley</i>
Sing we and chaunt it	-	- <i>Morley</i>
Ladye, when I behold	-	- <i>Wilbye</i>
An old Romance	-	- <i>Mendelssohn</i>
Queen of the world	-	- <i>Marenzio</i>
The Water Lily	-	- <i>Gade</i>
Like two proud armies	-	- <i>Weelkes</i>
Thine eyes so bright	-	- <i>Leslie</i>
Weary wind of the West	-	- <i>Elgar</i>
It was upon a Spring-tide	-	- <i>Pearsall</i>

### PART II.

Soldiers, brave	-	-	-	<i>Gastoldi</i>
Sir Patrick Spens	-	-	-	<i>Pearsall</i>
Come again, sweet love	-	-	-	<i>Dowland</i>
A Shepherd in a glade	-	-	-	<i>C. B. Rootham</i>
Let me careless	-	-	-	<i>Linley</i>
The Lady Oriana	-	-	-	<i>Wilbye</i>
I love, alas!	-	-	-	<i>Morley</i>
My mistress is as fair	-	-	-	<i>Benet</i>
The Curfew bell	-	-	-	<i>W. Macfarren</i>
The Waits	-	-	-	<i>Saville</i>

The rendering of the above madrigals and part-songs was characterized by many excellent qualities in which refinement, smooth tone, and perfect blend were commendable features. On such an occasion one ought not perhaps to appear hypercritical, considering the fame of the Society, but it seemed to us that the soprano section was at times weak in proportion to the adult portion of the choir. There is no need to discuss the programme seriatim, but one or two interpretations call for special mention. Of these Elgar's 'Weary wind of the West' carried off one of the honours of the evening in its finished execution and poetic insight. The charming words of this expressive part-song were written by the late Rev. T. E. Brown, for many years one of the most distinguished masters of Clifton College, therefore the composition had a very special local interest. And then how delightfully those west-country Madrigalians sang Pearsall's 'Sir Patrick Spens'! as if to the manner born, and no wonder, as it is a Bristolian product. The programme annotation stated that 'Sir Patrick Spens,' which is written in ten real parts, was first performed in public in January, 1860; seems to have been first sung by this

Society in private in April, 1839, as 'a dialogue for ten voices.' We learn privately that Pearsall made a complete set of ten parts in his own hand, many of which were used on the occasion under notice, and that the score from which Mr. Rootham conducted is in the composer's autograph.

An interesting feature of the evening's music was an excellent performance of THE MUSICAL TIMES Prize part-song, 'A Shepherd in a glade,' composed by Mr. Cyril B. Rootham, a son of the conductor. This, like 'Sir Patrick Spens,' received the honour of an encore, and the composer, from his seat among the basses, bowed his acknowledgments. The concert proved to be most successful in every way, and the half-hour's interval for tea and coffee provided a pleasant social feature in the enjoyments of the evening.

Mr. Daniel Wilberforce Rootham, the conductor, was born at Cambridge on August 15, 1837. At the age of eight he became a chorister of St. John's and Trinity Colleges, of which his father was a vicar-choral. Six years later he began to study the pianoforte, organ, and harmony under Professor Walmisley and at his request. On the death of his

father (in 1852) he removed to Bristol, where his brother sang tenor in the Cathedral Choir. Shortly afterwards Mr. Rootham was elected to a vacant Lay-clerkship (bass) at the Cathedral. In 1866 he was appointed organist of St. Peter's Church, Clifton; and in 1878, on the death of Mr. Alfred Stone, he became chorus-master of the Festival Choral Society. This post he held for eighteen years, and trained the choir in no fewer than sixty-six different works. A former pupil of Signor Schira, Mr. Rootham has made the art of singing and voice production a special study. Among his many successful pupils the most distinguished is Madame Clara Butt, to whom he gave lessons for three years and a half. Finally, he was appointed hon. director of the Bristol Madrigal Society in 1865; thus during the long period of forty years he has rendered splendid service to an organization that can be heartily congratulated upon a successful record, a Society that may look forward to a future of great enjoyment in the study and practice of unaccompanied vocal music.

#### BATESIANA.

In the Biographical Sketch of Mr. and Mrs. Joah Bates which appeared in our January issue, mention was made of the ring presented by King George III. to Joah Bates in recognition of his services as conductor of the first Handel Festival, held in Westminster Abbey in the year 1784. Through the kindness of Dr. J. Curling Bates, of Norwood, a lineal descendant of the celebrated Joah, we are enabled to give a facsimile (exact size) of the said ring containing a miniature portrait of Handel. It may not be without interest to give some further particulars concerning that great music-making which Joah Bates organized and conducted with so much skill and success. The *Gentleman's Magazine* for May, 1784, in a notice of the first Handel Festival, said :



Joah Bates, Esq., who was the conductor of the band, and to whose efforts so much of the general character and excellence of the entertainment was owing, appeared to be so agitated and inflamed by the subject during the performance—his mind was so involved, and his powers so roused, that his instrument, though immense in its tones, could hardly give utterance to his sentiments. Driven along the torrent so powerfully, he was at times too rapid in the movement, but his judgment quickly corrected his feelings; and a band more easily directed, more distinct in its impressions, or more perfect in its harmony, we never saw. Such was the first exhibition in this national feast.

From the *London Magazine* of May, 1784, we gain the following 'fashionable' information :

Their Majesties seemed enraptured during the performance. The King was dressed in light blue; the Queen in *gorge de pigeon* colour, and her headdress decorated with a profusion of diamonds. The Princess Royal was in lilach, and confessedly the most lovely woman in the Abbey. The situation of her Royal Highness was rather singular, though we hope not ominous, being midway between the altar and a cloyster.

Astonishment has often been expressed as to how Mr. Bates could possibly have controlled so huge a body of vocal and instrumental performers while seated at the keyboard of the organ-harpsichord at which he 'conducted' the Festival. Some fresh light on this subject is furnished in an extract from an account of the first day's performance, which appeared in the *Daily Advertiser* of May 27, 1784. It reads :

As for Mr. Joah Bates, the Conductor, the most accomplished Dilettante in Europe; this was in Effect a sort of *Apotheosis* to him; he played the Organ, and at Times brandished the conducting Roll, &c., &c., &c.

The ' &c., &c., &c.' is certainly somewhat enigmatical in connection with 'the conducting Roll' as 'brandished' by Mr. Joah Bates.

The father of Joah Bates, in addition to his duties of parish clerk of Halifax, was the landlord of the hostelry known as 'The Ring o' Bells,' a house which still stands and in which Joah was born. It is the head-quarters of the Halifax bell-ringers, and probably its name is derived from that circumstance.

Reference was made (on p. 14) to the opening of a new organ in the Parish Church of Halifax, Bates's native town. An interesting 'History' of that instrument is contained in a pamphlet compiled in 1878 by the then organist of the church, Dr. J. Varley Roberts, now of Magdalen College, Oxford, which also gives an account of its opening, &c. It was used for the first time on Sunday, July 13, 1766, Joah Bates presiding at the keyboard, when Psalm 28, vs. 6-9 (to Windsor tune), and Psalm 100 were sung, Purcell's Anthem 'O give thanks' forming the chief feature of the afternoon service. The real opening, however, took place on August 28 and 29, 1766, when the 'Messiah' was performed, and the sum of £309 4s. 6d. realized. A graphic account of this organ opening is contained in the following hitherto unpublished letter written by the Rev. Henry Bates (Joah's brother) to 'Mrs. Grace Bates' :

Halifax, Sept. 4th, 1766.

Dear Sister,

The weight of business, which has for some time past so closely engaged me, being at last pretty nearly finished, I have now half an hour's leisure to acquaint you with the particulars of our last week's grand celebrity. You have been already informed that we totally defeated our adversary on the 10th of July, in consequence of which victory it was determined to open our Organ with the performance of the Messiah: and my Brother and myself were desired to undertake the management of it. Accordingly we engaged a band of between 90 and 100 instruments and voices; amongst whom were many performers of the first class. We had between twenty and thirty Violins, seven tenor Violins, six Violoncellos, two double Basses, four Hautbois, four Bassoons, two trumpets, two French horns, Kettle drums, and a chorus of about forty singers, besides the principal singers. This noble band, being assembled on Thursday last, the 28th of Aug., on a scaffold erected on purpose in the front of the new loft, and extending from pillar to pillar, performed the Messiah in such a manner as to give infinite satisfaction to the most polite and numerous assembly that ever appeared in Halifax upon any occasion. The best Judges declared they never heard any thing in London to equal it. The next day the performance was repeated with, if possible, still greater applause. On the second day George Armitage favoured us with his assistance, and declared he should ever think it an honour to have been a performer in so glorious a band. My Brother played a Concerto on the

Organ each day between the first and second acts of the Oratorio.

The town was so full of company upon this occasion that scarce a bed was to be got in either public or private house for some time before. We had assemblies each evening; or I don't know whether I might not more properly call them genteel mobs. For tho' they consisted of the politest people in this country, yet there were such crouds of them, that one could scarcely move about. In short, thro' the whole affair one never saw a face that was not in raptures; and my Brother and myself were complimented on all hands for having treated our friends at Halifax with such an entertainment as they had no Idea of; and made the town more brilliant than it ever was before since it stood. . . .

In my list of instruments I forgot to mention the Organ, which is an exceeding fine one, and was played by my Brother thro' the whole performance. Miss Bagnold desires her best respects to you, and intends to write to you very soon. Father, Mother, and Brother are all very well, and desire their blessing, Love, &c.

I am your ever affectionate Brother

H. BATES.

The mention of 'our adversary' in the above letter refers to a spirit of hostility that had sprung up between the chapel wardens of Sowerby and the churchwardens of Halifax, wherein the former gave vent to their feelings of animosity by opposing the erection of the organ. This protest cost the Sowerbyans £437 8s. 6d., 'and (to quote from Dr. Varley Roberts's pamphlet) as significant of the bitter feeling which existed, it is recorded that 1s. 6d. was paid to Jack Maude for a "night waiting" at King's Cross to watch the movements of the Sowerby men. When the organ pipes first arrived, they were hurried into the church by night, and men set to protect them.'

The above letter—written by the Rev. Henry Bates—has been kindly lent us for the purposes of this article by Mrs. Greenhill, of Babbicombe, a granddaughter of Joah Bates, who has also placed at our disposal other letters written by her grandfather. Here is an interesting communication, addressed to 'Mrs. Bates,' which reads thus:

King's Coll., Oct. 16, 1769.

My dear Sister

Since I wrote to you last I have been a perfect Knight errant, and have met with so many adventures that I do not know how to give you any account of them. You have heard from home, to be sure, that the Sea has not been able to keep me in England; but tho' you are such a profound Geographer, and understand the use of the globes, yet I do not think you will be able to trace me, at least upon that little pocket globe which I gave you. You must therefore be content with knowing in general that I have been all over Holland, and went southward as far as Antwerp. Ld. Sandwich's principal design in going was to shew me the great Organ at Haerlem, a print of which he sent me from Holland last year, which you saw framed at my Father's house. But you cannot have an adequate idea of it from that representation, though it appears exceedingly grand; very few engravers are able to do justice to so noble a piece of architecture. It has 68 stops, 8000 pipes, the largest of which is 34 feet high, and 2 feet in diameter, 12 pair of bellows: it cost £10,000; an amazing sum for a single city to expend in an article of this nature; especially as the established religion of the place hardly admits of any use for it.

Which makes it very remarkable that this passion for Organs shou'd run thro' the whole Province of Holland. For tho' that at Haerlem is the largest, yet there are many others nearly of the same size, which are never used in Service time except to play a humdrum sort of a hymn, about half as good as one of our Sternhold and Hopkin's Psalm tunes.

Wherever we went, we saw every thing that was curious, and in the most respectable way: for we travelled like ourselves, like people of the very first quality: our fame generally went before us; so that when we arrived at any place, we were not at the trouble of inquiring for this or that fine thing, but the principal persons of the town were waiting for us, and solicited for the honor of attending us; by this means we were not confined to public sights, like common folks, but had access to every private cabinet of curiosities. You, who pretend to have some notions of cleanliness, wou'd have been particularly pleased with this expedition; for the neatness of the people of Holland is neither to be described nor imagined; the outsides of their houses, and even the streets are so wonderfully clean, that you might eat your dinner from off the pavement: and no wonder, as they are washed and scoured much oftener than the best parlours in our English houses. . . . Let me hear from you very soon, and send me an account of your expedition to Halifax, and how you liked the place, inhabitants, Organ, &c.

Believe me to be yrs most affectionately

J. BATES.

A sidelight on the Court of George III. is given in the subjoined letter addressed by Joah Bates to his mother:

Virtualing Office 20 May 1782.

My honored Mother,

Last night Mrs. Bates and I were again sent for to the Queen's house, and entertained their Majesties for three hours. This was the more flattering as it was the Queen's real birthday; the first time we were ordered to attend this year was when the King was in great agitation of spirits on account of the violent change in Administration; so that you see whether he is in or out of humor he sends to us for entertainment. You cannot imagine how very gracious both the King and Queen are, I talk almost as familiarly to them as I do to you. . .

I am, your dutiful son

J. BATES.

That Joah Bates had a sense of humour is shown in the following extract from a letter written at Lord Sandwich's seat in Huntingdonshire:

Hinchingbrook, Decr. 25, 1772.

My dearest Sister,

I seize the first moment, after I have received the news, to congratulate you & myself & every body about you on the arrival of my little Nephew; whom I desire you will kiss a thousand times for me, & tell him I'll lick him confoundedly, if he does not turn out the best Harpsichord player in Europe. How are his fingers shaped? . . . I desire you will tell the young rogue that I am very angry he is not called Joah.

With my best respects to Mr. Furey I remain, my dear Sister,

Your most affect. Brother

J. BATES.

Lastly, owing to a slip of the pen, the year of Mrs. Joah Bates's death was given as 1814, instead of 1811, *vide* p. 20, col. 1, of our January issue.



## Church and Organ Music.

### THE TUNE 'HANOVER.'

The stately and typically English tune 'Hanover' is nearly two hundred years old, and yet how young it seems in its naturalness and joyous strains. The tune first appeared in the important collection bearing this exceedingly long title :

A SUPPLEMENT to the NEW VERSION of Psalms by Dr. Brady and Mr. Tate ; containing

The Psalms in particular measures ; the usual Hymns, Creed, Lord's Prayer, Ten Commandments, for the Holy Sacrament, &c., with Gloria Patri's, and Tunes (Treble and Bass), proper to each of them, and all the rest of the Psalms.

The *Sixth Edition*, corrected ; and much enlarged : With the addition of Plain Instructions for all those who are desirous to Learn or Improve themselves in Psalmody ; near 30 new Tunes, composed by several of the Best Masters ; and a Table of Psalms suited to the Feasts and Fasts of the Church, &c. With Tables of all the Psalms of the New, Old, and Dr. Patrick's Versions, directing what Tunes are fitted for each Psalm.

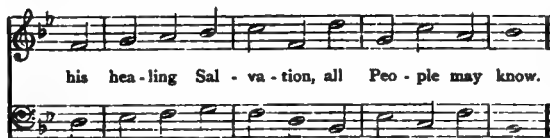
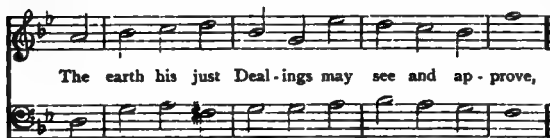
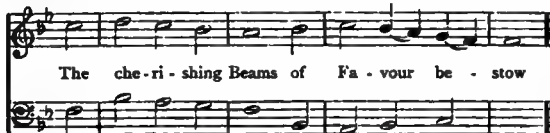
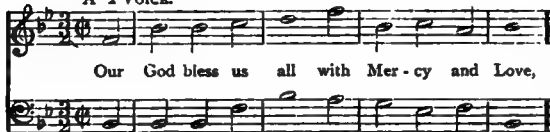
The whole being a Compleat Psalmody.

Useful for Teachers and Learners of either Version.

In the SAVOY : Printed by John Nutt ; and Sold by James Holland, at the Bible and Ball, at the West-End of St. Paul's. 1708.

In the above book 'Hanover' is set forth thus :

A New Tune to the 149th Psalm of the New Version and the 104th Psalm of the Old.  
A 2 VOICES.



[The notes are diamond-shape in the original.]

In this collection—wherein the tune 'St. Anne's' also appeared for the first time—no composer's names are given to the tunes, but as Dr. Croft is assumed to have had much to do with the compilation of the book, the tunes 'Hanover' and 'St. Anne's' are usually assigned to him.

The tune is named 'Hanover,' perhaps for the first time, in Gawthorne's 'Harmonia perfecta' [1730], but in Michael Broome's collection (*circa* 1731) it is

christened 'St. George's Tune.' Within ten years of its publication the tune appeared (in Chetham's Psalmody, 1718) with its melody altered. Another variant is to be found in :

PAROCHIAL PSALMODY ; consisting of a collection of PSALM-TUNES in three and four parts, by some of the most eminent ancient and modern Composers and others.

Particularly adapted to the variety of Metres in the New Version of Psalms, and intended to supply the great Deficiency of Tunes in that Version.

To which are added

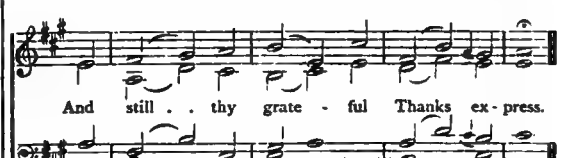
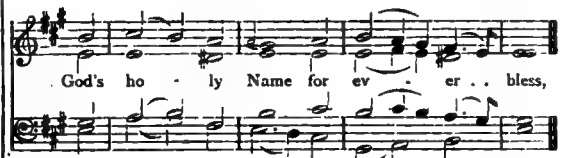
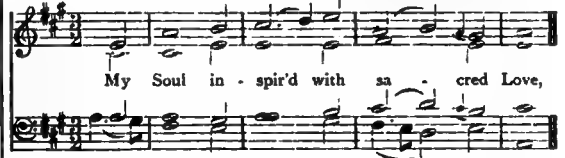
Reasons for publishing this Collection and Remarks on other publications of this Nature.

By WILLIAM RILEY, Principal Teacher of Psalmody to the Charity Schools in London, Westminster and Parts adjacent. London [1762].

Here is the Riley version :

N.V. HANOVER TUNE.

*Adapted to the Measure of 8 & 8.  
The Author not known.*



[The original is in open score, with alto and tenor clefs.]

It will be observed that Riley states 'The Author not known.' But for many years, even as late as 'The Presbyterian Hymnal' (Edinburgh, 1877), the tune was assigned to Handel! Now as Handel did not arrive in England until 1710, two years after the 'Supplement' appeared, it is highly improbable that he wrote the tune. Moreover, as the tune appeared in at least a dozen different collections during Handel's lifetime, it may be assumed that if it *had* been composed by him that fact would have been made known. In the index to the 'People's Music Book,' edited by James Turle and Edward Taylor and published in 1844, it is stated that 'This tune [Hanover] has been ascertained to have been the composition of Dr. Croft by satisfactory evidence,' therefore the matter may there rest, especially as the tune is worthy of so estimable a composer of English church music as Dr. Croft.



The usual characteristics of a successful hymn-tune are stamped upon 'Hanover.' Compass (one octave, from dominant to dominant), melodic simplicity (stepwise walk of the melody, and simple skips, mostly of the common chord, including those fine instances at the end of line 3 and beginning of line 4 of words), and the dignified brightness of its irresistible 'go.' Notice also the dignified tread of the bass part as written by Dr. Croft: it might with advantage have been retained in some modern hymnals.

#### WESLEY'S 'WILDERNESS.'

The Rev. Charles Wesley, Rector of Grosmont, Monmouthshire, and a son of Dr. S. S. Wesley, sends us the following letter on the subject of the Recitative ('Then shall the lame man leap as an hart') in his father's anthem 'The Wilderness,' to which reference was made in our January issue, page 29:

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Grosmont Rectory, Hereford.

DEAR SIR,—I gave my copy of the 'Twelve Anthems by S. S. Wesley' to Sir Frederick Bridge many years ago, and therefore was in ignorance that that edition contained the D sharp to the word 'man.' Nothing but seeing the edition of 1853—as I was permitted by the kindness of the Succentor of Hereford Cathedral to do the other day—would have made me believe that my father ever allowed the D sharp. I can only say that I have had the passage in my head ever since I can remember any music, and it always has come to my mind with the C sharp for both words 'lame man.'

If I am not too presumptuous, I would defend that reading on the following ground: A musician writing in Recitative aims at accentuating and emphasising the words to be recited. For that purpose the two words 'lame man' are as one word. If C sharp properly accentuates and emphasises the word 'lame,' why should the voice move to D sharp to express 'man'? I always regarded the passage as one instance of the pains my father took to adapt the music to the words. The reciting voice changing from the words 'lame man,' sung to C sharp, to the word 'leap,' sung to E sharp, does help the mind of the hearer to grasp the idea of a lame man leaping, and to my mind that effect is lost by the interposition of the D sharp to the word 'man.'

With all respect to Sir Frederick Bridge and my brother, I heartily beg that you will adhere to your resolution to support the reading C sharp for the two words 'lame man.' I remember as a child hearing some friends say to my father, 'Oh! Dr. Wesley, we heard your anthem "The Wilderness" at ——— Cathedral, and we only recognised it just at the end'; and I must confess that hearing his music as now sung does not always quite recall the effect produced by the performance with my father at the organ. Still, I suppose this might be said of every composer and his music.

I am, Dear Sir, Faithfully yours,

C. WESLEY.

Mr. Thomas Brandon, of Gloucester, to whom we wrote on the above subject, says:—

I am quite sure that in the Recit. the words 'lame man' were both sung to C sharp in Gloucester Cathedral. I have seen one of the tenors, and he confirms this, and has brought me an old manuscript copy and it is so there.

As Mr. Brandon was a lay-clerk at Gloucester Cathedral during Dr. Wesley's organistship, he speaks as a man with authority.

Mr. Edward M. Oakeley writes on the same interesting subject:

Apocryph of the Recitative in Wesley's anthem 'The Wilderness,' in which your last number may claim to have permanently reinstated the C sharp—as at any rate Wesley's second (and final) thoughts—I find pasted

into my copy of the 1853 edition, presented to my brother Sir Herbert Oakeley by the composer, two bits of Wesley autograph which may interest some of your readers.

Referring to the progression of parts in bar 16 from the end of the first movement—at the word 'singing'—Wesley writes:

'The thing is rugged, I own, and were I to set the passage now, I should write



or the alto F might have a dot, making the next note (D) a quaver.'

The other extract is as follows:

'I see the treble and alto in bar 1 of page 34 [beginning of last movement] make 8ths. I perhaps might say that as the passage is *partly* an octave one, the first note being in unison, the counterpoint writing does not begin till 2nd bar, but I own . . .'

and here, unfortunately, the extract ends.

#### M. GUILMANT'S RECITALS IN AMERICA.

The programmes of the forty organ recitals recently given by M. Alexandre Guilmant, the eminent French organist, on the great organ of the St. Louis Exhibition have been published by Messrs. Towers & Co., of St. Louis. The pamphlet forms quite a valuable study of organ musical literature from the 17th century down to the present day. The following countries were represented: Italy, Germany, France, England, Denmark, Belgium, and America. One programme, devoted entirely to French music, included works by the great F. Couperin, also by his uncle, F. Couperin, Marchand, Grigny, and Clérambault, all of the 17th century. The name of Grigny, organist of Rheims Cathedral, is of special note, inasmuch as J. S. Bach, whose interest in French music was so great, copied out one of his Suites. Compositions by the following American musicians were played: Dudley Buck, Arthur W. Foote, Horatio Parker, and Harry R. Shelley. English composers were represented by John Bennett, S. S. Wesley, Henry Smart, E. T. Chipp, John Stainer, W. T. Best, and T. Tertius Noble. We give a complete list of the English pieces which M. Guilmant performed:

Fugue in G minor	...	John Bennett.
Choral Song and Fugue	...	S. S. Wesley.
Larghetto in F sharp minor	...	S. S. Wesley.
Andante in G	...	S. S. Wesley.
Choral in E flat with variations	...	Henry Smart.
Sketch in E flat minor	...	E. T. Chipp.
Prælium Pastorale	...	John Stainer.
Pastorale, 'Quem vidistis pastores'	...	W. T. Best.
Theme with variations	...	T. T. Noble.

In the annotations contributed by Mr. Ernest R. Kroeger to M. Guilmant's St. Louis Exhibition programmes, the dates of John Bennett are wrongly given as '1835-1897,' though in M. Guilmant's Trocadéro programmes they are more correctly stated, viz., '1735?-1762.' As a matter of fact this John Bennett was appointed organist of St. Dionis Backchurch, Fenchurch Street, at Easter, 1752, in succession to Dr. Burney, as we discovered in making the search in the Vestry records when writing the biographical sketch of the great historian (THE MUSICAL TIMES, July, August, and September, 1904).

The version of John Bennett's fugue which M. Guilment played is that edited by W. J. Westbrook and published by Messrs. Augener. Here is its subject :



This fine fugue appeared in a publication entitled :

TEN VOLUNTARIES | for the | Organ or Harpsichord |  
composed by | JOHN BENNETT, | organist of St. Dionis  
Backchurch, | Fenchurch Street |  
London, Printed for the Author, and Sold by him at  
his House in Boswell Court, near Queen's Square,  
Holbourne.

In looking through the list of subscribers to this volume it is interesting to find the name of 'George Frederic Handel, Esq.'

At St. Mary Magdalene Church, Taunton, on January 20, Mr. Otto Milani and Mr. Harold A. Jeboult gave a violin and organ recital, when the programme (subjoined) was selected from the works of rarely-heard composers of the 17th and 18th centuries, including the English, French, German, and Neapolitan Schools of Music :

Con Spirito (from an Organ Concerto)

Sonata, in G (for Violin)	Dr. T. A. Arne, (1710-1778).
Fuga, in C major ...	Henry Purcell (1658-1695).
Siciliano ...	D. Buxtehude (1637-1674).
Variations (for Violin) on a Theme of Corelli	A. Scarlatti (1659-1725).
	G. Tartini (1692-1770).
Passacaille (Rondeau)...	C. Couperin (1638-1669).
Canzonetta (for Violin) ...	A. Lotti (1667-1740).
Concerto, No. 10 ...	A. Corelli (1653-1713).

The retirement of Mr. Charles Vere from the organistship of Christ Church, Finchley, is announced. Mr. Vere has been organist since 1878. The church authorities and the congregation part from Mr. Vere with much regret, but they feel that after twenty-six years of loyal and much-esteemed service he has fully earned a right to repose.

#### THE ROYAL COLLEGE OF ORGANISTS.

At the recent examination for the Fellowship diploma the candidates numbered 123, but only 17 passed. Their names are as follows :

W. Adams. London.	P. Leech. Hull.
J. H. Cowan. Southsea.	F. W. Lesterleigh. Cheltenham.
B. J. Dale. London.	E. H. Melling. Edgbaston.
F. M. Darby. Warrington.	J. W. Pearce. Huddersfield.
A. H. Drury. Newbury.	H. Richards. Thorneywood.
H. Grace. London.	G. Tootell. Lytham.
A. Hudson. Cromer.	H. E. West. Cullompton.
H. Hunt. Guildford.	A. E. Wilshire. Wimborne.
A. Kitchingman. Odsal.	

#### ORGAN RECITALS.

Dr. W. Prendergast, Winchester Cathedral.—Offertoire, in G, *J. F. Barnett*.

Dr. J. C. Bradshaw, Christchurch Cathedral, New Zealand.—Concert Fantasia, *Stewart*.

Mr. Arthur Mason, Town Hall, Sydney.—Holworthy Church Bells (Air and Variations), *S. S. Wesley*.

Mr. Felix Corbett, Town Hall, Middlesbrough.—Madrigal, *Lemare*.

Mr. W. Henry Maxfield, St. John's, Altrincham.—Marche aux flambeaux, *Guilment*.

Mr. S. Mann, St. James's, Poolstock, Wigan.—Andantino, in D flat (No. 2), *Lemare*.

Mr. H. E. Mackinlay, St. Lawrence Jewry.—Allegro (in the Concerto style), *C. Wesley*.

Mr. F. de G. English, Parish Church, Halifax.—Fantasia and Toccata, *Stanford*.

Mr. Charles H. Gregory, Stepney Green Tabernacle.—Spring Song, *Hollins*.

Mr. R. W. Strickland, College Street Chapel, Northampton.—Fest-Prælude on the Choral 'Now thank we all our God,' *Felix Woerch*.

Mr. J. Pulein, St. Peter's, Harrogate.—Concert Overture, in E flat, *Faulkes*.

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford.—Barcarolle, *Wolstenholme*.

Mr. Edward Potter, St. Stephen's Walbrook.—Toccata, in F, *C. Lucas*.

Mr. W. Hoyle, St. Michael's, Coventry.—Pastorale and Storm, *Claussmann*.

Mr. A. E. Baker, Parish Church, Eton.—March, in E flat, *Salomé*.

Mr. Arthur Foote, First Church in Boston, U.S.A.—Concert-piece, in E flat, *Horatio Parker*.

Mr. Percy E. Medley, Commemoration Church, Grahamstown.—Sonata, in A minor, *Rheinberger*.

Mr. R. E. Parker, Parish Church, Wilmslow.—Andante Pastorale, *C. E. Stephens*.

Mr. Chastey Hector, St. Michael's, Handsworth.—Fugue in E flat, *Albrechtsberger*.

Mr. Louis H. Torr, Parish Church, Emsworth.—Overture, in F, *D'Ervy*.

Mr. Arthur W. Swindell, All Saints', Llanely.—Festal Commemoration March, *West*.

Mr. W. Mullineux, Walkden Parish Church (dedication and opening of new organ, built by Messrs. Wilkinson and Sons, Kendal).—March for a Church Festival, *Best*.

Mr. H. Crackel, Wellgate Primitive Methodist Church, Rotherham.—Pastorale, in E, *Lemare*.

Mr. H. A. Branscombe, Market Drayton Parish Church.—Finale, in D, *Lemmens*.

Mr. W. Taylor, St. John's United Free Church, Galashiels.—Rondo, in B flat, *Hollins*.

Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool.—Prelude and Fugue, in B major, *Saint-Saëns*.

Mr. G. Leake, All Saints', Southampton.—Evening Song, *E. C. Bairstow*.

Mr. W. Lynnwood Farnam, St. James' Methodist Church, Montreal.—Allegro Symphonique, in F, *Faulkes*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS

Dr. Leonard N. Fowles, St. John's-Wood Presbyterian Church.

Mr. J. R. Griffiths, Cliff Town Congregational Church, Southend.

Mr. Arthur Hill, Congregational Church, West Kensington.

Mr. Wallace S. Hughes, Westbourne Congregational Church, Bournemouth.

Mr. Bernard Johnson, Priory Church, Bridlington.

Mr. Percy E. Medley, Commemoration Church, Grahamstown.

Mr. Ernest Read, St. Peter's Church, Cranley Gardens.

#### BERLIOZ'S ONLY ORATORIO

##### 'THE CHILDHOOD OF CHRIST.'\*

'I hear on all sides that your oratorio is a perfect bouquet of sweet flowers of melody and a masterpiece of simplicity.' Thus wrote Heine to Berlioz in regard to 'The Childhood of Christ.' The origin of this oratorio, to adopt Heine's designation, is no less curious than interesting. In a long letter written to John Ella, Director of the Musical Union in London—to whom Part II. of the oratorio, 'The Flight into Egypt,' is dedicated—Berlioz records the

\* Historical Notes from the new edition of Berlioz's 'The Childhood of Christ,' English version by Mr. Paul England, recently published by Messrs. Novello.

germination of the work. At a card-party given one evening at a nobleman's house in Paris, Berlioz seemed so bored that a fellow guest, his friend Duc, an architect, said to him: 'Since thou doest nothing, Berlioz, why not write a piece of music in my album?' This suggestion was at once acted upon, and a short and simple *andantino* for the organ was the result. Berlioz then wrote some words to the music of his friend's album-leaf, and said to Duc: 'I shall put thy name at the bottom as the composer; I mean to compromise thee.' 'What an idea!' replied the architect; 'but my friends know that I am entirely ignorant of composition.' 'Ah! that is a good reason in truth for not composing,' said Berlioz; 'but since your vanity refuses to adopt the paternity of my piece, I shall create a name, of which thine own will form a part. It shall be Pierre Ducré, maître de musique de Sainte Chapelle, Paris, in the 17th century. That will give my manuscript all the value of an archæological curiosity.'

Shortly afterwards, wishing to include a choral composition in the programme of a Philharmonic Society concert he had to conduct in Paris, Berlioz decided to perform this 'archæological curiosity.' At the rehearsals the singers very naturally showed 'a lively affection for the ancestral music' composed by 'Pierre Ducré.' Said they to Berlioz: 'Where did you disinter it?' 'Disinter is nearly the word,' he unhesitatingly replied; 'it was found in an old walled-up chest during the recent restoration of Sainte Chapelle.' The secret was well kept, the concert took place, the critics praised the music, and congratulated Berlioz on his discovery. One critic only, in his comments upon the 'Ducré' piece, was sceptical as to its given date of 1679! The ruse, however, proved to be quite successful, and the freak brought forth such remarks as: 'Perfectly delicious! that is *music*! and time has dimmed none of its freshness,' and 'If only M. Berlioz could compose such music!' So the story goes. The concert above referred to took place on November 12, 1850.

The choral creation of 'Pierre Ducré' is now the charming *Shepherds' chorus*, 'Thou must leave Thy lowly dwelling, a perfect gem of its kind. This and the Overture in F sharp minor ('without its leading note') with 'The Repose of the Holy Family,' constitute 'The Flight into Egypt' section of the Trilogv, which was published as a separate work under that title. The date and place of the first performance of this 'Part II.' is a little doubtful; but 'The Repose of the Holy Family' was sung in London at the Philharmonic concert of May 30, 1853, when the first part of the programme, conducted by the composer, consisted entirely of compositions by Berlioz. The excerpt appeared in the programme as follows:—

THE REPOSE OF THE HOLY FAMILY. A descriptive air, sung by Signor GARDONI. From an oratorio in the ancient style, entitled 'The Flight into Egypt'; the words and music by M. BERLIOZ.

Berlioz subsequently amplified 'The Flight into Egypt,' and in so doing created a sacred Trilogv, which he designated 'L'enfance du Christ.' On July 28, 1854, he wrote to his friend, Hans von Bülow, in these words:—

I have been working hard since my return from Dresden. I have finished the first portion of my Trilogv, 'The Dream of Herod.' This precedes the embryo which you know under the title of 'The Flight into Egypt'—with 'The Arrival at Saïs,' will form an consisting of sixteen movements, lasting an including the intervals.

The first performance of the complete work took place at the Salle Herz, Paris, on Sunday, December 10, 1854—not December 12, as has been printed for half-a-century on the French editions of the music. It achieved a splendid success. The Paris correspondent of *The Musical World* wrote: 'The audience contained almost every artist and literary man in Paris. For nearly a fortnight every reserved seat had been taken in advance; the few unreserved seats were filled directly the doors were opened, and hundreds were turned away . . . M. Berlioz was greeted with enormous cheers at the conclusion and recalled some twenty times.'

An English version, 'imitated from the French,' of 'L'enfance du Christ,' by Henry F. Chorley, was published by Messrs. Cramer at the end of 1855, or early in 1856, with the title 'The Holy Family.' It seems almost incredible that after its publication with words in the vernacular, the work should have had to wait for twenty-five years before its performance in England; but, according to present information, the oratorio was first brought to a hearing in this country by the late Sir Charles Hallé, at the Free Trade Hall, Manchester, on December 30, 1880; and in London, under the same conductorship, on February 26, 1881.

'The Childhood of Christ'—the only oratorio composed by Berlioz—was regarded with special affection by its author, who wrote both the words and the music. There are several references to it in his Autobiography and published letters. He says (in the Autobiography):—'In that work ['L'enfance du Christ'] many people imagined that they could detect a radical change in my style and manner. This opinion is entirely without foundation. The subject naturally lent itself to gentle and simple music, and for that reason alone it was more in accordance with the taste and intelligence of the public.'

In a letter, dated 'Paris, June 27, 1863,' and written within six years of his death, Berlioz makes the following interesting reference to this oratorio:—

'I have returned from Strasburg done up and unnerved. "L'enfance du Christ," performed before a perfect multitude, created a stupendous effect. The room, constructed *ad hoc* in the Kléber Square, contained 8,500 people, and yet every note was heard throughout the building. The audience wept, applauded, and involuntarily interrupted several movements. You can have no idea of the impression produced by the mystic chorus at the end. In it I saw the religious ecstasy of which I have dreamt, and which I have just felt while writing. An unaccompanied chorus sung by 250 men and 250 women who had been rehearsing for three months! They did not fall in pitch even half a quarter of a tone. Such a thing is unknown in Paris. At the last Amen—the *pianissimo*, which seems to lose itself in the mysterious distance—a burst of applause broke forth such as I have never heard; 16,000 hands were applauding together. Then came a deluge of flowers and manifestations of every kind.'

In the present edition of the 'Childhood of Christ,' the original duet form of the March in Part I., and Overture to Part II.—arrangements published during the composer's lifetime and which received his approval—have been retained. The new English version is one that should help towards successful performances of a very beautiful and devotional work—a work that is free from complexity, and one that occupied a warm corner in the heart of its composer.

The winners of the Carnegie Music Scholarships at the Guildhall School of Music, recently founded by the Musicians' Company, are—Miss Elizabeth Tartellin, of Grimsby, and Miss Katharine Ethel Harman, of Muswell Hill.

# Christ was delivered for our offences.

ANTHEM FOR EASTER OR SUNDAY.

Romans iv. 25; vi. 8-10; Hymn, "O filii et filiae"  
1 Corinthians xv. 57.

Composed by CHARLES H. LLOYD.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro.*  $\text{♩} \cdot (\text{♩})$  - about 62.

*f* (Reeds.)

*p* (Diap.)

*p*

*Ped.*

SOPRANO.

Christ was de - liv - er - ed for our of - fen - ces, Christ was de - liv - er - ed for our of -

ALTO.

Christ was de - liv - er - ed for our of - fen - ces, Christ was de - liv - er - ed for our . . of -

TENOR.

Christ was de - liv - er - ed for our of - fen - ces, Christ was de - liv - er - ed for our . . of -

BASS.

Christ was de - liv - er - ed for our . . of - fen - ces, Christ was de - liv - er - ed for our . . of -

*p*

*p*

*Man.*

*mf*

fen - ces,

and was raised a - gain for

fen ces,

fen - ces, and was raised a gain for our jus - ti - fi - ca - tion,

was raised, . . was

fen - ces,

and was raised a - gain for our jus - ti - fi - ca - tion, was

*Full Sw. closed.*

*mp*

*Ped.*

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our jus-ti-fi-ca-tion, was raised a-gain, was raised a-gain for  
 and was raised a-gain, was raised a-gain, was raised a-gain for  
 raised a-gain, was raised a-gain, was raised a-gain, was raised a-gain for  
 raised a-gain, was raised a-gain, was raised a-gain for  
 Reeds.

our jus-ti-fi-ca-tion,  
 our jus-ti-fi-ca-tion,  
 our jus-ti-fi-ca-tion, Christ was de-  
 our jus-ti-fi-ca-tion,  
 Christ was de-

Christ was de-liv-er-ed for our of-fen-ces,  
 - liv-er-ed for our of-fen-ces, for our of-fen-ces,  
 for our of-fen-ces, and was

And was raised a-gain, was  
and was raised a-gain for our jus-ti-fi-ca-tion, was  
and was raised a -  
raised a-gain for our jus-ti-fi-ca-tion, for our jus-ti-fi-ca

raised a-gain, was raised a-gain, was raised a gain for  
raised a gain, was raised a - gain, was raised a-gain for  
- gain, was raised a - gain, was raised a-gain for  
- tion, was raised a - gain, was raised a-gain for

our jus-ti-fi-ca-tion, for our jus-ti-fi-ca-tion.  
our jus-ti-fi-ca-tion, for our jus-ti-fi-ca-tion.  
our jus-ti-fi-ca-tion, for our jus-ti-fi-ca-tion.  
our jus-ti-fi-ca-tion, for our jus-ti-fi-ca-tion.

SOPRANO OR TENOR SOLO.

*Tranquillo.*

*mf* *cres.* *f*

If we be dead with Christ, if we be dead with Christ, we be -

*Tranquillo.* *Ch.* *p*

*senza Ped.* *Ped.*

*meno f*

- lieve that we shall al - so live with Him, we be - lieve that we shall

*f* *3*

al - so live with Him : Knowing that Christ be - ing rais - ed from the

*3*

dead di - eth no more ; death hath no more do - min - ion o - ver Him.

*Trumpet.* *Ch.* *L.H.* *3*

*3*

Christ be - ing rais - ed from the dead, di - eth no more ;

*Tr.* *3* *Ch.* *Tr.* *3*



death hath no more do - min - ion o - ver Him. For

*p*

*Ch.*

in that He died, He died un - to sin . . . once ;

*Tr.* 3

but in that He liv - eth, He liv - eth un - to

*crea.* *f*

*Ch.*

*Tr.* 3

God.

*pp*

Al - le - lu - ia !

*pp*

Al - le - lu - ia !

*f*

O sons and daugh-ters, let . . us sing ! The King of Heav'n, the

*Ch.* *Gl.* *mf*

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "glo - rious King, O'er death hath ris - en tri - umph-ing. Al - le - lu - ia!" The piano part includes a *senza Ped.* marking.

Second system of the musical score. The vocal line continues with the lyrics: "Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!" The piano accompaniment continues with a *f* dynamic marking.

Third system of the musical score. The tempo is marked *Poco animato.* The vocal line has the lyrics: "Thanks be to God, Who Thanks be to God, Who Thanks be to God, Who giv-eth us the vic-to-ry, Who giv-eth". The piano accompaniment includes a *f* dynamic marking and a *Ped.* marking.

giv-eth us the vic-to-ry, thanks be to God, . . Who giv-eth us the vic-to-ry,  
 giv-eth us the vic-to-ry,  
 Thanks be to God, Who giv-eth us the vic-to-ry, the  
 us the vic-to-ry, Who  
 Who giv-eth us the vic-to-ry, thanks be to God, Who  
 giv-eth us the vic-to-ry, the vic-to-ry,  
 vic-to-ry, the vic-to-ry, thanks be to God, Who  
 giv-eth us the vic-to-ry,  
 giv-eth us the vic-to-ry, Who giv-eth us the vic-to-ry,  
 Who giv-eth us the vic-to-ry, the vic-to-ry,  
 giv-eth us the vic-to-ry, Who giv-eth us the vic-to-ry,  
 Who giv-eth us the vic-to-ry,  
 Who giv-eth us the vic-to-ry,

*mf* *cres.* *f* *mf* *cres.* *f* *mf* *cres.* *f*

through our Lord .. Je - - sus Christ, our Lord .. Je - - sus

through our Lord .. Je - - sus Christ, our Lord .. Je - - sus

through our Lord .. Je - - sus Christ, our Lord .. Je - - sus

through our Lord .. Je - - sus Christ, our Lord .. Je - - sus

(Voices alone.)

*poco rall.*

Christ. A - - - - - men,

Christ. A - - - - - men,

Christ. A - - - - - men,

Christ. A - - - - - men,

Tranquillo. *mp*

A - - - - - men, A - - - - - men.

A - - - - - men, A - - - - - men.

A - - - - - men, A - - - - - men.

A - - - - - men, A - - - - - men.

*morendo.*

*dim.* *pp*

## Reviews.

*The Oxford History of Music.* Vol. V. The Viennese Period. By W. H. Hadow. Oxford University Press. 1904.

Those who have made acquaintance with Mr. Hadow's 'Studies in Modern Music' will have already recognized his qualification for the position of general editor of this great undertaking, and they will not be disappointed in the contribution which he makes to the series.

It will be remembered that the position claimed for the work is to 'trace the evolution of the Art of Music,' 'to deal with the Art rather than the Artist.' As we come to more recent times this is increasingly difficult. In considering the history of a nation we trace its progress in a gradual *consensus* of opinion, but even in this case the paramount force of character of one man—an Alexander or a Napoleon—may completely alter its course. Art stands on a different footing; its progress and advancement is due to individual genius alone. Its exponents no doubt are indebted to the knowledge and experience of their forerunners. Under such influences the man of talent produces work of much interest, differing but little in its characteristics from that which is in his day current. The man of genius breaks away from all such trammels, and we recognize that he has enlarged the domain of art. Each alike passes through a period of pupillage during which his production takes its cast from that of his master, and is indeed frankly imitative. The early works of Raffaele might almost be signed Pergino; when he arrives at maturity he gives us the Cartoons, and the Madonna di San Sisto, and the true Raffaele declares himself. And thus in the early works of Beethoven the influence of Haydn and Mozart is obvious; then comes the 'Eroica,' and we have for the first time the real Beethoven—and the difference is not only one of degree, but of kind. We are willing to trace the 'unceasing purpose,' but in Art 'the process' owes its energy to that of the great minds which have devoted themselves to its expression. Suppose for one moment that Mozart and Beethoven could have changed periods; is it conceivable that Beethoven, brought up under the same influence, could in any way have resembled the earlier master, or that Mozart could have developed Beethoven's third style? The development we admit, but we find it in the overpowering mastery of genius rather than in the action of any law of evolution.

Holding these views, it is not without a certain satisfaction that we find the evolutionary theory, if not tacitly abandoned, at least not unduly pressed in the present volume. The genius of the great masters comprised in the Viennese period dominates the work, nor could it be otherwise. In a complete history, much well-known ground has to be travelled over. The labours of Marx, Newman, Jahn, Thayer, and others, whose names will at once occur to the well-read musician, have rendered us familiar with the careers of these great men. But if the ground is well trodden, the journey is made delightful by the companionship of our author, with his intimate acquaintance with all the points of interest on the road. Mr. Hadow is the possessor of an excellent style, which adds much to the pleasure of the volume, and in addition he gives evidence of an amount of knowledge and reading which is really remarkable, and this is not confined to music. The first chapter on the general condition of taste in the 18th century is a brilliant example of this wealth of illustration, dealing with the social conditions then existing which made Mozart's life for some years so intolerable. Music at that time was the luxury of the wealthy alone, and frequently in their case only an expression of magnificence. The capacity for the enjoyment of music depends on a larger amount of leisure and cultivation than were then possessed by the middle and lower classes.

Mr. Hadow, we have no doubt, rightly dates the origin of this period from the passing away of the contrapuntal style with the death of Sebastian Bach, and the rise of the harmonic school of which his son, C. P. Emanuel Bach, was a foremost exponent. All who have studied the life of Haydn will remember how large was the influence which the Sonatas of this composer had on his career. This is excellently traced in the present work, and in fairness it must be admitted that it forms a strong argument in favour of

the thesis originally laid down. We need hardly say that the influence of Croatian folk-song on the composer is brought prominently forward, Mr. Hadow's views on this point having already been brought before the public.

In treating of the Opera, a chapter is naturally devoted to the works of Gluck and the reforms which he introduced, with an account of the controversy of which they were the occasion, and this of course includes an estimate of the works of Piccini. It has always seemed to us remarkable how evanescent the influence of Gluck really was, unless the work of Wagner in our own day can be looked on as its continuation, and equally remarkable how completely his operas, perhaps with the exception of 'Orfeo,' have failed to keep the stage. Mr. Hadow does not consider either of these points, on which we should have been glad to have his opinion.

Passing to the chapter on 'The Opera from Mozart to Weber,' our author calls attention to the fact that the want of success of Mozart's German operas in Vienna, with the exception of 'Die Entführung,' had one good result, for it is to this that we are indebted for the masterpieces, 'Figaro,' 'Don Giovanni,' and 'Così fan tutte.' In Mr. Hadow's view it is 'a mere historical accident that the three great operas were set to Italian words. Had they been written for the German, in which they are so often played, one cannot suppose that the quality of the music would have been sensibly affected.' Possibly not the *quality*, but we think most people will agree with us that the *style* would certainly have been modified. Cimarosa appears to us to receive scant justice in the mere mention of his 'Il matrimonio segreto' as 'a landmark in the history of comic opera.' Paisiello and Salieri—whose operas in these days have quite passed out of notice—are glanced at, and we then come to Cherubini, whose greatest works, produced in Paris, are noticed at some length, as their importance demanded. Paris became for a time the centre of operatic activity, as witnessed by the works of Lesueur, Gossec, Méhul, Grétry, and later of Boieldieu, and there the most important of the works of Spontini first saw the light. To the last-named composer Mr. Hadow devotes some space, as he was in fact an important factor in musical history as the originator of the French 'Grand' opera, to be developed in later days by Meyerbeer. We should have supposed that Rossini would have rightly found a place in the present volume, but in this we are disappointed. Mr. Hadow tells us how the career of Spontini was brought to a close in Berlin by the extraordinary success of Weber's 'Freischütz.' Of 'Fidelio' and its four Overtures the author gives us the history, coupled with an excellent analysis of the work.

A chapter on Oratorio and Church music gives occasion for an appreciative notice of C. P. E. Bach's now forgotten 'Die Israeliten in der Wüste' (1769). Mr. Hadow, we are glad to find, speaks with refreshing delight of Haydn's two well-known oratorios, while he claims for his 'Il Kitaro di Tobia' that 'it contains some of his finest and most brilliant writing.' To Spohr's oratorios somewhat grudging praise is accorded, although he admits that 'The Last Judgment' is 'real music,' and that 'after all, among German composers of oratorio he is the most conspicuous figure between C. P. E. Bach and Mendelssohn.' Mr. Hadow is almost appalled at the vast extent of Church music, but there is an excellent note to this chapter on English cathedral music, and in speaking of Attwood's 'Come, Holy Ghost' he remarks 'it may be said advisedly that it is not unworthy of the hand that wrote "Ave verum."' Justice is also done to the elder Wesley.

Space fails us to go *seriatim* through all the chapters of this excellent work. It must suffice to say that they treat of the Instrumental forms as developed in the growth of the Sonata, the earlier Symphonies and Quartets of Haydn, the works of Haydn and Mozart in their maturity, Beethoven and his later contemporaries, including Schubert, and we need hardly say that the two latter are treated with great fulness and wide acquaintance with their works. The volume concludes with a chapter on Song, Beethoven and Schubert naturally occupying the largest space, while we are glad to see that the merits of Arne, Dibdin, Shield, Hook, and Horn are recognized.

A profusion of music-type examples adds greatly to the value of this volume, and forms the text of the careful analysis

with which it abounds. The comprehensive acquaintance which the author has with the works of the several composers, both of the greatest and the more obscure, is most noticeable. That we should always accept his judgments is of course impossible, but he is always prepared with 'a reason for the faith that is in him.'

But we must bring these remarks to a close. We regret that so little is said of the English Glee writers, many of whose works are in their particular way masterpieces. It is curious to find Bishop described as 'professorial and academic'—here we think Mr. Hadow has gone astray; and he should not write about 'Ludwig' Spohr.

*Organ Arrangements.* Edited by John E. West. Numbers 1 to 9. [Novello & Co., Ltd.]

These arrangements are a little off the beaten track, though we find some familiar strains in the nine numbers forming the first instalment of this series. The editor is responsible for Nos. 1, 2, 3, comprising Schumann's 'Manfred' Overture, the Intermezzo from Sir Alexander Mackenzie's 'Rose of Sharon,' and Schumann's 'Whims' from the 'Fantasiestücke.' Mr. West not only knows what he wants, but he has the faculty of making the most of the resources of the modern organ without unduly crowding his staves with a superfluity of notes, and he always aims at clearness and playability,—if that word may be allowed—and succeeds. Mr. W. A. C. Cruickshank makes skilful transcriptions of the melodious *Andante* from Mendelssohn's Violin Concerto and the first movement of Schubert's lovely 'Unfinished' Symphony. Three attractive movements from César Cui's Opus 20 are well laid out for the organ by Mr. Percy E. Fletcher; and Dr. Plant has arranged a charming pair of melodies in Schumann's familiar Nachstück in F, and Schubert's dainty Moment Musical in F minor—two pieces admirably mated for an (a) and (b) in a recital programme. Mr. West has furnished an able 'laying out' of C. Philipp Emanuel Bach's stately Fantasia and Fugue in C minor, a most effective piece and not difficult of execution. The series is one that will doubtless prove to be useful to organists of various degrees of technical attainment.

*Original Compositions for the Organ.* By various composers. [Novello & Co., Ltd.]

In an 'Overture alla marcia' in B flat, Dr. Markham Lee contributes to this familiar series of organ music a bright and effective composition, dedicated to Mr. W. G. Alcock, which makes an excellent 'out' voluntary or recital piece. The name of Mr. William Faulkes figures so frequently in organ recital programmes that any fresh product of his pen is sure to command attention. Here is a Fantasia (in A minor) of the *maestoso* species, full of go, with a fugal episode, the whole ending in the tonic major key, and containing the elements of attractiveness in the hands of a non-stodgy player. Buxtehude takes us from the modern to the ancient in his Chaconne in E minor and two Choral Preludes ('In dulci jubilo' and 'Puer natus in Bethlehem'), all three compositions being edited by Mr. John E. West with rare insight into these old-world examples of true organ music. Other recent numbers of the series are a Melody and Intermezzo by Mr. Luard-Selby; a Rhapsodie (on an ancient Christmas carol) by Mr. Faulkes; an Offertoire in F by Mr. Hamilton Clarke; and an Andante religioso in E flat by Mr. John W. Ivimey.

#### SOME USEFUL BOOKS OF REFERENCE.

*The Musical Directory, Annual and Almanack for 1905* (Rudall, Carte & Co.), invaluable as of yore.—*Hazell's Annual for 1905* (Hazell, Watson & Viney, Ltd.), which fully justifies its sub-title as 'a cyclopædic record of men and topics of the day'; moreover, it contains several pages devoted to musical subjects.—*The Public School Year-Book, 1905* (Swan Sonnenschein & Co., Ltd.), not only gives a mass of well-digested information concerning public schools, the masters, fees, scholarships, &c., but in the valuable Appendices (twelve in number) some twenty pages are devoted to music, especially Scholarships at the Universities and the great Schools of Music.

## Obituary.

MR. T. W. TAPHOUSE, M.A.  
(The Mayor of Oxford.)

With deep regret we have to place on record the death, from heart failure, of Mr. THOMAS WILLIAM TAPHOUSE, M.A., Mayor of Oxford, which took place suddenly at his residence, 3, Magdalen Street, Oxford, on January 8, at the age of sixty-seven. In our issue of October last we had the great satisfaction of giving an account of the splendid musical library of Mr. Taphouse, together with a sketch of his interesting career, and a special portrait, true to life. No need, therefore, to repeat the information set forth in an article which, we were glad to find, gave to its subject and his friends much pleasure. But the passing away of this modest, kind-hearted man—beloved and respected by all who enjoyed his friendship—calls for a further recognition of his interest in music and especially his willingness freely to place the treasures of his library at the disposal of those who worked in the field of musical literature. In this connection the readers of THE MUSICAL TIMES during the past few years have owed not a little to Mr. Taphouse; and we to whom he was always so exceedingly kind in lending books and supplying information will sorely miss our genial, generous friend. The interment took place on January 11, at Rose Hill Cemetery, Oxford, amid many manifestations of the sorrow of those who felt they had lost a dear friend, and also of the respect in which the University city held its Chief Magistrate.

MR. E. J. PAYNE.

The musical world has lost an active and genial amateur violinist by the death at Wendover, on December 26, 1904, of Mr. EDWARD JOHN PAYNE, Recorder of High Wycombe. He had no ambition to take a leading position as an instrumentalist, although he might have done so if he had cared or had been able to give the necessary time to perfecting his technique on the violin. His main interest, however, was with the history of stringed instruments, and, as a historian, he attained an important and well-recognised position. It was natural that this aspect of music should most seriously attract him, though he was fond of it in all its aspects. The extreme kindness of his nature made him ready to place his knowledge and skill at the disposal either of the promoters of a village concert or of a learned society. He took a special interest in the ancient stringed instruments, and played on several of the viol kind, including the treble viol, the tenor viol, and the bass viol or viola-da-gamba. For the last-named he had a special predilection, maintaining that it was far superior to the violoncello. On one occasion, at the South Kensington Loan Collection of 1885, Mr. Payne personally demonstrated on the viola-da-gamba the capabilities of the instrument in playing several pieces, accompanied by the late Mr. A. J. Hipkins on the harpsichord. He was a member of the committee of this Loan Collection, and also of the jury of the music section of the Inventions Exhibition. Mr. Payne gave a curious example of his enthusiasm for ancient instruments on the occasion of a performance of Handel's 'Ode on St. Cecilia's Day,' at Newbury, when, after a long search, he purchased a fine old lute, and learned to play it sufficiently to take the lute obbligato which occurs in that work. He could also read all the old music, play from the figured bass or lute tablature, and could on an emergency play a part on any stringed instrument. As one of the founders of the Bar Musical Society and as its first Hon. Secretary he did excellent work.

It is in connection with his contributions to Grove's 'Dictionary of Music and Musicians' that his name is probably best known to the musical world. His article on Stradivari was far in advance of anything else that had hitherto been written. For the production of this article, and also the important one on the violin, he took great pains, as he did about all work that he undertook. He visited North Italy and South Germany for the purpose of collecting evidence in the places in which the great violin makers lived and worked, and he took the opportunity

of the Exhibition at Milan in 1881 to see the collection of Stradivari's tools that was there shown. He made careful researches at Cremona in particular; and also visited Absam, near Innsbruck, on the other side of the Alps, the home of Jacob Stainer.

Mr. Payne formed certain theories on the subject of the tone of violins, and in a lecture which he gave some twenty years ago to the students of the Royal College of Music he expounded his views with considerable ingenuity. Whatever may be the ultimate verdict of those best qualified to judge upon his conclusions on the subject of tone, or on purely historical matters, it must be allowed that there was nothing careless or slipshod about his mode of reaching his results. He accepted no mere gossip or idle tradition such as readily accumulate about famous workers in all careers. At the same time he was a real enthusiast on the subject in hand, holding in the highest esteem the remarkable series of men who succeeded in developing and finally perfecting the most delicate and responsive of all instruments. It is unnecessary to touch on Mr. Payne's scholarly attainments in other directions. We must conclude with a hope that by his premature death the articles which he was preparing for the new edition of Grove's 'Dictionary' are not lost.

#### MR. ARTHUR CHAPPELL.

MR. SAMUEL ARTHUR CHAPPELL died, we regret to record, at 45, Brook Street, on December 21, 1904, aged seventy-eight. A member of the family so long connected with the well-known publishing and concert-giving business in New Bond Street, 'Uncle Arthur,' as he was affectionately called, will be long remembered as director of the Monday Popular Concerts, a position he filled with much distinction for forty years. In THE MUSICAL TIMES of September, 1898 (p. 595), we gave some historical notes on the origin of the far-famed Popular Concerts—financed by Mr. Tom Chappell: how they owed their inception to the Cattle Show, though the connection between bullocks and Beethoven, cattle and quartets, does not seem very obvious until the circumstances attending the initiation of the concerts are known.

#### MR. THEODORE THOMAS.

The death of Mr. THEODORE THOMAS is referred to by our own correspondent at New York, but a few biographical particulars may be given of the distinguished conductor who achieved such well-deserved fame in America. Born at Esens, Hanover, on October 11, 1835, he was taught the violin by his father and played in public at the age of six. In 1845 the family emigrated to New York, where Theodore played in an orchestra, subsequently (in 1851) going on a concert-tour as a soloist in the company of Jenny Lind, Grisi, Sontag, Mario, and others. He played in various opera orchestras, sometimes conducting, until 1861, but three years later he organized an orchestra for 'Symphony Soirées' at Irving Hall, New York, this venture being the beginning of his eventful career as an orchestra conductor in New York, Chicago, and elsewhere in the United States. It has been truly said that Theodore Thomas 'has done more than any other man to raise the standard of music in America.' This honourable record of something attempted, something done, is borne out by Mr. Krehbiel's appreciation on page 118 of our present issue, to which the reader is referred.

Other recent deaths are those of FRANK CELLI, at Charing Cross Hospital, formerly well known as an operatic baritone; Madame BELLE COLE, a popular American contralto, who died in London on January 6, aged sixty; and FREDERICK ENOCH, writer of lyrics and author of many popular songs, whose death took place at Ringmer, Sussex, at the age of seventy-seven.

The next conference of the Girls' School Music Union will be held on Saturday, February 25, at the Kensington High School, St. Alban's Road, at 3 p.m., Lady Mary Lygon in the chair. Mrs. Woodhouse, of Clapham High School, and Miss Elsa Froebel will jointly contribute a paper on 'The desirability of special training in the teaching of music.'

#### MR. ALFRED HOLLINS ON HIS AUSTRALASIAN TOUR.

EDINBURGH, January 12, 1905.

A gentleman whom I met in New Zealand came over to Scotland a few years ago to spend a holiday at my uncle's estate. One day, as they were walking through the grounds, they came across the gamekeeper. 'This is my nephew from New Zealand,' quoth the uncle. The gamekeeper stared hard for a few seconds, and then said in characteristic Scotch fashion: 'Why! he's no' black.' I am afraid not a few of us home-birds have equally strange notions of our Colonial cousins, in fact, they jokingly tell us that we need to go out there in order to be brought 'up to date'! They are a warm-hearted, enthusiastic kinsfolk, eager to receive and welcome everything new.

We left Tilbury Docks on May 20 last on board the good ship *Ortona*, of the Orient-Pacific line. A more comfortable and safe vessel, manned by kinder or more attentive officers, from Captain Fletcher downwards, one could not desire. I was most anxious to learn all I possibly could about the ship and its working, and if Mr. Turnbull, the genial Chief Engineer, is bothered every voyage with so inquisitive a passenger, I wonder he is alive to tell the tale. I shall always be grateful to him for his kindness and patience in explaining every detail of the engines to me; and what a revelation it was to go down into the engine-room and be able to see with my own 'ten eyes' all that vast machinery. The verse often came into my mind, 'They that go down to the sea in ships,' &c. Indeed, one thing that has impressed me perhaps more than any other is the enormous amount of work and care involved in the management of a steamship on a long voyage. But I am forgetting that I have been asked to write an account of our trip for THE MUSICAL TIMES.

The first music we heard was the band on board one of our ironclads, playing at the hoisting of the Union Jack, and although we had then travelled more than a thousand miles, its cheery sound made us feel very near home. It was with great pleasure we saw by the passenger list that Paderewski was to be one of our fellow voyagers. I had never met this great artist, and the pleasure was increased when I was introduced to him, and found after a very short time that he is not only a great musician, but a most courteous gentleman and sympathetic friend. He endeared himself to every one on board, and had a kindly smile and word for all. The same may be said of his charming wife: no wonder they win love and admiration wherever they go. I had many pleasant chats with Mr. Adlington, Paderewski's clever manager and friend, who often entertained me with stories of his experiences as a concert agent. Perhaps the greatest delight of the whole voyage was to sit and listen to Paderewski practising. I wish all students of music could have had this grand opportunity. One thing is certain, he is no trickster, but has obtained his great mastery of the pianoforte by enormous hard work. He meant to give Australia his very best, and to that end would practise even on board ship never less than three hours a day. The patience and care he bestows on passages even of the slightest difficulty are a lesson to all. I shall not speak of the various places we touched at, but I must just mention our stay at Naples. Here we were serenaded by parties of singers who accompanied themselves on guitars and mandolines. Their voices were not pretty, but there was a certain charm in lying in one's berth and hearing Italian canzonettas from a distance across the peaceful bay.

The first Australian city we visited was Adelaide, where we were met by Mr. A. W. Hendry, the enterprising superintendent of the Royal Institution for the Blind. He is a very clever and energetic man, and is doing much to advance the cause of the blind in Adelaide. I also made the acquaintance of Mr. Ernest Wood, organist of Melbourne Cathedral, who very kindly gave me the opportunity of trying his fine Lewis organ. This was interesting, as I had given a recital on the instrument in the factory before it was shipped to Australia. On my return to Melbourne I was present at a service in the Cathedral. I believe the Cathedral authorities spend more on their music than any other church in the Colonies, and the choir is considered the best church choir in Australasia; at any rate, I thought it extremely good and enjoyed the service immensely, especially the



chanting, which reminded me very much of that at the Temple Church in dear old Father Hopkins's days. Mr. Wood's accompaniments were tasteful and devotional.

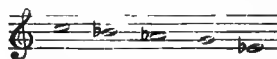
We reached Sydney early on Saturday morning, July 2. To see that glorious harbour with its innumerable points and bays opening out before one as the ship slowly steams between the huge Heads, must indeed be one of the sights of the world. There are four things of which Sydney people are justly proud: the Harbour, the Post Office, the Town Hall, and their colossal organ, built by Hill. We were warmly received by Mr. Arthur Mason, the City Organist, Mr. Nesbitt, the Town Clerk, and others. Indeed, Mr. Mason was most cordial and kind throughout our stay. I said that the Sydney people are justly proud of the organ; it is a noble instrument! The hall, when full, is acoustically perfect, and the organ is splendidly placed. It had been thoroughly cleaned, preparatory to my visit, by Mr. Charles Richardson, whose careful attention to the organ during my recitals added greatly to my comfort. The choir and solo organs are now enclosed in swell boxes, the crescendo pedals balanced, instead of being levers—a great advantage, in my opinion, and a glockenspiel, consisting of two octaves of steel bars, 2-feet pitch, has been added to the solo organ. It would be well if the City Council could see their way to having the entire key action modernized, as at present it is not equal to concert work. My final recital took place on Saturday, October 8, but I gave an extra one the following day, Sunday, as a mark of appreciation to my audiences. There were over five thousand people present, the corridors and outer hall being also crowded, and though many of the audience had to stand, the quietness which prevailed throughout the recital was marvellous, indeed, it was a marked feature at every performance.

Since my return, the one question I have been asked more than any other is 'Are the Australians musical?' I would undoubtedly answer 'Yes.' I do not think it possible to find more attentive or appreciative audiences than those I played to in Sydney, and it surprised and delighted me to see with what warmth and enthusiasm the Bach numbers were received. I met many enthusiastic music teachers, and the musical examinations, conducted yearly by the representatives of the various examining bodies of this country, are doing much to foster a love for the best music in our Colonies. Sydney possesses a really excellent amateur orchestra, the result of the indefatigable labour of its founder and admirable conductor, Signor Hazon. I had hoped to have the pleasure of playing a concerto at one of the Society's concerts, but this was impossible. A quartet of strings, formed by four members of the Sydney College of Music, with Mr. Alpress as leader, were kind enough to entertain me one evening, and played Dvorák's beautiful Trio for two Violins and Viola, and Beethoven's Quartet in C minor. Mr. Alpress is a magnificent violinist, and I consider this combination one of the finest I have ever heard. By-the-way, the College did me the honour to make me one of its patrons, at the same time presenting me with a neat little gold badge.

I cannot speak too warmly of the cordiality of the Sydney musicians: the organists very kindly entertained me at dinner, and a delightful function it was. The principal Episcopal churches are the Cathedral and St. James's. Mr. Joseph Massey, a fine church player, is organist of the former. He has a large Hill instrument, a splendid example of a church organ, placed in a gallery over one of the transepts. Mr. Mason is organist of St. James's, where the ritual is much higher. His organ, I believe, was originally a Gray and Davison, but it has been enlarged by a local builder. The Sydney Philharmonic Society performed the 'Creation' and 'Samson' during our stay, but I was unable to be present on either occasion. Colonials thoroughly appreciate talent in their countrymen, and if a student shows decided musical gifts, his fellow townsmen immediately get up a complimentary concert to raise funds in order that he may be sent home to complete his studies. We visited the Blind Institution, where we had a warm welcome. There are only fifteen or sixteen pupils at present, and these, unfortunately, are boarded with the deaf and dumb, of which there are a considerable number. Mr. Arthur Massey teaches the blind children music, and is doing good work.

On October 15 we sailed for Invercargill, the southernmost town in New Zealand, calling at Wellington, Christchurch, and

Dunedin on the way. The Corporation of Wellington have just built a fine Town Hall, for which a large organ is being erected by Messrs. Norman and Beard. At Dunedin I was much interested in the peculiar chimes of the Town Hall clock. There are five bells, the notes being



The only chime I remember is the three-quarters:



I tried to find out their history, but no one could tell me, or had even seemed to notice they were not the well-known Westminster chimes, which are so common on all public clocks throughout Australasia. We spent a most delightful week at Invercargill, where I gave recitals on a new and charming little three-manual organ by Messrs. Norman and Beard, in St. John's Church. Mr. Charles Gray, the organist, is doing splendid work there. Besides his church choir, which is extremely good, he has an excellent Choral Society and a small orchestra, and, with his two clever lady assistants, does nearly all the teaching in the town. Invercargill is a Scotch settlement, and all its streets are named after the rivers in Scotland. There are two Presbyterian churches; the first of these has a remarkably good little choir, most carefully trained by an enthusiastic amateur, Mr. W. Quinn. Our stay here came all too quickly to an end, and we left by way of Hobart on October 31 for Melbourne, arriving there the following Sunday.

Before sailing for home on November 8 we spent two days with Professor Baldwin Spencer and his family at their charming house in the University grounds. Professor Spencer has recently been made a C.M.G. on account of his splendid researches among the aborigines of Australia. He was most kind in showing and explaining to me his wonderful collection of native curiosities, and altogether our visit to him was one of the chief interests of our trip. I renewed my acquaintance with Professor Franklin Peterson, whose Conservatorium in connection with the University seems to be flourishing. Mr. Guilfoyle, the director, very kindly showed us over the Melbourne Botanical Gardens, which are among the very finest in the world. On the morning of Tuesday, November 8, we embarked on the *Ortona* once more, and right glad we were to be able to return home in the good ship which had brought us out so safely. The days of the voyage passed very pleasantly for me, through the kindness of one of our fellow passengers, Professor Kirk, of Wellington, who gave me some lessons in chess. After entering the Red Sea, there was a gradual diminuendo in the sunshine and, consequently, the heat, till we landed at Plymouth on December 15, in real English drizzle and fog: but in spite of that, we felt, as all must feel who have any love for it, that 'There's no place like home.'

ALFRED HOLLINS.

## THE INCORPORATED SOCIETY OF MUSICIANS.

### THE ANNUAL CONFERENCE.

From Monday, January 2, to the following Friday inclusive the members foregathered at Manchester, their headquarters being the Midland Hotel. The proceedings began on the evening of the opening day with a reception by the Manchester section. On the following morning the Lord Mayor of Manchester (Alderman T. Thornhill Shann) presided at the inaugural meeting held in the Town Hall. After his Lordship had welcomed the members, Mr. Edward Chadfield, the Secretary, read the annual report, which told of an increase of membership during the year and continued activity in all branches of the Society's work. The Orphanage Report was also of a satisfactory nature. Mr. T. Henderson then read a paper on 'Some Blots on English Music,' the headings of his discourse being 'The Theatre Band,' 'The Brass Band,' 'The Choral and Orchestral Society,' and 'Time.' In the afternoon Sir Frederick Bridge discoursed on 'A Weak Point in our Musical Education.' Sir Frederick said: 'The weak point to which he wished to call attention was the deplorable and general

inability to read music at sight.' He instanced a recent trial of voices for admittance to the Royal Choral Society, when 'thirty-two contraltos came up for examination, but only three passed, as the remaining twenty-nine ladies could not read'!

On Wednesday (January 4), under the presidency of Mr. James Dawber, the founder of the Society, Mr. G. W. Bebbington brought forward the thorny question 'On the necessity for further safeguarding the entrance to the musical profession.' In the discussion which followed Sir Frederick Bridge said, with perfect truth: 'Everybody knew that numbers of clever organists were absolute failures as choirmasters, and that many clever composers were great duffers as conductors.'

Mr. S. S. Stratton (of Birmingham) occupied the chair on Thursday (January 5), when Mr. W. A. C. Cruickshank tackled a big subject—'The progress of music during the 19th century.' Professor Prout, in opening the discussion following upon the reading of the paper, made the following important statement: 'If only their young composers would be content to write more naturally, instead of writing stuff some of which was enough to make the dead turn in their graves, it would be much better for art. Let them seek to write what the spirit moved them to write, and let the rest take care of itself.'

To Mr. Cruickshank succeeded Mr. S. Midgley, of Bradford, who, as might be expected, contributed a thoughtful paper on 'Municipalities and Music.' He pleaded for the municipal subsidizing of orchestras, though in the subsequent discussion some of his audience were of opinion 'that municipal concerts killed private enterprise.'

It is impossible, within the limits of space, to give even a résumé of the papers contributed at the Conference, and such summaries are never satisfactory. Moreover, are not the pages of the 'Special Conference number' (illustrated) of *The Journal* of the Society available for a complete report of all that took place at the Manchester gathering, including the receptions, concerts, annual general meeting, and the inevitable banquet? Special mention must be made, however, of the exhibition of ancient instruments which Dr. Henry Watson had arranged at the Royal Manchester College of Music, and on which he gave an informing lecture. A no less interesting feature of the Conference was the exhibition, at the Manchester Free Libraries, of ancient and modern books of music, MSS., &c., selected from 'The Henry Watson Music Library,' of which a very useful catalogue of the 257 entries had been prepared. The next Conference is to be held at Lowestoft, in January, 1906.

#### WAGNER'S EARLY OVERTURES.

The early works of a composer who has achieved greatness in his art always possess peculiar interest to the musician. There is no more fascinating study than that which reveals the process of development, and in particular with regard to mental growth. It may not always be kind to a composer who is no longer in the flesh to unearth his early efforts and bring them before the public, but such resurrections at least serve the purpose of instructing and encouraging young aspirants to creative fame.

The three Overtures 'Polonia,' 'Christopher Columbus,' and 'Rule, Britannia' were written by Wagner between the years 1831 and 1836. They form part of a series of eight works in this form, a list of which may be of interest, since very little is known generally about these compositions:

Overture in B flat, performed under Dorn's direction at Leipzig in 1830.

Overture in D minor, produced on December 25, 1831, at Leipzig.

Overture in C, in fugue form, played at Leipzig, April 30, 1833.

Overture to Raupach's 'King Enzo,' written 1832.

'Polonia,' composed 1832 (?)

'Christopher Columbus,' 1835-6.

'Rule, Britannia,' 1836.

'Faust,' 1839.

There is some doubt about the period when Wagner wrote the 'Polonia' Overture. It was certainly inspired by the defeat of the Polish patriots in December, 1831, which caused a large number of soldiers to march the following January

to Leipzig, where they were enthusiastically received. Wagner, then a youth of eighteen, was a hot-headed Leipziger, having pronounced Radical opinions, and it was only natural that he should give vent to his feelings in music. But although the Overture was undoubtedly sketched in 1832, Herr Glasenapp, in his 'Life' of Wagner, says that it was not completed until 1836, at Königsberg. This statement would appear to be contradicted by Wagner in his autobiography, in which he says: 'The year I passed at Königsberg was completely lost to my art through the pettiest cares. I wrote one solitary Overture "Rule, Britannia"; but Wagner's 'pettiest cares' included his marriage with Minna Plauer, and he seems to have entirely forgotten the existence of the 'Polonia' Overture. Internal evidence points to 1832 as having been the year of its composition, for it could scarcely have been written after the advance in conception shown in the 'Columbus' Overture dating from 1835-6. 'Polonia' indeed is manifestly the product of a young brain strongly influenced by traditional methods and contemporary art. It is full of expressive tune, and flashes of unexpected effectiveness, but couched in the language of Beethoven and Weber, and above all constantly verging on the vulgar. There is no foreshadowing of the matured Wagner, except in the sonority of the scoring, which is remarkable when the age of the writer is considered. The music is, however, charged with life and intensity, and it certainly possesses the elements of popularity.

The 'Christopher Columbus' Overture was written for a play of that name by Theodore Apel, but it has a poetic basis of its own which Wagner has described as follows:

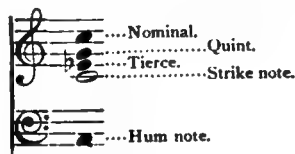
At the close of the Middle Ages a new impulse led the nations forth to voyages of discovery. The sea became the soil of life; no longer the land-locked sea of the Hellenic world, but the ocean that engirdles the earth. Good-bye to the old world; the yearning of Ulysses for hearth and home and wedded wife had given place to a longing for a new, an unknown country, invisible as yet, but dimly boded.

The emotions underlying this programme Wagner endeavours to express, and the result was a composition poetic in conception, dignified in character, though somewhat laboured, and at the present time to be regarded as being of interest in an endeavour to break new ground, than as a creative triumph. The 'Rule, Britannia' Overture is very disappointing. It shows advance on the 'Columbus' in contrapuntal resource, but the fine tune is weakened by the insertion of sundry turns and additions, and the dignity of the melody is vulgarised by the noisy character of the scoring, in which the 'brass' is exceedingly busy. Great praise is due to Mr. Henry J. Wood for bringing this trio of overtures to a first hearing in England at Queen's Hall on January 2, and their interpretation testified to painstaking rehearsal.

#### THE MUSICAL ASSOCIATION.

A paper of unusual interest was read on January 11, at Broadwood's Rooms, by Mr. W. W. Starmer, on 'Carillons and Bell Music,' which proved to be a further instalment of information respecting bells, upon the same lines as his previous discourse on 'Bells and Bell-tones.'

After dealing with the derivation and definitions of the word Carillon, the lecturer proceeded to analyse minutely what is meant by tone and tune in bells, and showed that the most satisfactory musical tone is entirely dependent upon the perfect accord of its harmonics. Every good bell should contain at least five notes in perfect tune with each other—three octaves, a perfect fifth, and a minor third, thus:



An elaborate comparison was then made between English and Continental bells, showing how the form of the bell has been altered in this country to facilitate its use in change-ringing, with the result that the series of tones in each bell

has been very much upset, as the following examples, taken from the peal of York Minster, show :



The variable scale of construction used in bells for change-ringing was compared with the constant one used in making bells for carillon use, and exemplified by a table of the weights of two sets of twelve bells of the same pitch made for change-ringing and for carillon use respectively. The numerous methods of sounding bells were next dealt with, showing that much less tone is produced in carillons than in change-ringing.

A short history of carillons was next given, in which Mr. Starmer remarked that thousands of years ago the Chinese seem to have anticipated the possibilities of the modern carillon. The perfecting of the art of bell-founding and the constructing of carillons took place during the 15th, 16th, 17th, and 18th centuries. One of the earliest carillons was that at Dunkerque in 1437. In its highest form the carillon is played by means of a special clavier arranged on the same principle as the manuals of an organ. The keys are made of oak. They are round, being about 2 in. in diameter. There are two rows of them, the upper representing the black notes of the ordinary keyboard and projecting  $3\frac{1}{2}$  inches, the lower corresponding to the white notes and projecting  $6\frac{1}{2}$  inches. The keys are far enough apart to allow the player to strike each key without fear of touching those on either side of it. The pedals (like those of the organ) are from one to one-and-a-half octaves in compass, and are connected with the keys so that the lower notes can be played by both keys and pedals. The pedal clavier greatly increases the musical resources of the instrument. The keys are struck with the closed hand, the little finger being protected with a leather covering to prevent injury when playing. Carillon-playing requires a good deal of strength as well as celerity and skill. The connection between the key and the bell clapper is exactly the same in principle as the tracker action used in organs, iron being used in place of the wooden materials used in organ-building. The clappers of the smaller bells are fitted with springs to bring them back to their original position quickly after striking. The bulk of the playing is done on the smaller bells with the occasional use of the larger ones. Chords are mostly played arpeggiando. Some writers have mentioned the necessity of a means of damping the bells so that their tones should not interfere with one another. Apart from the fact that the effectual damping of bells is practically an impossibility, when carillons are played by an expert performer there is no real necessity for such a thing. Two quotations from Dr. Burney's 'Present State of Music in Germany' (Vol. I., p. 62; Vol. II., p. 294) were read, showing the high state of cultivation of carillon-playing in the Netherlands, and describing the great exertions of the player when performing.

Mr. Starmer then played two MS. pieces specially written for the carillon. The first was a very charming Prelude in C major by the famous Van den Gheyn, the second being a bright Introduction and Rondino in G major, by J. A. H. Wagenaar, Sen. (Utrecht). In conclusion he tendered his cordial thanks to the famous carillonneur, M. Denvyn (Malines), for allowing him the use of the MS. of the Van den Gheyn Prelude and also for information respecting many things of which he had had occasion to ask for particulars; to Herr J. A. H. Wagenaar, Junr., for providing him with the MS. of the Introduction and Rondino and for answering inquiries as to works on, and music for, carillons; and, lastly, to Messrs. Taylor, of Loughborough, for the table of the weights of bells, and for placing at his disposal information on various points considered in the paper.

## THE BACH CHOIR.

Amongst the most memorable concerts in the past month was that given by the Bach Choir under the direction of Dr. Walford Davies on January 20 at the Royal Horticultural Hall, Vincent Square, Westminster. Before commenting upon the performance, a few words may be welcome concerning the hall in which it took place, seeing that until this occasion the hall has been practically unknown to music-lovers. It is a new building, erected for the exhibitions of the Horticultural Society, but not always being wanted for this object, it is let for other purposes. Its situation is out of the ordinary beat of concert-goers, but with the existence of St. James's Hall trembling in the balance, a concert room capable of seating some 1,500 people is not to be despised. Moreover, although it has a glass roof, the acoustical properties of the building appeared to be excellent. Certainly the Bach Choir has rarely sung more effectively. The programme began with four unaccompanied motets, Palestrina's 'Adoramus Te,' Byrd's 'Bow Thine ear, O Lord,' Morley's 'Nolo mortem peccatoris,' and Purcell's 'Jehova quam multi,' an admirable selection which, designedly or otherwise, showed in an interesting manner the dawn of the dramatic element in this class of music. S. S. Wesley's splendid anthem for double chorus 'O Lord, Thou art my God,' was very finely rendered, Mr. William Forington singing the solo part, and the *crescendi* and *diminuendi* being beautifully graduated by the choir. Of three part-songs, that entitled 'Pastime with good company,' ascribed to Henry VIII., was particularly attractive. The other two were 'Ah, dere heart, why do you rise?' in five parts, by Gibbons; and 'Vineta,' in six parts, by Brahms. Another work worthy of note was a motet 'Blessing, glory, wisdom, and thanks,' formerly attributed to J. S. Bach, but probably written by Georg Gottfried Wagner (1698-1760). This comprises four movements:—Introduction and fugue, Andante, Allegro, and Choral, which are conceived in a dignified vein and solidly built up. Very pleasing variety was given by the pianoforte solos contributed by Mr. Leonard Borwick, whose performance of Bach's Chromatic Fantasia and Fugue was beautifully finished. Mr. W. V. Hurlstone accompanied Mr. Forington in songs by Sir Hubert Parry and Schubert.

## MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, January 9.

### THE LATE THEODORE THOMAS.

The death of Theodore Thomas, which took place in Chicago five days ago, is chiefly occupying the thoughts of musicians and music lovers everywhere, for though New York, Cincinnati, and Chicago were the centres of his activities for fifty years, there is scarcely a city in the United States which has not felt the influences of his labours either directly or indirectly. There is a profoundly tragic pathos in the circumstance that death should have overtaken him at a moment when he had just realized the last large ambition of his life in the housing of the orchestra of which he was the soul, although it did not bear his name, and was looking forward to a brief return to New York, the city of his earliest labours, to conduct a pair of concerts for the Philharmonic Society, of which he was conductor for twelve prosperous years. His visit would have been turned into an ovation which would surely have been as heart-warming to him as that which greeted him three weeks ago when he stood before shouting thousands at the dedication of Chicago's new Orchestral Hall—which, henceforth, will be his monument and doubtless bear his name. I have written heretofore of the vicissitudes through which the movement passed before it culminated in success. The dedication took place on December 14. The Hall was in an unfinished condition, and there seems to be little doubt that Mr. Thomas's work in it, while the walls were still damp and raw, was the cause of the illness which developed into pneumonia and led to his death. He conducted the two pairs of concerts on December 16 and 17 and 24 and 25, but

\* The first group of notes in each diagram represents the actual notes of the bell; the second group shows the notes as they should be; a ♯ or ♭ placed after a note indicates that the note is slightly inclined in that direction.

had to yield his baton to another for the next pair. He was a man of fine physical strength in spite of the fact that he was in his seventieth year; but the dread disease wasted his forces rapidly, and a few days after its nature had been unmistakably recognized, he was dead. A loud cry of grief has gone up from ocean to ocean and the newspapers are full of tributes to his memory. Naturally the praises that are sounding are full of extravagance, for those who knew his shortcomings are silent as to them and join in the laudation of his achievements. A just measure of his merits and defects will have to wait until there can be written a dispassionate critical history of the musical period in which he was a large and potential factor. Mr. Thomas did great things for music; he set fine patterns; he fought noble fights; and with the help of his friends whom he inspired to financial sacrifices, and the impressionable people, he won noble victories. For the present the fact that there were great kings before Agamemnon is forgotten, and musical history is being written as if it began in 1860—even in New York, where the masterful man was developed by influences that had been working for over a century. All this will right itself in time, and there will remain enough to keep a halo of glory and honour around the name of Theodore Thomas for generations to come. The dead man's memory has been honoured in nearly every orchestral concert that has taken place since his death—the death music from 'Götterdämmerung,' the funeral march from the 'Eroica,' or the lamentable *finale* from Tchaikovsky's 'Pathetic' being played to introduce the set programme. At the concert of the New York Philharmonic Society it fell to the lot of Mr. Safonoff, of Moscow, to bestow the tribute.

Mr. Safonoff's first concerts (he has still a second pair to conduct) were devoted to music by his countrymen, the set programme consisting of Glazounoff's Sixth Symphony (in C minor), Tchaikovsky's Violin Concerto (solo played by Mr. Fritz Kreisler), and the same composer's 'Romeo and Juliet.' Mr. Safonoff introduced an innovation in conducting without a baton, tempted, I think, by the sensation created last March in the climax of the third movement of the 'Pathetic' Symphony. When he had worked up the march till it sounded as fit to regulate the stride of Ilja and all of Russia's storied heroes, he dropped both arms to his sides, filled his broad chest as with the breath of battle, and seemed himself to be marching in the van. The effect was electrical upon players as well as hearers, and the audience all but rose to its feet to cheer. He achieved the same success last week, when, having discarded the little wand, he had both hands free for his inspiring gesticulations. To me the device looked of doubtful value in the Concerto, where there was a difficult accompaniment to play and no vivid and garish splashes of color to be applied, but there is no question that he carried his orchestra through the most thrilling performances of the Glazounoff Symphony and Tchaikovsky Overture that New York has ever heard. M. Colonne who preceded him also carried off a victor's crown not only here, but in Boston, where he conducted Berlioz's 'Faust' at the public rehearsal, but was prevented by a snow storm from returning thither from New York in time to conduct the concert, whereupon the duty devolved on the regular conductor of the Cecilia Society, Mr. B. J. Lang.

The Musical Art Society at its first concert put Orlando Gibbons in the van, with Palestrina, Caldara, Arcadelt and Calvisius, singing his 'Hosanna to the Son of David' with superb effect. Another novelty in this Society's repertory was the motet 'Lieber Herr, Wecke uns auf' by Johann Christoph Bach, cousin of the father of the great Johann Sebastian. The sister societies of Boston, Brooklyn, and Troy, New York, have also given their first concerts of a *capella* music. In Bethlehem, Pa., the Bach Choir at its Christmas Festival in December sang the 'Magnificat' in D, the Christmas Oratorio, and three Cantatas—viz., 'How brightly shines the Morning Star!' 'O Jesu Christ, Light of my life,' and 'The Lord is a sun and shield,'—and the motet 'Sing ye to the Lord a new-made song.'

H. E. KREHBIEL.

Mr. T. Francis Bumpus is preparing a volume on 'The Cathedrals of England and Wales,' in which architecture and the arts auxiliary to it will occupy the first place. Mr. T. Warner Laurie is the publisher of the book.

## MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, January 15, 1905.

As with the works of Liszt and Berlioz, so it is with those of Bruckner; their creator being dead, appreciation of them is ever on the increase. Bruckner's activity as a composer centres in his broadly drawn-out, rich-toned, highly pathetic symphonies, of several of which we hear magnificent performances every year. And indeed the conductor of our concert Society, Herr Ferdinand Löwe, is famed for his sympathetic carrying out of the intentions of his former teacher and friend. He recently performed the first Symphony, and won hearty applause. At every performance of these works he wins for their composer new friends and admirers. The Philharmonic brought to a hearing another Bruckner symphony under the direction of Mottl. For the rest, both Societies have given not only many standard works, but also many novelties. We mention first the fantastically humorous 'Don Quixote' Orchestral Variations of Richard Strauss; though the performance by the Löwe Orchestra created astonishment rather than genuine musical enjoyment. Then the César Franck Symphony in D, which had been most carefully rehearsed by Löwe, did not bring about the desired impression. The Entr'acte music from Schilling's opera 'Der Pfeifertag,' given at the Philharmonic, proved to be an interesting novelty.

Strauss's latest choral work, the 'Taillefer' Ballad, was performed at a concert of the Gesellschaft der Musikfreunde. Although both chorus and orchestra are employed, the latter has by far the greater share in the interpretation of the work; the words of the text are coloured by it rather than sung by the singers. But taken as a whole the music has fire and go, and made a strong impression. The Society also performed Mendelssohn's Overture in C (Op. 24) for wind instruments, a thoroughly delightful, nay enchanting work, which is heard only too seldom; also Bach's 'Magnificat' according to the original score of the now old, but at the time when he wrote it, young cantor of St. Thomas's, Leipzig.

Among pianists who have recently appeared, Rosenthal has created the greatest sensation: his playing, long famed for its brilliancy has become more subjective. Dohnányi, however, who as a composer is held in ever-growing estimation, has played his recently-published Pianoforte Concerto in E minor, also four Rhapsodies for Pianoforte. Among the finest concerts we reckon one given by Lili Lehmann, who sang some *lieder* by Fritz Kögel, unknown here, but she was more successful in others by Schubert and Hugo Wolf.

The Grillparzer Society gave a semi-literary *matinée*, the programme containing the finest settings of poems by Grillparzer, and the greater number were, naturally, by the friend and companion of the poet's young days, viz., Franz Schubert. After him no composer overcame with such ease the difficulties which the strongly reflective lyrics of Grillparzer present at the outset to every musician.

E. MANDYCZEWSKI.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

At the Halford Society's concert, on January 17, the programme comprised Beethoven's fourth Symphony, and Rimsky-Korsakoff's suite 'Scheherazade.' A novelty was the symphonic poem 'The Passing of Beatrice,' by William Wallace. The performance of the work, conducted by the composer, made a great impression. Mr. Leonard Borwick gave a masterly reading of the solo part in Schumann's Pianoforte Concerto, and Mr. Halford conducted with skill and care.

Mr. Turner began a season of opera at the Grand Theatre on December 26. The principal feature so far has been the revival of Humperdinck's 'Hänsel and Gretel,' on January 4, when the opera was admirably staged under the direction of Mr. Friend, who supervised the production at Daly's Theatre in 1894. The cast included Mr. John Ridding, Madame Constance Bellamy, and the Misses Jessie and Mabel Dennis and Alice Boaden. The Amateur Opera Society gave a public performance of 'Ruddigore' in the theatre of the Midland Institute on January 9, and followed it up by four performances on the successive evenings of the annual

conversazione of the Institute. The piece was well staged, and the amateurs surpassed all previous efforts. An excellent professional orchestra, conducted by Mr. E. W. Priestley, added greatly to the success of the undertaking.

It is worth placing on record that a short time back the Halford orchestra had their first outside engagement. Through the enterprise of Mr. A. H. Bassano, conductor of the Old Hill Musical Society, that portion of the 'Black Country' was regaled with a concert of the highest class, the programme consisting of Tchaikovsky's 'Pathetic' Symphony and Serenade for Strings, and the 'Egmont' and 'Tannhäuser' Overtures. The large audience were most appreciative and enthusiastic.

The concerts of the Wolverhampton Festival Choral Society, under Mr. Granville Bantock's direction, have been highly interesting. The first was devoted to Berlioz and Wagner, and novelties to the district were the charming chorus 'The Shepherds' Farewell,' from 'L'Enfance du Christ,' the *finale* from 'Romeo and Juliet,' and the *finale* from 'Die Meistersinger.' On December 27, Rossini's 'Stabat Mater' was given, and followed by a selection from Haydn's 'Creation.' The soloists were Miss Gleeson-White, Miss Eva Dickinson, Mr. Webster Millar, and Mr. Dalton Baker, all young artists, and each is deserving of every encouragement.

### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

There was a large attendance in Shirehampton Parish Hall on January 2, when an orchestral concert was given under the direction of Mr. Max Heymann (Bath). The band comprised musicians from that city, Bristol, and London, with Miss Marie Hall, who played the solo violin in Bach's Concerto in E, No. 2, and in Mendelssohn's Concerto. Other compositions performed were Beethoven's Symphony in A, and 'Egmont' Overture, and the ballet music from Schubert's 'Rosamunde.' Mr. Frederic Austin and twelve members of the Avonmouth Choral Society sang with effect three out of the five 'Songs of the Sea,' of Sir Charles Stanford, produced at the last Leeds Festival. Mr. Austin also gave the piece, 'O captain! my captain!' written by Walt Whitman, and set by Mr. P. Napier Miles, an amateur of the neighbourhood, whose lyric overture, 'From the West Country,' was played a few months ago at the Queen's Hall, London. Mr. Miles conducted his song, which had an orchestral accompaniment.

The second subscription symphony concert was held at the Victoria Rooms on January 16, the performers being the Bath Pumproom orchestra, augmented by Bristol players, Mr. Max Heymann conductor. Mr. Cuthbert Whitmore played the solo instrument in Grieg's Pianoforte Concerto in A minor. Beethoven's 'Eroica' Symphony was excellently interpreted, and other features in the programme were Mr. Napier Miles's 'From the West Country,' given for the first time in Bristol, and Berlioz's version of Weber's 'Invitation to the Waltz.'

The annual Ladies' Night of the Bristol Madrigal Society is specially noticed on page 97.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the sixth Orchestral Concert on January 9, Edinburgh music-lovers were delighted to renew acquaintance with M. Edouard Colonne. The chief feature in the programme was the A minor Symphony of Saint-Saëns, the rendering of which roused the audience to great enthusiasm. Like M. Steinbach (who conducted the fourth concert on December 19), M. Colonne expressed himself in the most glowing terms as to the quality and training of the orchestra.

Dr. Cowen himself conducted the fifth and seventh concerts on December 28 and January 16, and the extra concert on January 5, and at each both programme and performance were of the highest interest and excellence. The soloists at these concerts were Miss Lydia Nervil and Miss Zelig de Lussan,—both of whom received great applause

for their singing—and Messrs. Henri Verbrugghen (leader of the band) and Harold Bauer (pianoforte).

At his third concert on January 12 Mr. Gustav Nielsen had secured as his colleagues Miss Chrissie McDiarmid and Mr. Scott Macpherson (vocalists), Miss Muriel Hanson (violinist), and Mr. Mitchell Tomson (pianist). Perhaps the most interesting item in the programme was Sinding's Variations for two Pianofortes, brilliantly played by the concert-giver and Mr. Mitchell Tomson.

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Glasgow Amateur Orchestral Society's concert on December 22 was remarkable more for the quality of the programme than for the performance. Two novelties were given,—viz., Bach's Concerto (No. 1) for three pianofortes and string orchestra, and Mr. W. H. Reed's Suite 'Venitienne,' and the programme also included Beethoven's Symphony (No. 4), Saint-Saëns's symphonic poem 'La rouet d'Omphale,' and the overture to 'The Magic Flute.' On Christmas Day, at St. Aloysius's Church, a first performance in Scotland—and possibly in Great Britain—was given of Perosi's Mass 'Benedicamus Domino.'

Much interest was evinced in the appearance of Herr Fritz Steinbach as conductor of the sixth classical concert on December 20. As an interpreter of Brahms, Herr Steinbach is justly celebrated, and his reading of Symphony No. 4 in E minor on this occasion was an event to be remembered. Another notable feature of the concert was the first performance here of Bach's Brandenburg Concerto (No. 3) for divided string band. Dr. Cowen brought to a first hearing Rameau's 'Les Indes Galantes' (2nd Suite) and César Franck's Symphony in D minor, on December 27, and a Scherzo (Op. 45) by Goldmark on January 3. At the latter concert Miss Antonia Dolores made a very favourable appearance as vocalist. At the tenth concert, on January 10, M. Edouard Colonne occupied the conductor's desk and secured one of the most finished performances we have heard from the Scottish Orchestra this season. The programme, largely selected from works by the conductor's own countrymen, included an initial performance of Saint-Saëns's Symphony in A minor, the 'Scène d'Amour' from Berlioz's 'Romeo and Juliet' Symphony, the Andante from Massenet's Suite 'Les Erinnyes,' and an excellently played selection from Bach's Suite in B minor for strings and flute.

Mr. Harold Bauer gave a very fine performance of the solo part of Schumann's Pianoforte Concerto at the eleventh classical concert on January 17. The orchestral programme was largely made up of unfamiliar works, among which were a Minuet for Horn and Strings by Mozart, a Bourrée by Bach, both excellent examples of the old masters, Goetz's Symphony in F (Op. 9), and Brahms's Variations on a Theme by Haydn. The second of Herr Denhof's delightful chamber concerts took place on January 20, when the concert-giver was associated with Lady Hallé and Señor Pablo Casals. The main features of the programme were Beethoven's Trio in B flat major (Op. 97), Bach's Pianoforte and Violin Sonata in A major, and Mendelssohn's Pianoforte and Violoncello Sonata in D major, all of which received the highest artistic treatment.

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the Hallé concert on January 12 Lady Hallé was once more welcomed by audience and orchestra with a warmth of personal regard that palpably touched her. She played the favourite Max Bruch Concerto, and Tartini's Sonata, with the Satanic trill in it, from which a period of more than one hundred and fifty years has evaporated all sulphurous taint. Lady Hallé played with an astonishing combination of vigour and grace, and the tones from her violin were magnificent. The selections for the orchestra were Schumann's 'Rhenish' Symphony; the spirited Overture to Cornelius's 'Barber of Bagdad'; and, for the first time at the concerts, Smetana's Symphonic Poem,



'Aus Böhmen's Hain und Flur,' the fourth of that virile set of six, known collectively as 'My Fatherland.' The playing of the orchestra at this point was exceptionally fine, under Dr. Richter's conductorship. At the concert on January 19 Mr. Wilhelm Backhaus played Grieg's Pianoforte Concerto and an early unnumbered work by Richard Strauss entitled 'Burleske,' which afforded Mr. Backhaus an opportunity for the display of a style much more physically and nervously dashing than is usual with him. Mr. Backhaus, we may add, has just entered upon his new duties as professor of the pianoforte at the Royal Manchester College of Music. Goldmark's descriptive Concert-overture 'Penthesilea' and Glinka's Fantasia 'Recollections of a Summer Night in Madrid' were orchestral selections new to the concerts. The former was inspired by von Kleist's drama, published in 1808; and poor Hugo Wolf has left us a symphonic poem on the very same theme. There are many sensuous passages in the Overture strongly reminiscent of 'A Rustic Wedding.' Glinka's Fantasia—more than fifty years old—has little inherent or suggestive value.

At the Gentlemen's Concerts on January 16 Miss Fanny Davies played Mozart's Concerto in G (K. 453). She also played Schumann's Novelette in D and Chopin's Nocturne in B, and a Strauss-Tausig Valse. Mr. J. Campbell McInnes was the solo vocalist. The orchestra, conducted by Dr. Richter, played Haydn's Symphony, No. 8 of the Salomon set; the first of Grieg's Peer Gynt Suites (Op. 46); and, for the first time, Hugo Wolf's 'Italian Serenade.' The Serenade did not produce any great impression, and it was not perhaps the best selection possible for introducing the lamented composer to Manchester amateurs.

Dr. Richard Strauss had a fine welcome at the Schiller-Anstalt on December 21, where he took part in a chamber concert. His colleagues were Dr. Brodsky, Mr. S. Speelman, and Mr. Carl Fuchs. With these he played his Pianoforte Quartet in C minor (Op. 13); and, with Mr. Carl Fuchs, his still earlier Sonata in F, for violoncello and pianoforte. Several of his songs were admirably rendered by Mr. Lawrence Atkinson. At Mr. Brand Lane's fifth subscription concert on January 21 the solo vocalists were Miss Nannie Tout and Mr. Robert Radford. Mr. Louis Pecscai was the solo violinist; and, repeating a last year's experiment, Mrs. Kendal brought literature and the drama in their lighter modes into association with the art of music in a series of interesting recitations. The Philharmonic Society, as always, contributed to the artistic success of the concert, especially in the rendering of Madrigals by Weelkes and Morley—'As Vesta was descending,' and 'Fire, fire, my Heart!' At the Messrs. Broadwood's Ladies' Concerts (afternoon), on January 10, Miss Evangeline Florence and Mr. Archy Rosenthal gave a very successful vocal and pianoforte recital. The indisposition of Miss Olga Neruda necessitated an alteration in the programme of the third Brodsky Quartet Concerts on January 17. Happily, Lady Hallé was available to take her sister's place. The playing, by herself and Dr. Brodsky, of the familiar Bach Concerto in D minor for two violins, and of an equally familiar violin duet by Spohr (an encore), helped, along with a fine rendering of the Beethoven Quartet in D (Op. 18, No. 3), and of the less-known Brahms Quartet in B flat (Op. 67), to provide an excellent concert for a delighted audience. Exceptional success attended a vocal and violin recital, given in the Midland Hall on January 20, by Miss Nora Meredith and Mr. Arthur Catterall. Both the young artists, it is true, were surrounded by personal friends and a large sympathetic audience, but the singing of the one and the playing of the other were, within their limits, admirable.

The tenth Shakespearian revival at our Queen's Theatre—'Romeo and Juliet'—has a general interest from the fact that incidental music to it of some pretensions has been written by Mr. Yvonne Sheffield, the conductor of the theatre orchestra. Mr. Sheffield has composed an overture and twenty-five incidental numbers, including entr'actes. The overture is quite a serious piece of work, built upon leading motives, that afterwards appear in their appropriate places in the incidental music, such as the Romeo motive, the Juliet motive, the Friar, the Mercutio, and the Feud motives. The two first-named motives are woven together in the *finale*. The fourth entr'acte is really a fugue in double counterpoint, for strings. Perhaps the most popular musical number is a vocal gavotte at the end of the first act. It is sung by a

choir of about twenty-four voices, and it is scored for strings, harp, wood-wind, and a glockenspiel.

Mrs. Arthur Johnstone, widow of your local correspondent here, has intimated her intention to present her late husband's library of music to the Royal Manchester College of Music, as a memorial of his interest in the Institution.

The Conference of the Incorporated Society of Musicians is noticed on page 116.

## MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The orchestra of the Northern Musicians' Benevolent Society, gathered together annually to rehearse for a few weeks and to give a concert in aid of the funds of the institution, exhibited on December 19 an improvement upon previous attainments. The programme, too, was of a commendable standard of merit, and included two movements from Beethoven's Second Symphony, Cowen's 'Language of Flowers' Suite, Sullivan's 'Merchant of Venice' music, and a smoothly-written, effectively-scored Triumphant March by Mr. A. Von Ahn Carse, whom the committee—in keeping with their usual policy of bringing before the public of Newcastle the more musically-gifted of its sons and daughters—invited to conduct rehearsals and concert. Miss Grace Angus, a local vocalist, sang with taste songs by Mozart, Handel and Liszt.

Many Northumbrians were surprised to learn of the rich treasures which exist in the music of their native county, and to hear the encomiums expressed by Mr. W. H. Hadow in a lecture on Northumbrian folk-song to the members of the Newcastle Literary and Philosophical Society on January 9. Mr. Hadow is an ideal lecturer, intensely enthusiastic, eloquent, rich in happy similes and striking comparisons, and entirely captivates his audience.

## MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A performance of Mendelssohn's 'St. Paul' at the Wycliffe Congregational Church on January 9 was another instance of the excellent work which is being done by Sheffield suburban musical organizations. The chorus, numbering about 120, sang intelligently, and with precision and good tone, reflecting credit on Mr. Reeves Charlesworth, who conducted. The soloists were Miss E. Oates, Miss G. Mettham, Mr. J. L. Harrison, and Mr. Robert Charlesworth. Mr. S. Elliott led the orchestra, and Mr. J. C. Holmes was organist.

Another suburban organization, the Norton Lees Choral Society, visited the city on January 14, and sang Elgar's 'King Olaf' in the Wesleyan Chapel, Norfolk Street. In this case the performance was a repetition of a previous success. Mr. Horace Reynolds, the conductor, proved his versatility by also singing the bass solos! The other soloists were Miss M. Bromage and Mr. M. Tomlinson. Mr. A. Farmsworth was at the organ.

At the concert of the Sheffield Chamber Music Society on January 24, Dr. Walford Davies's Pastorals for four voices, string quartet and pianoforte were performed. The programme also included Brahms's Liebeslieder for vocal quartet and pianoforte (two performers) and Mozart's String Quartet in E flat (Op. 12, No. 1). Two days later the St. Barnabas Choral Society performed Sullivan's 'Martyr of Antioch' under the direction of Mr. M. Brüster.

## MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The Hanley Caudon Vocal Society gave a concert in the Victoria Hall on January 12. The chorus, although only fifty in number, did full justice to the principal work of the evening, Brahms's 'Song of Destiny.' The singing of the choir was exceedingly fine, and reflected great credit on themselves and their conductor, Mr. John James. Unfortunately it was not possible to arrange for the orchestral accompaniment for which the work is scored, but in its place recourse was had to organ and pianoforte accompaniment, the

organ being in the capable hands of Dr. A. L. Peace, of Liverpool, the duties of pianist being efficiently discharged by Mr. E. Hammond. The following items were also charmingly sung: Elgar's part-song, 'On the Alm,' Cyril B. Rootham's part-song, 'A shepherd in a glade' (for which the composer recently won a prize offered by THE MUSICAL TIMES, and now performed here for the first time), 'O lovely May' and 'Who is Sylvia?' by Edward German, and Eaton Fanning's humorous part-song 'The Vagabonds.' In the Elgar composition the choir reached a high degree of excellence in vocal delivery and clear articulation. The ladies of the Society gave Elgar's 'The Snow' with obligato accompaniment for two violins. The male voices followed with German's 'O peaceful night,' which received an enthusiastic encore. Dr. Peace contributed the following organ solos: 'Prelude and Fugue' (Krebs); 'Storm Fantasia' (Lemmens); Variations on Handel's 'Harmonious Blacksmith'; and a Fantasia on Scotch Airs composed by himself.

### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

#### LEEDS.

Up to the time of writing the 'holiday season' has been in full swing, and music seems to be too serious a matter to be discussed at holiday times, save in the very rudimentary form in which it is associated with Pantomime. However, I have one event of more than local interest to record in the production of a new work at the concert of the Leeds Choral Union on January 18. This was a Ballad for chorus and orchestra by Mr. F. K. Hattersley, one of the most prominent of Leeds musicians, whose interesting Symphony, given by the Leeds Municipal Orchestra, I described in April last. Mr. Hattersley has chosen for his text Robert Browning's well-known ballad—perhaps the most popular of all his poems—'How they brought the good news from Ghent to Aix,' but has given his work the less cumbersome title 'Good news from Ghent.' He has caught very happily the swing and breezy vigour of the ballad, and as he has the technique of his art at his fingers' ends, expresses his ideas with ease and force. The result is a setting in close harmony with the text, and a thoroughly effective piece of music, well constructed, especially in the variety which, without doing violence to the mood of the poem, the composer has managed to secure by the one or two quieter episodes that relieve the strenuous energy of the headlong ride. Another novelty was a set of three Ballads for chorus and orchestra by Mr. Coleridge-Taylor (Op. 54). Once again he has turned to Longfellow, with a success not quite uniform, but marked in at least one of the three pieces, 'The Slave's Dream,' which is a fine, picturesque conception, with a touch of the pathetic that is all the more impressive because it is sincere and not maudlin. The second—'She dwells by great Kenhawa's side,' which was sung by the quartet of soloists, Miss Taggart, Miss L. Dews, Mr. Gervase Elwes, and Mr. Herbert Brown—does not quite escape a certain prettiness that is suggested by the rather sentimental poem, but contains some passages of genuine beauty, especially in the episodes for orchestra, which are treated with much charm. The third, 'Loud he sang the Psalm of David,' has individuality, and in it the quartet and chorus are both heard. Mr. Coleridge-Taylor was unable to be present to conduct his work, but it went well under Mr. Alfred Benton's direction, while the vigour of 'Good news from Ghent' was happily realised under the conductorship of the composer.

The Leeds Municipal Concerts were resumed on January 7, when Beethoven's Second Symphony was exceedingly well played by the orchestra, who under Mr. Fricker's direction are attaining such efficiency as makes their performances of the classics highly enjoyable. The interest of the programme was concentrated upon two compositions—both new to Leeds—by Mr. J. Weston Nicholl. The first was a Concert Overture for organ and orchestra, a combination the choice of which is explained by the fact that a prize for such a work was offered in connection with a Dover Festival, when the present composition was placed first. Under modern conditions such a combination seems almost impossible, and Mr. Nicholl, who played the organ part, has not been able quite to reconcile the antagonistic elements, though it is fair to say that the effect might be better, given a more sympathetic instrument than

the big and blatant organ in the Leeds Town Hall. An 'Eclogue' for orchestra alone, which was inspired by the scenery of the Bavarian Highlands, had a better chance of success, and was certainly more effective, showing genuine musical feeling as well as the capacity to write well for an orchestra. Mr. Nicholl also played a Rheinberger Organ Concerto in F, which excited respect if not any warmer feeling. Another feature of interest was Mr. Edward German's Cardiff work, the 'Welsh Rhapsody,' which loses nothing of its charm on a second hearing, and produced a marked effect.

On January 11 one of the Leeds Bohemian Concerts, which do for chamber music what the Municipal Orchestra does for orchestral music, took place. The programme consisted of Cherubini's thoughtful, if hardly inspired, Quartet in D minor, in striking contrast to which was Glazounow's Quartet in the same key (Op. 70), which has warmth of feeling, and is, besides, effectively written for a quartet of strings. Kiel's waltzes (Op. 78) were less attractive than their description would suggest, and give one the impression that the composer, though electing to write 'waltzes,' found waltz-rhythm rather beneath his dignity, and did his best to minimise its characteristic lilt. Here, certainly, was an instance when Professor Prout's advice to 'write naturally' would not have been ill-applied. On January 17, at one of Messrs. Haddock's 'Musical Evenings,' we had, in addition to a lady who is the proud possessor of 'the world's top note,' the more distinctively musical interest associated with the playing of Miss Pauline Sant-Angelo, a refined and artistic pianist, and M. Zacharewitsch, the clever Russian violinist.

#### OTHER TOWNS.

The 'other towns' resolve themselves into one, and it demands no very detailed treatment. At Huddersfield the programme of the subscription concert on January 10 was supplied by Mr. Edgar Haddock's Leeds Orchestra, which played the 'Italian' Symphony very creditably for an organization largely amateur in its composition. Miss Sant-Angelo played the solo part in Liszt's Hungarian Fantasia for Pianoforte and Orchestra most brilliantly, with just the requisite bravura, yet without the vulgar exaggeration which virtuosi often associate with music of this description.

The Broadwood Chamber Concerts were resumed at Æolian Hall on January 12, when the programme was chiefly devoted to the old masters, Bach being represented by his cantata 'Ich habe genug,' the solo part of which was sung by Mr. J. Campbell McInnes, and the composer's Concerto for Two Claviers and Strings, the latter being played by the Misses Ada Wright and Ada Thomas, supported by Mr. Charles Williams's string orchestra. This band also played Corelli's Concerto in G (No. 8) for Strings, and Mozart's delightful 'Eine Kleine Nachtmusik.' A feature of the evening was the rendering—by Sir Walter Parratt—on the organ of Schumann's Canon in B minor, from the 'Six Sketches for Pianoforte and Pedalia' (Op. 56), and the composer's Fugue on the name of Bach (Op. 60, No. 6), both of these being played in a most refined manner.

Mr. Harold Bauer played so finely at his pianoforte recitals at Æolian Hall on January 19 and 21 that a few words of congratulation are due to this gifted artist. Perfect command of the keyboard combined with keen intuitive perception of the requirements of the composer, and an unaffected but masterly style, resulted in a series of interpretations difficult to surpass for significance, poetry, virility, and brilliancy.

Miss Taphouse, in association with the Chaplin Trio (Misses Nellie, Kate, and Mabel Chaplin), gave the first of a series of three concerts of 'Ancient Music and Dances' in the Royal Albert Hall Theatre on January 5, the programme comprising mainly the same features as that given with so much success at Oxford in November and noticed in our last issue. The concert-givers had also the assistance of Miss Leila Bull, who played the solo part in Handel's Oboe Concerto, No. 3, and Misses Dorothea Walenn and E. L. Muckle, who took part with the Sisters Chaplin in the Quartet accompaniment. Miss Dora Sims sang a madrigal by Caccini, ably accompanied by Miss Taphouse on the harpsichord.



The annual competition between ladies' choirs will take place at the Kensington Town Hall, on Thursday, April 6, in the afternoon. This year a competition between ladies' orchestras (strings only) has been added, and will take place on the evening of the same day. Full particulars can be obtained from the Hon. Secs., Miss C. E. Denison, 2, Strathmore Gardens, 'W., and Miss Rawson, 34, Pembroke Road, W.

The volume constituting the Proceedings of the Musical Association during the session 1903-4 has made its tardy appearance. The following is a list of the papers read, with the names of the readers:

The principles of vowel pronunciation	Dr. W. A. Aikin.
Hector Berlioz	T. S. Wotton.
The hydraulic organ of the ancients	J. W. Warman.
National opera in Russia (4th paper)	Mrs. Newmarch.
Alessandro Scarlatti	E. J. Dent.
Primitive African instruments	Algernon Rose.
The mutilation of a masterpiece	Dr. W. H. Cummings.
Permanent musical criteria	D. F. Tovey.

A complete index to all the papers read before the Musical Association from 1874 to 1904 inclusive is a useful reference adjunct to this volume of the Proceedings.

At the seventy-fifth general meeting of the Departments held in December in Utrecht, the Chief Committee appointed Sir Edward Elgar a Corresponding Member of the 'Maatschappij tot Bevordering der Toonkunst.'

The conclusion of the article 'Mendelssohn and his English publisher' is unavoidably postponed till next month owing to considerations of space.

*Erratum.*—January issue, p. 26, col. 2, line 15: for 1891, read 1861.

## Country and Colonial News.

### BRIEFLY SUMMARIZED.

**BLACKBURN.**—The St. Cecilia and Vocal Union gave their first concert this season in the Exchange Hall on January 9. Dvořák's 'Stabat Mater,' which occupied the first portion of the programme, was performed with much refinement of tone and expression by the band and chorus of over 200 performers. The principal vocalists were Miss Kate Cherry, Madame Dews, Mr. Webster Millar, and Mr. Fowler Burton. The miscellaneous second part included the part-song 'Diaphenia' (Sir Charles Stanford) and Sullivan's incidental music to Shakespeare's 'Tempest.' Dr. E. C. Bairstow conducted with his usual ability.

**CHRISTCHURCH (NEW ZEALAND).**—The fourth Subscription Concert of the Musical Union took place at Canterbury Hall on October 27 under the sole direction of Mr. F. M. Wallace. The first part of the programme was devoted entirely to Schubert, and included the Overture and Entr'acte (No. 2) to 'Rosamunde,' and the 'Unfinished' Symphony. Other features of interest were Gounod's 'Danse des Bacchantes,' Godard's 'Chant sans paroles' (La Veillée), and Halvorsen's 'March of the Boyards.'

**Craven Arms (Salop).**—The Craven Arms and District Choral Society gave a performance of Handel's 'Acis and Galatea' in the Assembly Rooms on January 4. The principal vocalists were Mrs. Alison-Johnson, Mr. H. Byolin, and Mr. W. Bradford. The orchestra was under the leadership of Mr. H. H. Salt, and the Rev. W. M. D. La Touche conducted.

**DUFFIELD.**—Mr. John Bland, who has recently retired from the office of organist and choirmaster of the Parish Church, has been presented by the members of the congregation with a handsome gold watch and chain as a token of their appreciation of his faithful services during a period of forty years. The members of the choir also presented him with three volumes of Bonney's 'Cathedrals, Abbeys, and Churches of England and Wales,' and a silver cigarette case.

**EMSWORTH.**—The Emsworth Musical Society gave their tenth concert (eighth season) in the Town Hall on January 19 before a crowded audience. The first part of the programme consisted of Gounod's 'Gallia' and Spohr's 'God, Thou art

great,' which were most excellently performed, under the conductorship of Mr. Louis H. Torr. The second part included Wuerst's 'Russian Suite,' played by the orchestra, and part-songs sung by the choir, concluding with Faning's 'Song of the Vikings.' The soloists were Madame Aimée Watheu (Birmingham), Miss Margaret Bellamy (Southampton), and Mr. F. Howard Fenwick (London). The chorus and orchestra consisted of about eighty members.

**PENZANCE.**—The Choral Society gave a good performance of 'Judas Maccabæus' at St. John's Hall on January 13. The choir and orchestra consisted of about 100 performers, the latter being augmented by some members of the Penzance military band. The solo vocalists were Miss Violet Nunn, Mrs. Walter H. Eva, Mr. J. C. Truscott, and Mr. J. Trebilcock. Owing to illness Mr. John H. Nunn's customary place as conductor was filled by Mr. Richard White.

**SOUTHPORT.**—The Choral Society under Mr. J. C. Clarke performed Coleridge-Taylor's 'Death of Minnehaha' at their first subscription concert. Berlioz's 'Faust' is in rehearsal. The men's voice Vocal Union gained first-prize at the Liverpool Eisteddfod on December 26 and the Warrington Eisteddfod on January 2.

**VENTNOR.**—The Musical Society gave a concert in the Town Hall on January 18, when the programme consisted of Beethoven's 'Mount of Olives' and Barnby's Cantata 'Rebekah.' Both choir and orchestra acquitted themselves well and reflected much credit on the training received from Mr. Evan Jones, who conducted with care and ability. The solo vocalists were Miss Edith Patching, Mr. Emile d'Oisly (who at short notice ably replaced an absent vocalist), and Mr. David Brazell. Samuel Wesley's 'Sing aloud with gladness' (Exultate Deo) was also given by the choir between the two works above named.

**WALSALL.**—The Spencer Club gave a selection from Gounod's 'Faust' on January 20. The choir sang well under the direction of Mr. F. C. Mullings, and the solo vocalists were Messrs. E. St. Clair Barfield, H. Fenton, F. C. Mullings, E. Spargo, and F. Lester. Mr. F. L. Cookson and Mr. Nichols presided at the pianoforte and organ respectively.

## Answers to Correspondents.

**M. M. H.**—The following description of the 'Danse Macabre' composed by M. Saint-Saëns is from the erudite pen of Mr. Edgar F. Jacques:

'This symphonic poem is a very clever example of the grotesque in music, and was first played in March, 1875, at the Châtelet Theatre, Paris. Its success was immense, and it was for many years by far the most popular of its composer's works. It is founded on a poem by Henry Cazalis, of which the following is a prose translation:

"Zig, zig, zig.—Death, keeping time, strikes a tomb with his heel, and at midnight plays a dance—zig, zig, zig—on his fiddle. The winter wind whistles, and the night is dark. Sighs are heard in the lindens, while skeletons gleam through the shadows, running and leaping in their shrouds. Zig, zig, zig.—Each frisks about. We hear the rattle of the dancers' bones. But, presto! All at once the circle is empty. They hurry, they fly—the cock has crowed!"

'The music at first consisted of a melody intended to be sung to the words of the poem, but it was found so difficult that the composer utilized it as the foundation for the piece now under notice. The orchestration of the work is full of interesting and picturesque details. The solo violin has its first string tuned to E flat, instead of E, so that the upper fifths are a semitone flat. The grim humour of the effect produced by this device, when "The Master of the Revels" tunes up, is irresistible. A part is also written for the xylophone, which gives a perhaps rather too realistic imitation of the "rattling bones" referred to in the poem. The single movement of which the "Danse Macabre" consists takes the form of a waltz. There are two principal themes, and an accessory one based on the chant of the Dies Iræ, which it parodies.'

**J. G. W.**—In regard to your inquiry concerning the origin of the tune associated with the words 'I think when I read that sweet story of old,' the authoress of the words, Mrs. Luke, visited, in 1841, the Normal Infant School in Gray's Inn Road. She records her visit thus: 'Among the marching pieces at Gray's Inn Road was a Greek air, the pathos of which took my fancy, and I searched Watts, and Jane Taylor, and several Sunday-school books for words to suit the measure; but in vain. Having been recalled home, I went one day on some missionary business to the little town of Wellington, five miles from Taunton, in a stage-coach. It was a beautiful spring morning, it was an hour's ride, and there was no other inside passenger. On the back of an old envelope I wrote in pencil the first two verses of the hymn now so well known, in order to teach the tune to the village school.' Mr. William Cowan, joint-author (with Mr. James Love) of 'The Music of the Church Hymnary,' says: 'The hymn so written and the tune referred to have remained associated, but nothing further seems to be known of the origin of the latter. They were printed in the *Sunday School Teacher's Magazine*, at the end of the volume for 1841.' Nothing more is known of the tune.

**G. S.**—A biography (in English) of Rubinstein, by Alexander McArthur, was published in 1889 by Messrs. Adam & Charles Black. See Rubinstein's 'A conversation on Music' (Augener & Co.); also his 'Autobiography,' translated by Aline Delane (Sampson Low, 1890). There are several monographs on Schumann, by Mr. J. A. Fuller Maitland, in the 'Great Musicians' Series' (Sampson Low), by August Reissmann (Bell), by J. W. von Wasielewski (Reeves), by Dr. Ada Patterson, 'The Master Musicians Series' (Dent), and the article by Dr. Spitta in Grove's 'Dictionary of Music and Musicians.' See also 'The Life of Robert Schumann told in his Letters' (Bentley), and 'Schumann's Early Letters' (Bell). For a biography of Liszt in English see the 'Life' by L. Ramann (Allen & Co., 1882); also 'The Letters of Franz Liszt' (translated by Constance Bache), and 'The Correspondence of Wagner and Liszt' (translated by F. Hueffer), both books published by Messrs. H. Grevel & Co.

**J. C. S.**—(1) Léon Boëllmann, composer of the Suite Gothique for the Organ, was born at Ensisheim, Alsatia, September 25, 1862, and died at Paris, October 11, 1897. He studied at the Ecole Niedermeyer, in Paris, where he was a pupil of M. Gigout, in whose school Boëllmann subsequently taught. Having early obtained a reputation as an organist and composer of talent, he was appointed to the important organistship of St. Vincent de Paul in the French capital, where his admirable performances attracted much attention. M. Boëllmann published no fewer than sixty-eight works, some for orchestra, which were produced by Lamoureux. His early death, at the age of thirty-five, cut short a career of great promise. (2) We are glad to say that M. Alexandre Guilmant is still living. (3) For Arpeggio Manuals, giving studies in close and extended form, see those by Wouters (6s. net) and Loeschorn (3s. net).

**R. A. H.**—(1) The following come within the range of standard biographies: Beethoven, by Grove, in the 'Dictionary of Music and Musicians'; Bach, by Spitta (3 vols.); Mozart, by Otto Jahn (3 vols.); Handel, by Rockstro—see also the article in the 'Dictionary of National Biography'; Mendelssohn, by Grove, in the 'Dictionary' above mentioned; and Berlioz, by Adolf Jullien (in French and illustrated). (2) We do not know of a good history of Church music and its development: it is a big subject.

**W. S.**—(1) You ask us 'which is the more correct pronunciation, that of the North, or that of the South of England?' We take refuge under the usual riddle-shelter by giving it up. (2) To give a complete list of the compositions of F. Edward Bache would occupy more space than we can afford: the British Museum catalogue contains about fifty entries under his name.

**VIOLA.**—We believe, though we cannot say for certain, that Tchaikovsky's Symphony in E minor (No. 5) was first performed in England at the Hallé Concert, Free Trade Hall, Manchester, February 2, 1893, conducted by the late Sir Charles Hallé. The first performance in London took place at Queen's Hall, June 29, 1895, conducted by Herr Arthur Nikisch.

**H. W.**—We do not know of any biography in English of Grieg.

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**J. H. W.**—In regard to Bach's eight short and easy fugues for the organ, the three minims in the penultimate bar of the Fugue in E minor (No. 3) are in the nature of a ritard, while bars 3 and 5 in the Prelude of No. 7 cause no rhythmic difficulty, the notes played alternately by the left and right hands follow one another quite comfortably.

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**WIND.**—The flute.

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THE ACCOMPANIMENTS ARRANGED FOR THE ORGAN BY  
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F. J. W. C.

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DAILY TELEGRAPH (London), April 2, 1904.

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CHURCH TIMES, March 26, 1904.

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MUSICAL OPINION, June 1, 1904.

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MUSICAL NEWS, April 2, 1904.

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MUSICAL TIMES, March 1, 1904.

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BIRMINGHAM POST, April 1, 1904.

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# THE LORD IS MY SHEPHERD

(PARAPHRASE OF PSALM XXIII.)

ANTHEM FOR GENERAL USE

THE WORDS WRITTEN BY W. S. PASSMORE

THE MUSIC COMPOSED BY

HENRY SMART.

Price Threepence.

ARRANGED FOR S.A.T.B. AND ORGAN BY RALPH H. BELLAIRS.

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*Andante.* (♩ 69.)  
*Solo, soft 8 ft. Gt. to Sw. 8 ft.*

*p Sw.*  
*soft 16 ft. Ped. to Sw.*

FULL TENOR.  
The Lord is my

FULL BASS. *p*  
The Lord is my

*Sw.*  
*p*

Shep - herd, I nev - er shall want, For lack of His mer - cies, my

Shep - herd, I nev - er shall want, For lack of His mer - cies, my

The original version, for Soprano and Contralto voices, with Pianoforte Accompaniment, is in NOVELLO'S SCHOOL SONGS, No. 174, price 3d.

# THE LORD IS MY SHEPHERD.

*cres.*  
soul shall not pant; In plea - sant green pas - tures I dai - ly a -  
*cres.*  
soul shall not pant; In plea - sant green pas - tures I dai - ly a -

- bide, He leads me the peace - ful still wa - ters be - side. (Solo ad lib.)  
- bide, He leads me the peace - ful still wa - ters be - side. My

soul . . He re - stor - eth, and for His Name's sake, The path of true

**SOPRANO.**  
**ALTO.**  
**TENOR.**  
**BASS.** *FULL.*  
Yea, though I pass through death's dark  
Yea, though I pass through death's dark  
Yea, though I pass  
right - eous-ness bids . . me take. Yea, though I pass through death's dark

# THE LORD IS MY SHEPHERD.

*cres.*  
val - ley and shade, I will not by e - vil be ev - er dis -

*cres.*  
val - ley and shade, I will not by e - vil be ev - er dis -

*f*  
through death's dark shade, I will not by e - vil be

*cres.* *mf*  
val - ley and shade, I will not, I will not by e - vil be

*f* *ff* *p*  
- may'd, I will not by e - vil be ev - er dis - may'd. The

*f* *ff* *p*  
- may'd, I will not by e - vil be ev - er dis - may'd. The

*f* *ff* *p*  
ev - er dis - may'd, by e - vil be ev - er dis - may'd. The

*f* *ff* *p*  
ev - er dis - may'd, by e - vil be ev - er dis - may'd, The

*Gt.* *ff* *p* *Sw.*

*rit.*  
Lord is my Shep-herd, I ne - ver shall want.

*rit.*  
Lord is my Shep-herd, I ne - ver shall want.

*rit.*  
Lord is my Shep-herd, I ne - ver shall want.

*rit.*  
Lord is my Shep - herd, I ne - ver shall want.

*Gt. p a tempo.* *rit.* *p* *Sw.*

*senza Ped.* *Ped.*

THE LORD IS MY SHEPHERD.

Piano introduction in B-flat major, 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

For Thou art my Shep - herd, and with me al - way, Thy

For Thou art my Shep - herd, and with me al - way, Thy

For Thou art my Shep - herd, and with me al - way, Thy

For Thou art my Shep - herd, and with me al - way, Thy

*Sw.* *pp*

Piano accompaniment for the first vocal line, featuring a soft, swaying melody in the right hand and a simple bass line in the left hand.

rod and Thy staff are my com - fort and stay; My ta - ble Thou

rod and Thy staff are my com - fort and stay; My ta - ble Thou

rod and Thy staff are my com - fort and stay; My ta - ble Thou

rod and Thy staff are my com - fort and stay; My ta - ble Thou

*cres.*

Piano accompaniment for the second vocal line, featuring a more active melody in the right hand and a simple bass line in the left hand.

# THE LORD IS MY SHEPHERD.

spread - est in pres - ence of foes, My head Thou a - noint - est, my  
 spread - est in pres - ence of foes, My head Thou a - noint - est, my  
 spread - est in pres - ence of foes, . . . My head Thou a - noint - est, my  
 spread - est in pres - ence of foes, My head Thou a - noint - est, my

cup o - ver - flows.  
 cup o - ver - flows.  
 cup o - ver - flows. (Solo ad lib.)  
 cup o - ver - flows. Thy good - ness shall  
 cup o - ver - flows. Thy good - ness and mer - cy shall fol - low me

Till  
 Till  
 fol - low, While life's ear - nest du - ties I dai - ly ful - fil; Till  
 still, While life's ear - nest du - ties I dai - ly ful - fil; . . . Till



# THE LORD IS MY SHEPHERD.

joy - ous my spi - rit shall claim its re - ward, And dwell ev - er - more in the

joy - ous my spi - rit shall claim its re - ward, And dwell ev - er - more in the

joy - ous my spi - rit shall claim its re - ward, And dwell ev - er -

joy - ous my spi - rit shall claim its re - ward, And dwell ev - er - more in the

house of the Lord, and dwell ev - er - more . . in the house of the Lord. The

house of the Lord, and dwell ev - er - more in the house of the Lord. The

- more in the house of the Lord, ev - er - more . . in the house of the Lord. The

house, in the house of the Lord, ev - er - more in the house of the Lord. The

Lord is my Shepherd, I nev - er shall want.

Lord is my Shepherd, I nev - er shall want.

Lord is my Shepherd, I nev - er shall want.

Lord is my Shep-herd, I nev - er shall want.

*senza Ped.*

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646. Hosanna to the living Lord	231. It is a good thing T. M. Pattison 4d.	656. O come and behold Longhurst 4d.
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104. How lovely are ... Spohr 8d.	677. Just Judge of Heaven ... Garrett 6d.	144. O give thanks ... H. Purcell 6d.
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North Eastern Gazette, April 14, 1904.

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Sheffield Daily Telegraph, June 29, 1904.

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LEEDS MUSICAL FESTIVAL, 1904—"THE GOLDEN LEGEND."

Pall Mall Gazette.

Mr. Charles Knowles, in the part of *Lucifer*, sang very dramatically, very sincerely, and with excellent vocal technique. I praise him all the more sincerely because it is only in recent days that his name has been gradually coming towards the front.

Mr. Charles Knowles is another singer who is with great celerity coming to the front. Perhaps at present his enthusiasm for music rather overbalances the fine qualities of his voice, but he is so gradually making the two levels meet together that it will not be long before he will be classed as a thoroughly sound singer and possibly something more.

BELFAST PHILHARMONIC—"MESSIAH."

Belfast News Letter, Dec. 17, 1904.

Mr. Charles Knowles was superb in the bass solos. It is not many years since the Leeds vocalist made his first appearance on the concert platform, but he has made great progress, and he may be said to be in quite the front rank of singers at the present time. His voice seems to have deepened in timbre and strengthened in tone since we heard him last, and from the very outset he made a splendid impression. The stern and menacing "Thus saith the Lord of Hosts," and the air "But who may abide" were interpreted with decision and forcefulness, and he was also very effective in "For, behold, darkness shall cover" and "The people that walked in darkness." Perhaps his greatest achievement, however, was his singing of "Why do the nations," in which he made the pulses throb with the great fire and vividness of his rendering. Seldom has it been our lot to hear the difficult solo so efficiently rendered.

ROCHDALE—"CARACTACUS." Rochdale Times, Nov. 16.

The success of the evening was however undoubtedly Mr. Charles Knowles. He possesses a splendid baritone voice, and in his work on the higher register was really splendid, there being not the slightest straining apparent even in the heaviest passages. On the lower notes he was most effective, and altogether his performance must be accounted a magnificent one. A hearty round of applause greeted his rendering of "Leap to the light," which was given with fine dramatic force and fervour, and his vocalisation of "The Lament" roused the audience to a high pitch of enthusiasm, the applause breaking forth again and again.

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Syllabus and further information of Dr. LEWIS, Warden, 42, Berners Street, London, W.

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### HIGHER EXAMINATIONS, 1904.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at the Provincial and Colonial Centres in December, 1904:—

#### DIPLOMAS IN PRACTICAL MUSIC.

##### LICENTIATES (L.L.C.M.)

**PIANOFORTE PLAYING.**—Giovanna J. Arkinstall, Laura B. Ashley, Gertrude Allnutt, Annie M. Burnett, Arthur Baldwin, Ada M. Barrack, Celia H. Bray, Lillian E. Cutler, Ruby Carnegie, Hannah Connay, Milly Cleary, Daisy Crane, Veronica Coghlan, Mabel Coombes, Maud G. Collins, Elsie Clarke, Eleanor Cooper, Bertha Crapper, Mabel E. M. Chatfield, Lily Downs, Lizzie Doyle, Kathleen B. Dunstan, Millie E. Eyles, Loyola Fleming, Florence M. Goddin, Edythe H. Gibson, Alice Goldsworthy, Henrietta Hinchcliff, Thomas H. Hever, Margaret A. Hall, May Hanson, Esmeralda E. Higgins, Muriel C. Herbert, Amy Jay, Martha M. Johnston, Phillis Kirkby, Emma Kidger, Margaret Lowery, William R. Leatham, Lizzie Lamerton, Agnes Long, Nellie McKenzie, Minnie McMahon, Lizzie Murphy, Adelaide E. Melford, Nellie M. Murphy, Ettie E. J. Macdougall, Catherine M. Nyhan, Caroline S. Olley, Lillian V. Orr, Valerie E. Parry, Pearl E. Pinson, Nellie Pittman, Alice G. Purdy, Mabel A. Pearn, Edith Pender, Julia Quirk, Ellen M. E. Pullen, Ethel Palmer, Henry J. Record, Margaretta Ritchie, Nellie Stevens, Arthur D. Shakespeare, Lily Symons, Edith L. Schofield, Dorothy Scott-Young, Ruby Sanders, Daisy A. M. Smith, Norman Trinder, Lillian Tyers, Lizzie Usher, Marian J. Wise, William Wall, Charles M. A. Whitehouse, Alice L. Wells, Ann Williams.

**SINGING.**—Ethel Moorhouse, Mary L. Rea, Mary Thornley.

**VIOLIN PLAYING.**—Mabel A. Adams, David Burt, Frederick M. Croft, Minna Downey, William Harrison, Beatrice D. Milford.

**ORGAN PLAYING.**—Robert G. Hailing.

##### TEACHERS' DIPLOMA.

**PIANOFORTE PLAYING.**—Sister de Sales O'Flanagan, Kate Holloway.

##### ASSOCIATES (A.L.C.M.).

**PIANOFORTE PLAYING.**—Ida L. Atwood, Agnes Alexander, Ida Allan, Emily F. Argent, Sarah Astley, Dorothy Adams, Edith Aveling, Ada M. Austin, Gertrude Allen, Hilda R. Atkinson, Jessie K. Abbott, Stewart H. Alexander, Catherine Allen, Millicent Anderson, Elsie Aley, Stella D. Allen-Newton, George Anson, Elsie Broad, Nellie Burrow, Maggie M. Black, Nora Brennan, Jessie H. E. Beer, Charles W. W. Bufton, Annie J. Blythe, Eva M. Broughton, Joseph M. Bruske, Marjorie Biggs, Mary E. Bull, Mary E. Barton, Dorothy Bradley, Louisa Bishop, Mary S. Butler, Edith M. Bailey, Clarice Brown, Louie Banner, Ida Boardman, Mabel M. Brown, Norah Brown, Lillian E. Benbow, Linda Breadley, Emily Brewer, May Boylson, Hilda Byrnes, May Brown, Emily I. Broad, Edith M. Bingham, Georgina Bullen, Florence M. Butler, May Backhouse, Lily Cairns, Margaret Clarke, Alice C. Chapman, Sarah E. Clegg, Elizabeth O. Caldwell, Beatrice R. Calman, Alicia M. Charleson, Ellen A. M. Cleary, Zita Carroll, Zelia Cloutier, Nellie Cronin, Edith C. Crane, Elizabeth Crane, Ermine Cutler, Bertha M. Capel, Annie M. Coyle, Florence M. Clifton, Eileen M. Crawford, Ella Cantrell, Alice Coker, Kathleen M. Cooper, Bertha M. Cooper, Ella Corrigan, Ada M. Crompton, Elizabeth J. Creech, May L. Donnan, William G. Davies, Agnes M. Davies, Mary Davies, Lily M. Davies, Winifred M. Davies, Annie Dudgeon, Marshall Dover, May Dewhurst, Queenie Dunn, Enid Davies, Ada Davidson, Mary Davidson, Elizabeth L. Dawson, Edith M. Daniell, Kate F. Diveri, Gladys Dugan, Emily Danehy, Edith L. Dye, Helen B. Dyson, Elvie Drew, Florence A. Davenport, Maude Dunston, Annie Davidson, Maude H. English, Frances M. Egginton, Philip H. Edwards, Emily M. Evans, Blanche A. Ellis, Lillian A. Ellis, Muriel E. A. Edwards, Daisy Ely, May Evoston, Kathleen Eckert, Emily M. Ellis, Elsie M. Ellis, Elizabeth E. Ellis, L. Mabel Evans, Elsie M. Egginton, Bertha F. Forster, Grace Fussell, Constance M. Flinn, Dora Fineberg, Sarah A. E. Fuller, Margaret E. Firth, Mary E. Fields, Lucy A. Fernandez, Maggie Fallon, Carrie L. Frost, Norman S. Fenwick, Emily FitzGibbon-Lane, Aimée Finigan, Effie Ferguson, Gladys Foggin, Vera Fernandez, Nettie Fenton, Vera M. Fallick, Leah Goldberg, Jeanie Garraway, Agnes Gordon, Agnes Grandison, Elizabeth A. D. Garner, Mary Griffiths, Amy C. Grounau, Lillian E. Gordon, Sister Francis D. Gerard, Maria T. Gaunt, Evelyn B. Gooding, Alacoe Griffiths, Pauline Glover, Grace Gowan, Irene V. Garrad, Ivy Glover, Ada M. Gisdale, Harold Glover, Mabel B. I. George, Jennie L. Gray, Irene Grainger, Amy D. Husband, Annette Hancock, Walter R. W. Hart, William A. Hoggard, Ethel Hardman, Ethel M. Harley, Emily Hossack, Alice E. Hardy, Alice O. Harmsworth, Minnie Hutton, Violet A. Hugall, Gladys Hayes, Eliza U. Harvey, Irene Henderson, Mildred Haining, Millie Horne, Sophie N. Hill, Gladys Howard, Mabel E. Humphries, Catherine Hill, Lavinia Hall, Susan M. Hebblewhite, Ethel Horden, Gertrude L. Hodgson, May Hindmarsh, Amelia Husband, Nellie Holt, Gussie Huenerbein, Ernest Hall, Angela M. Heagney, Dolly Hoban, Lucy M. Hicks, Dorothy M. James, May E. Jones, Rachel M. James, Gwenllian M. Johns, Gladys I. Jones, Jennie I. H. Johnson, Jennie Jones, Muriel James, Maria J. L. Jones, Eva W. Jones, Ethel James, Jessie Kinnear, Hermione H. Köster, Agnes Kelly, Annie Killen, Gertrude Kenny, Augustus Kiley, Annie Kent, Stella Kay, Julia G. Little, Nettie E. Lander, Annie Lowe, Dora M. A. Low, Emily G. Lewis, Ada Livermore, Elsie Lile, Gertrude L. Leitch, John W. Lucy, Josephine Lewis, Mary Ludlow, Edward Leyland, Minnie Lamplough, Elaine Lawson, Mabel Lawler, Allie C. Lumsdaine, May Llewellyn, Ivy Levey, Elsie List, Edith Luker, Essie Levens, Mildred I. T. Mably, Annabella G. Maguire, William McFarlane, Edith E. Morris, Mary S. B. Morrow, Nellie Mills, Annie Michealson, Esther Margerison, Isabel Major, Gertrude Mountain, Edith M. Michie, May Maxted, Mary E. McCluskey, Leonie Murray, Stella Martin, Minnie McFarlane, Lillian M. Moon, Nellie McRobert, Mary McDonnell, Alice Muir, Kathleen McEwen, Wilhelmina Maynes, E. Marie Matthes, Agnes McKibbin, Thelma McIntyre, Ethel Moylan, Esther Myers, Evelyn Morrow, Ilma May, Ruby McDonald, Elsie E. Moxham, Grace E. Marchant, Irene McLelland, Louise McFadden, Edith Male, Ellen Merrifield, Clara E. Newman, Christina Nolan, Daisy Nicholas, Florence Newland, Mary J. Noonan, Blanche Neale, Ivy Newton, Annie L. Owens, Kate E. Oliver, Isabel O. Osborne, Clara M. Orme, Jennie A. O'Reilly, Violet M. O'Key, Kathleen S. W. O'Neill, Lily O'Grady, Elsie O'Neill, Eileen O'Connor, Elsie Potts, Alice W. Purkis, Annie G. Prince, Elsie M. Paton, Nellie Procter, Mary E. Pennington, Lucy J. Purdy, Janet O. Parker, Ida M. Pickersgill, Jessie A. Perrin, Maisie Pidcock, Louise Picot, Margaret M. Porter, Gertrude S. Pearce, Leila W. Purnell, Mary J. E. Pazzi, Mary Paul, Annie Pollock, Archie P. 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Twogood, Madeleine Thévénat, Jessie Taylor, Evelyn Thompson, May Talbot, Charlotte E. Teague, David Vaughan, Ada E. Vanselow, May L. Vercoe, Mary E. Williams, Elsie Willmott, Thomas P. Walker, Frances A. Wilding, Maggie Williams, Eva L. White, Florence Worboys, Norman Walsh, Harry Whittaker, Ida B. Wood, Nellie Walker, Kathleen Wilkinson, Norah Williams, Beryl Walker, Nellie C. Williams, Ruby G. Winton, Lillian A. Wood, Kathleen Wallington, Ruby M. A. West, Violet R. Waring, Elsie White, Ethel F. Williams, Mabel Williams, Mabel Witcombe, Lizzie W. Williams, Rose Whaler, Clare Wood, Amy A. Westcott, Una M. N. Wickham, Jane B. Young, Annie Yorath, Rubie M. Youngman.

**SINGING.**—Hannah Ashbrook, Frances Corry, Elizabeth M. Cash, May English, Marie L. Gillett, Elizabeth A. D. Garner, William H. Horwood, Grace Hewitt, Alfred W. Hobbs, Mary A. Hallman, William S. Hously, Annie Healy, Mary E. Milner, Lily Percival, George Royan, Alice Turland, Elizabeth Vickers, James R. Wilson, Lily M. Wodhams, Henrietta F. M. Wilby.

**ORGAN PLAYING.**—John Bailey, Edward T. H. Barker, Samuel Crossley, Arthur Ford, Ernest H. Lees, Elizabeth Morton, Elizabeth S. Stevens, Francis Walker.

**VIOLIN PLAYING.**—Mary C. Byrne, Mary A. Blake, Jane M. B. Cottrell, Olivia E. Chesney, Albert Donnelly, Florence M. Edwards, William E. Forshaw, Gladys G. Francis, Ethel Green, Evelyn Gilchrist, Cyril Gibbs, Gertrude B. Hayes, Frederica E. Harston, Violet James, Eva Kent, Vida M. G. Martin, John V. Maling, Annie Maher, Belle McGregor, Elsie O. Nelson, Katrina M. New, Norman G. Neilson, Annabella S. Patrick, Divina Pettie, Muriel I. Payne, William E. Peel, Alice M. Smith, Albert E. Thomas, Lily Whiteoak, Eleanor B. G. Willson, Ernest A. Wiedfeld, John A. Waugh, Evangeline Young.

**VIOLA PLAYING.**—Grace M. Cannon.

**VIOLONCELLO PLAYING.**—Cynan G. Thomas.

## LONDON COLLEGE OF MUSIC.

LIST OF SUCCESSFUL CANDIDATES—continued.

## DIPLOMAS IN THEORETICAL MUSIC.

## ASSOCIATES IN MUSIC (A. Mus.L.C.M.).

Felix A. Alburt, William J. Blades, Lucy Bowen, Gertrude I. Cooper, John T. Hampshire, Edith M. Jenkins, Henry Jenkins, Harry A. Needham, James E. Pearson, Margaret C. Ramsay, Edith E. Short, Lucy C. Thompson.

THE EXAMINERS were: Horton Allison, Esq., Mus. Doc., Dublin, Mus. Bac., Cantab.; S. A. Bartels, Esq.; C. H. Briggs, Esq., Mus. Doc., Cantab.; John C. Bowen, Esq.; J. Maude Crament, Esq., Mus. Bac., Oxon.; Frederick Cambridge, Esq., Mus. Bac., Dunelm.; Arthur C. Edwards, Esq., Mus. Bac., Oxon., F.R.C.O.; Josef Holbrooke, Esq.; Frederick Holden, Esq.; Arthur S. Holloway, Esq., Mus. Doc., Oxon.; G. Augustus Holmes, Esq.; F. J. Karn, Esq., Mus. Doc., T.C.T., Mus. Bac., Cantab.; George F. King, Esq.; M. Kingston, Esq., Mus. Bac., Cantab.; Orlando A. Mansfield, Esq., Mus. Doc., T.C.T., L.Mus. L.C.M., F.R.C.O.; W. R. J. McLean, Esq., Mus. Bac., Dunelm.; F. W. Pacey, Esq., Mus. Bac., Oxon.; G. D. Rawle, Esq., Mus. B., Lond.; Otto Schmidt, Esq.; Joseph Stephens, Esq.; Seymour Smith, Esq.; H. Lyell-Taylor, Esq., L.R.A.M.; T. S. Tearne, Esq., Mus. Bac., Oxon.; W. E. Thomas, Esq., Mus. Doc., Oxon.; John Thornton, Esq.; C. Reginald Toms, Esq.; Ernest Wood, Esq.

There were 725 Candidates for Diplomas, of which number 552 passed, 166 failed, and 7 were absent.

THE HIGHER EXAMINATIONS for DIPLOMAS of ASSOCIATE (A.L.C.M.), LICENTIATE (L.L.C.M.), ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), TEACHERS' DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.), will be held in London and at certain provincial, foreign, and colonial centres in June and July next.

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In the TEACHING DEPARTMENT of the College Lessons are given daily in Pianoforte, Singing, Violin, Violoncello, Flute, Clarinet, Elocution, Harmony, &c. Meetings of the Orchestra, Choir, Ladies' Choir, Operatic and Dramatic Class, and String Quartet, take place each week.

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Warden:

EDMUND H. TURPIN, Mus.D.

March 20, at 5 p.m. Lecture with illustrations by Mr. G. H. Betjemann (Professor). Subject: The Violin; its makers and its music.

## LOCAL EXAMINATIONS IN MUSIC.

May 24. Last day of entry for the Local Examinations in Musical Knowledge taking place on June 24.

For the Examinations in INSTRUMENTAL and VOCAL MUSIC, a List of the last days of entry may be had on application.

In connection with these Examinations, fifty Local Exhibitions in Practical Music, and twelve Local Exhibitions in the Theory of Music are annually awarded, and are tenable at Centres for the College Local Examinations, and open to all candidates both in the United Kingdom and the Colonies.

## HIGHER EXAMINATIONS IN MUSIC.

June 19 is the last day for entering for the next Higher Examinations, taking place on July 19 and following days.

1. The Professional Diploma of Associate of Music (A.Mus.T.C.L.); subjects: Harmony, Counterpoint, Musical History, The Art of Teaching and Musical Rudiments. Candidates must also satisfy the requirements for Matriculation.
2. The Professional Diploma of Licentiate in Music (L.Mus.T.C.L.); subjects: Harmony, Counterpoint, Double Counterpoint, Imitation, Canon and Fugue, Form in Musical Composition, Instrumentation, and the Art of Teaching. Candidates must previously have taken the Associate Diploma, unless Graduates in Music of any University of the United Kingdom or Fellows of the Royal College of Organists.
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## THE ROYAL COLLEGE OF ORGANISTS.

### FELLOWSHIP EXAMINATION

JULY 10, 1905.

For particulars of Solo-playing Tests—

See page 210.



# The Musical Times.

MARCH 1, 1905.

## ST. ANDREW'S CHURCH, HOLBORN. LONDON CHURCHES, III.\*

*Gloster.*—My lord of Ely, when I was last in Holborn,  
I saw good strawberries in your garden there;  
I do beseech you send for some of them.

*Ely.*—Marry, and will, my lord, with all my heart.

*King Richard III., Act 3, Sc. iv.*

The 'good strawberries' and the 'bourne' have long ago disappeared from Holborn; and the 'hole,' through which the 'bourne' formerly flowed, has largely lost its characteristic by the erection of Holborn Viaduct, which destroyed the terrible hill that middle-aged Londoners remember so well. The etymology of the word Holborn is easily traced. Rising in the Hampstead and Highgate hills were three great brooks—Hole-bourne, Ty-bourne, and West-bourne. The first of this trio of streams made its way Thamesward, via Kentish Town—a corruption of Cantlers, or Kantloes, after which a Prebendal stall in St. Paul's Cathedral is named

—and passing under what is now St. Pancras Railway station, it gradually broadened along the entire length of what is now Farringdon Street, and then emptied itself into London's great water-way. At the bottom of Holborn Hill the stream—there called the Fleet river—was, in the 13th century, 'of such breadth and depth that ten or twelve ships at once, with merchandise, were wont to come to the Bridge of Fleet, and some of them to Holborn Bridge. In 1669 Holborn Bridge was a structure built of red brick with stone dressings; and, as will be seen by our view on page 155, boats could be hired which would probably take the rowers to Clerkenwell (the Clerk's well) and beyond.

In the Conqueror's survey Holborn appears to have been a village, situate in the Hundred of Osulvestane, or Osulston, subsequently Holeburne, wherein the King had two *Cotarii*, or cottagers, who paid to his bailiff or sheriff an annual sum of twenty *denarii*, or pence. The will of John de Kyrkeby, Bishop of Ely (1290) refers to Holborn as a suburb of London, having its vineyards, gardens, &c. ('*Omnes domos suas de Holeburne, in suburbis London, cum vineis, gardiniis, &c.*'). In 1329 the parish was styled 'St. Andrew in Purtepul, without the Bar, in the Suburb of London.' And the section of the rare map by Ralph Agas—which we reproduce below—shows that in 1591,

\* Previous illustrated articles of this series have been (i.) St. Giles's, Cripple-gate, September, 1903; and (ii.) St. Anne's, Soho, February, 1904.



SECTION (REDUCED FACSIMILE) OF THE MAP OF LONDON PREPARED BY RALPH AGAS, circa 1591.

three hundred years later than the date of the bishop's will, all the ground stretching from Shoe Lane to Chancery Lane was laid out as gardens, with trees and shrubs, and, without doubt, 'good strawberries.' By-the-way, it is not without interest to note that Mr. Agas resided in this district, as (in 1606) he wrote from 'his lodging in holborne at fetter lane nere the signe of the helmet.'

Holborn, as in the present day, was a very important thoroughfare in olden times, but ghastly indeed were the scenes then frequently witnessed. Along its narrow and jolting roadway criminals were taken from Newgate to the gallows at Tyburn, there to be hanged for various offences, such as murder, forgery, or theft. These executorial processions used to be witnessed by crowds of people on foot and at the windows along the route. It is said that an old inhabitant of Holborn made a practice of giving his clerks a holiday every execution-day in order that they might 'see the show,' saying to them: 'Go, ye young rogues, go to school, and improve!' Titus Oates and Dangerfield were publicly whipped at the cart's tail along Holborn.

In pleasant contrast to the repulsive customs of those brutalising days, we may turn to a philanthropic incident and its beneficent results. In the winter of 1827 a Dr. William Marsden found on the steps of St. Andrew's church a poor girl of eighteen years of age perishing from disease and famine. He conveyed her to three or four different hospitals, but not being provided with the necessary letters the poor sufferer was refused admission. The kind doctor then took her to a lodging close by, but she died two days afterwards, unknown and friendless. This distressing event—one by no means uncommon at that time—determined Dr. Marsden to found a hospital on the principle of free and instant admission, with the result that the Royal Free Hospital in Gray's Inn Road—an Institution worthy of benevolent support—was thereupon founded.

The church of St. Andrew's, Holborn, like so many of the venerable sanctuaries of London, teems with interest, regarded from various points of view. In 1297 the church was given by Gladerinus, a priest, or presbyter, to the Dean and Chapter of St. Paul's, on condition that the Abbot and Convent of St. Saviour, Bermondsey, should hold the same of that Cathedral. They held it till 1547, paying the Dean and Chapter of St. Paul's 12d. per annum, when, on the dissolution of monasteries, it passed to the Crown. Nothing seems to be known of the original building, but in 1446 the steeple of the present edifice was commenced, and the church 'was built by the money given of devotion of good people, then used to be gathered by the men and women of the parish in boxes, in ales, shootings, &c., for the only purpose, through the parish weekly, during the time of these works, as by their accounts may and doth appear.' This 15th century church escaped the great fire of London; but as its main portion became so dilapidated it was rebuilt by Sir Christopher Wren

in the year 1686. The great architect, however, preserved the original tower, which he re-cased, and this ancient part of the structure can be recognised by the large and original buttresses and the fine Gothic arch of the interior, as shown in the illustration on p. 161. The largest of Wren's churches, St. Andrew's suffered much at the 'restoring' hands of Teulon in 1872. As a well-known ecclesiologist says: 'He did a lot of mischief, and never ought to have been allowed to touch a Wren church. He carted away the fine old organ case and a quantity of good pewing and woodwork, including the unique "Christening pew" placed under the organ-loft. In St. Martin's Ludgate one can see exactly how a Wren church ought to be restored; in St. Andrew's how it ought *not* to be done.'

From a series of papers on stained glass before and after the Gothic revival, contributed to *The Architect* by Mr. T. Francis Bumpus, we derive the following information concerning the glass in the church:

The stained glass in the great east window is a fine example of the work of Joshua Price, to whom we are deeply indebted for the manner in which he, and a few others, kept the art of glass-painting alive in this country during the 17th and 18th centuries. It is a work unequalled—unequalled that is for the 18th century, especially in its use of 'pot metal glass'—and, together with the stone altar and the decoration of the sanctuary generally, forms a valuable memorial of Dr. Sacheverell, to whom they are due, and who is buried beneath the altar. Some armorial glass in the windows at the eastern ends of the galleries is likewise remarkable for the magnificence and brilliancy of its tinctures. The date of these, and of the great east window would, I should think, be about 1710-14.

Previous to the making of that wonderful example of engineering skill, the Holborn Viaduct (opened by Queen Victoria on November 6, 1869), the church had to be reached by steps upward from the sloping side-walk (as shown in our illustration on p. 157), but now one has to descend, owing to the altered street level. The church is mentioned as having been originally situated 'in a spacious cemetery'; therefore it is no wonder that in its churchyard and in its extensive vaults an immense number of bodies were interred; indeed, when the new road through this *campo santo* was made (in 1869), no fewer than some 12,000 remains were removed and re-interred at Ilford cemetery. The various visitations of the plague must have tested the interment capacities of these old London churchyards to a marvellous extent, e.g., at St. Andrew's, it is recorded that, in February, 1563: 'Here, by God's mercy, the plague did cease; whereof died in this parish this year to the number of four hundred, four score, and ten'; while in the year 1583 we learn that 'The great heap of dead men's bones and skulls that lay unseemly and offensive at the east end of the church, near Shoe-lane, were all this year buried in a pit.'

Preserved in the archives of St. Andrew's Church is a very interesting and informing manuscript volume written by Churchwarden Thomas Bentley, who held office in 1584. This volume—which



really ought to be printed by one of the learned societies—is entitled:—

Sume Monuments of Antiquitie worthy [of] memory collected and gathered together out of sundry old accounts had and made by ye churchwardens, lightwardens, and such like officers of ye parish since ye time of King Henry ye sixth by Thomas Bentley gent. sometyne an unprofitable member and churchwarden of ye parish in ye year of our Lord 1584.

From the pages of this valuable tome we cull the following extract concerning the plague, to which

Churchwarden Bentley's book must be subjected to further quotation. Here are some quaint extracts concerning the Churchwardens, the spelling being modernized:

The churchwardens of the parish took a woman's gown to pledge for their duties belonging to the church at a funeral.

The churchwardens compelled 'Sir Harry,' the priest, to pay 4*d.* as a fine for driving a cart across the churchyard to the rectory.

The churchwardens used to lend chalices, vestments, missals, &c., to noblemen, parishioners and others, 'but always for money' (!)



THE RIVER FLEET, THE BOURNE AT THE BOTTOM OF HOLBORN HILL.

From a water-colour drawing, circa 1700, in the Guildhall Library.

terrible scourge reference has just been made:

#### VIEWERS OF YE PLAGUE.

Book of Orders  
from ye  
privie Counsell  
a<sup>o</sup> 1580.

Orders from  
ye Lord Maior  
made a<sup>o</sup> 1582.

Item, it is appoynted and commanded yt in ye tyme of every great plague and mortalitie there shall be a vestry called and kept in every prsh, as well w<sup>th</sup>in ye lyberties of ye Citie as w<sup>th</sup>out, to elect and choose Viewers, Searchers, Keepers, Watchers, Surveyours, Collectours, Providers, Delyverours, and such like officers of men and women to be attendant about ye sick shutt up of ye plague in every prsh:—as also to put in speedy practyse all such other good and godly orders and proceedings as in that behalf are or shal be from tyme to tyme sett forth and commanded for the safety and welth of ye people.

Book of Orders  
from ye  
Counsail 1580.

And these Viewers at their election must be sworn to make true report according to their knowledge and ye choyse of them to be made by ye discretion of ye Curate of ye church and iii or iiij substanciall men of ye parish.

This extract is interesting as furnishing a 16th century foreshadowing of the sanitary precautions and nursing methods of our own day.

The churchwardens this year [1556] received 35*s.* of the communicants at Easter. This money was called Houseling Money in old time; the which was used to be received by the light-wardens in Henry VII and VIII time appears in old accounts also in the 6th year of Queen Mary the light-wardens received it at God's board and called it the *Hali* Pence. The same in old time was received of the Inns of Court and Chancery also by the light-wardens as appears in the accounts.

['Houseling Money' means Eucharist offerings; and *Hali* Pence signifies Holy pence.]

Coming to later times—the early years of the 18th century—we find some equally entertaining entries in the Vestry Minutes. Here is one, suggestive of the pews being cells to be locked and unlocked—doubtless with profit—by female turnkeys:

Agreed that Mrs. Cornish be pewkeeper in the room of Mrs. Bugden, and that Mrs. Bugden's daughter keep the keys till the Sunday night after Candlemass day, and then she is to deliver the keys to Mrs. Cornish who is to pay Mrs. Bugden's daughter ten shillings out of the profit of the pews arising after Lady day next or w<sup>th</sup>in fourteen days after Lady day. (January 23, 1724.)

Later, the 18th century lotteries appear to have been favoured by the clergy, as (in 1767) a lady residing in Holborn had a lottery-ticket presented to her by her husband, and on the Sunday preceding the drawing her success was prayed for in the parish church of St. Andrew's in these words: 'The prayers of this congregation are desired for the success of a person engaged in a new undertaking.'

The rectors of St. Andrew's—their names are recorded from the year 1322—have included famous dignitaries of the church, some of whom have adorned the Episcopal bench: e.g., Richard Bancroft, Archbishop of Canterbury in the 17th century; John King, Bishop of London in 1621, who was punningly described by King James 'the King of preachers'; John Hacket, Bishop of Coventry and Lichfield in 1661; Edward Stillington, Bishop of Worcester in 1689, a prelate so handsome in appearance that he was called 'the beauty of holiness.' Perhaps the most famous of all the rectors, by reason of his political propensities, was Dr. Henry Sacheverell. A hot-headed partisan, he was tried by impeachment for preaching political sermons—one before the Lord Mayor in St. Paul's Cathedral in 1709—and suspended from his clerical ministrations for three years. But at the expiration of his sentence in 1713, Queen Anne presented Sacheverell to the rectory of St. Andrew's, Holborn! Although he afterwards sank into comparative oblivion, Sacheverell quarrelled with his parishioners, notably with one William Whiston, whom he ordered out of the church and forbade to enter it again. In the course of some research among old London newspapers for the purposes of this article, we accidentally came across the following amusing reference to the redoubtable Dr. Sacheverell, as recorded in the *Weekly Journal or Saturday's Post* of November 23, 1717:

Last Saturday Dr. Sacheverell, with his Lady, came to Town from Derbyshire, she being perfectly recovered of the Fall she had in her Coach. The Doctor was met as far as St. Albans by about 2 or 300 Horse of his Parishioners and Friends; he treated them all the Way to Town, and upon his Arrival the Bells of St. Andrew in Holborn were rung to bid him welcome.

From this it may be inferred that the Doctor 'treated' these '2 or 300 Horse of his Parishioners' better than he did Mr. Whiston. He died June 5,

1724, and was buried in the chancel of the church. Twenty-three years later the *General Advertiser* of September 29, 1747, contained the following information, set forth in two separate paragraphs:

Yesterday John Lamb Sexton of St. Andrew's Church, Holborn, was committed to Newgate by the Lord Mayor for being concerned with the Grave-digger of the said Parish, in stealing 150 Lead Coffins out of the Vault of the said Church, several of which were found in his House.

Among the Leaden Coffins taken out of the Vaults under St. Andrew's Church, Holborn, are found those of the late Rev. Dr. Sacheverell and the noted Sally Salisbury.

The coupling together of these two names is most amusing. This sepulchral desecration called forth a threepenny pamphlet entitled:

A genuine narrative of the sacrilegious Impiety of John Lamb, the sexton and Wm. Bilby, the grave-digger of St. Andrew's, Holborn.

While on this grave subject, some extracts from the Vestry Minutes may be given. They are of the year 1717:

Ordered That whereas Thomas Abraham late Grave digger of this Parish hath been detected of several misdemeanours committed by him in his office as robbing the dead and other enormities by him most sacrilegiously practised wee therefore discharge him from his said employment.

Ordered that four new Bearers be provided to officiate as such for this parish and their fees be as usual.

Ordered that the Bearers take care of the Pall in their turns each Bearer to discharge that duty for one month and so consequently monthly from time to time as the Churchwardens shall direct.

Agreed that the Sexton be upon the death of every person satisfied what Bell must be used upon that occasion, before any bell be used, and that the Sexton use no other Bell but such as shall be required or desired to be so used, and that the Churchwarden for the time being be satisfied what bell is to be used before any Bell be made use of upon that occasion.

The Registers of St. Andrew's, which date from 1558, contain some interesting entries. Among the baptisms we find the names of Richard Savage the poet, and friend of Dr. Johnson, and Henry Addington, a former Speaker of the House of Commons and Prime Minister, whose administration evoked the couplet:

Pitt is to Addington  
As London is to Paddington.

But of greater interest is the following entry, which we give *literatim et verbatim*:

BAPTISMS SOLEMNIZED IN THE PARISH OF ST. ANDREW, HOLBORN, LONDON, IN THE COUNTY OF MIDDLESEX, IN THE YEAR 1817.

When Baptized.	Child's Christian Name.	Parents' Name.		Abode.	Quality, Trade, or Profession.	By whom the ceremony was performed.
		Christian.	Surname.			
1817. July 31.  No. 633.	Benjamin son of  said to be about 12 years old.	Isaac & Maria	D. Israeli.	King's Road	Gentleman.	J. Thimbleby.

Two younger brothers (Raphael and James) of the aforesaid Benjamin were baptized in the same church on July 11, as was also a sister (Sarah) on August 28 in the same year.

In regard to the Marriage Registers there is preserved in the Registry of the church a book which throws a curious light on nuptial customs during the Commonwealth. The volume is entitled :

Anno Domini, 1653.

PUBLICATIONS AND MARRIAGES.

Here beginneth the Register booke of St. Andrewes Holborne of such Publications and Marriages as have been published either in the Church or Markett place Together with the severall dayes of publication since the Nine and Twentieth day of September 1653.

An Agreement and intent of Marriage betweene Symon Ffarmer gent. of Christ Church and Susanna Raynesford of Andrewes Holborne gent. was published on three Lords Dayes in the publike meeting place comonly called the Church of Andrewes Holborne aforesaid videlt. :—On the 26th day of February On the 5th and on the 12th dayes of March 1653.

It will be observed that the 'publication' was sometimes made in the market-place, and that the prefix 'St.' is omitted from the name of the church, which in the second extract is called a 'publique



ST. ANDREW'S CHURCH, BEFORE HOLBORN VIADUCT WAS MADE.  
THE SMALL BUILDING ON THE LEFT OF THE GATEWAY WAS THE PARISH FIRE-ENGINE STATION.  
(Photograph by Mr. J. T. Slater.)

We give two extracts from this 17th century book :

An Agreement and Intent of Marriage betweene Richard Jones chirurgeon and Mary Bridges daughter of James Bridges of the City of Worcester Mercer both of the parish of Andrewes Holborne was published three Market Dayes in Newgate Markett and in three severall weekes videlt. :—On the 19th on the 25th and on the 30th dayes of November 1653.

meeting place.' Both the couples mentioned in the above 'publications' were 'married by Thomas Lisle Esqre. Justice of the peace,' and not by a clergyman.

The marriage of the famous lawyer, Sir Edward Coke (1552-1634) to his second wife, relict of Sir William Hatton, is recorded in November, 1598 ; but the ceremony was irregular, having

taken place in a private house. Here is a contemporary reference to this union of hearts :

The seventh of this moneth the quenes attorney married the Lady Hatton, to the great admiration of all men, that after so many large and likely offers she should decline to a man of his qualitie, and they will not believe it was without a misterie.

On Sunday, May 1, 1808, William Hazlitt was married to Sarah Stoddart, one of the witnesses to the marriage being Mary Ann Lamb, the bridesmaid. Mary's brother Charles was also present at the ceremony, as he records in a letter, written seven years later, to Southey. Here is the extract, written in Charles Lamb's inimitable style :

I am going to stand godfather ; I don't like the business. I cannot muster up decorum for these occasions ; I shall certainly disgrace the font. I was at Hazlitt's marriage, and had like to have been turned out several times during the ceremony. Anything awful makes me laugh. I misbehaved once at a funeral. Yet I can read about these ceremonies with pious and proper feelings. The realities of life only seem the mockeries.

Passing on to the Burial Registers, we find recorded therein the interment of Daniel Purcell, brother of the famous Henry of that ilk. His (Daniel's) remains were deposited at St. Andrew's Church—of which he was organist—in the month of November, 1717, the entry reading :

Daniell Purcell from Fetter Lane ye 26th.

This entry gives approximately the date of Daniel Purcell's death, which we believe is now made known for the first time. Some of his biographers give his death-year as 1718, and none of these investigators could have searched the St. Andrew's registers, or they would have found the above information. John Hughes (1677-1720), one of the best minor poets of the Queen Anne period, is also buried here. He was an amateur violinist, and took active part in the concerts given by Thomas Britton, the musical small-coal man in Clerkenwell, which music-makings were honoured with the presence of Handel. In a letter to Rorer, Handel—writing after his first visit to England in 1710—says :

Pray give my compliments to Mr. Hughes. I shall take the liberty of writing to him at the first opportunity. In the meantime if he will honour me with his commands, and will add to them one of his charming English poems, he will do me the greatest kindness. Since I left you, I have made some progress in the language.

It should not be forgotten that John Hughes wrote the words of the air, 'Would you gain the tender creature?' which occurs in 'Acis and Galatea.' The most pathetic entry in the burial register is, however, that of Thomas Chatterton, the ill-fated poet, of whom Wordsworth wrote :

The marvellous boy,  
The sleepless soul, that perished in his pride.

His suicidal end in his eighteenth year, the fact that he was buried in a pauper's grave—the ground now occupied by Farringdon Avenue—and that his Christian name is wrongly stated (William, instead of Thomas) in the burial entry, deepen the

tragedy of his untimely death from starvation. The sad event took place in a lonely lodging at Brooke Street, Holborn, on August 24, 1770. Three months previously he had contributed to one of the London newspapers an open letter, signed 'Probus,' and addressed to Lord Mayor Beckford, which gained him an interview with the Lord Mayor. A second letter was written and sent for publication, but it never appeared owing to the death of Beckford. This unpublished communication Chatterton sent to a friend accompanied with this endorsement :

Accepted by Bingley, set for and thrown out of the North Briton 21 June, on account of the lord mayor's death.

	£	s.	d.
Lost by his death on this essay	-	-	1 11 6
Gained in elegies	-	-	2 2 0
" in essays	-	-	3 3 0
Am glad he is dead by	-	-	3 13 6

But it is now time to turn to matters more strictly musical. As no history of this interesting church has been written, the material for even a 'chatty' article on its various interests has had to be gleaned from various sources. In regard to the organ, the MS. book of Churchwarden Bentley—a tome probably hidden during the Commonwealth, and thereby fortunately preserved—furnishes some curious information. It is thus set forth :

9 Henry viii.—Item. The lytle orgaynes were made, and bought at the charges of the parish and devotion of good people and purchased by the churchwardens. They cost as I can gather £6. Ye loft for ye sayd orgaynes was built ye same year and stood the parish in 40s.

2 Edward vi.—Item. My Lord of Lincoln had given a payre of orgaynes to the church.

1 Mary.—Item. The parish gave young Whyte £5 for ye great orgaynes which his father gave to ye church.

A still more interesting entry is the following, of the year 1572, which we give *literatim et verbatim* :

Md yt ye sayd Langston [churchwarden] without leave of ye parishoners or consent of ye Vestry & clean against ye mynd of ye parson solde awaye ye great Orgaynes given by Mr. Whyte & for wh. ye parish payd V℥ to young Whyte, & was at greater charges for a loft to sett them upp on not long before. He puld down ye loft & sold these fayre Orgaynes & excellent Instrument for X℥ Xs unto ye Deane of Westminster & ye Mynster Church ther wher now they stand & cannot be bought for any money so highly are they esteemed of for their goodness.

This information furnishes some fresh light on the history of the organ in Westminster Abbey—information that, we believe, has not hitherto been known.

As the actual Vestry Minutes now existing do not go back beyond 1714, nothing is discoverable as to the builders or scope of these ancient orgaynes, or the organists who played thereupon. We must therefore pass on to the year 1684, when the memorable contest between Father Smith and Renatus Harris began at the Temple Church for the building of the organ in that venerable



sanctuary. Harris, it will be remembered, lost the day, and it is said that a portion of the instrument which he had erected in the Temple Church for the competition was re-erected in St. Andrew's Church, Holborn. Hawkins says that when Sacheverell became rector (in 1713) he 'found an organ in the church of Harris's building, which, having never been paid for, had, from the time of its erection, in 1699, been shut up,' and so on. (Hawkins's *History of Music*, 1859 edn., p. 759). As Hawkins is inaccurate in other parts of his statement, he cannot be relied upon in regard to the silence of the instrument in the church for fourteen years. For one

splendid case.' Ah! what has become of that 'splendid case'? Hatton also records that 'the church is very well and regularly Pew'd uniform,' and that 'there are Prayers every day in the week at 6, 11, and 3 in the Summer, and at 7, 11, and 3 in the Winter.'

The Historical Documents Commission Report (vol. vii., p. 689) gives some contemporary information on the subject of the Harris organ in St. Andrew's. This is contained in a folio paper volume, consisting, as the Report says, 'of eighty-nine pages of cases submitted to Serjeant Pengelly, and of his opinion thereon in 1719 and later years.'



THE INTERIOR OF ST. ANDREW'S CHURCH.

(*Photograph by Mr. J. T. Slater.*)

thing, the first of the Charity School annual festivals—which afterwards became so familiar a feature in St. Paul's Cathedral—was held in St. Andrew's Church, on June 8, 1704, when nearly 2,000 children were present. Now, is it at all likely that the Harris organ remained silent on that occasion? Let us turn to Hatton's 'New View of London' (1708) and see what he has to say regarding the instrument in St. Andrew's: 'Here is also a very fine organ made by Mr. Harris.' So unusual a circumstance as a locked-up and silent organ would almost certainly have been recorded by Hatton. Another old writer says: 'The organ is very large, and contained in a most

The learned counsel's 'opinion' is thus stated:

The case (which is not dated) states that about 27 years ago an organ was erected in the church, but no organist was appointed for many years afterwards. About the year 1715 Dr. Sacheverell, being then rector, and the organ being unpaid for, went about the parish and raised money sufficient to pay the debt. At that time one Mr. Purcell played the said organ, without being elected or appointed organist or without having any fixed salary, and he died about ten years since; on whose death Dr. Sacheverell summoned and procured a meeting of the parishioners when he recommended them to do what they thought proper as to the choice of an organist and his salary; and the parishioners then agreed to allow £50 per ann. There were seven candidates and a day appointed for the election; but the rector and a select vestry alone chose

one Mr. Greene, who officiated for some months and resigned, when the select vestry chose Mr. Heysham [Isham], who died a month ago. [Isham died in June, 1726.]

The circumstances attending the erection of the Harris organ engaged the serious attention of the Vestry in January 1717<sup>18</sup>. Here is a Minute thereupon, now made public for the first time :

The Question being put what answer should be given to Mr. Harris the organ-maker concerning a Letter he had caused to be written to the Churchwardens dat. eleventh January 1717 the same was Referred to Mr. Greenway to give an answer upon the first opportunity who promised to write an answer accordingly and the Churchwardens are to signe or subscribe same.

The letter referred to, evidently written to Mr. Renatus Harris's solicitor, reads thus :

Sr.

Some time since wee each of us recd. a Lr. from you relatinge to y<sup>e</sup> organ made and sett up by Mr. Harris wee have showed your Lr. to the vestry and the organ not being made and sett up either by order of the vestry or any parish meeting or by order or direction of any of the parishioners unless by one Mr. Battersby formerly Churchwarden who might doe the same of his owne accord and they are informed that Mr. Harris agreed with the said Mr. Battersby to be paid for the organ by moneys to be raised by subscription and that according to Mr. Harris agreem<sup>t</sup> there have been considerable sumes of money raised and paid him by subscription Therefore if he hath made an organ that requires more money than he can raise by subscription he must blaine himself, for that the money he hath already recd. would pay for a very good organ and the vestry tell us they cannot doe anything in it or doe they believe (as Mr. Harris case stands) that he can by Law recover anything ag<sup>t</sup> the parish for the Organ and if Mr. Harris thinks that the moneys he recd. is not sufficient for the paym<sup>t</sup> of the organ the most he can desire is to re-imburse the parishioners what he hath already recd. and to have their leave to take away the organ making good the Gallery where it stands All which wee thought fitt to lett you know and as to what you pretend to sue us as Churchwardens wee doubt not but you may be easily informed that no prosecution or proper proceeding doth lye against us or the parish for the organ.

Wee are

March 31<sup>st</sup>, 1718.

(Sr.)

Your Humble Serv<sup>ts</sup>.

To Mr. John Andrews } Wm. Hayden }  
over ag<sup>t</sup>. King Charles's } Wm. Clever } Churchwardens.  
head in James Street }  
Westm<sup>r</sup>.

(In margin) :

If Mr. Harris thinks he can raise more money by subscription he may doe as he pleases.

The next entries in the Vestry Minutes in regard to the organ are as follows, with their respective dates :

March 31, 1718.

The question being putt whether the person Employed to look after the organ should have a yearly salary for looking after and keeping in repair the said Organ or not It was agreed that a Salary should be allowed him and that Mr. Isham [the organist] do bring an account of such Sallaries as are usually paid by other churches in and about the City, and Mr. Isham reported 10<sup>l</sup> the usuall allowance Paid by other Churches.

May 1, 1719.

It is also agreed that Mr. Christopher Shrider be paid eight pounds for his service in looking after the organ this last year which eight pounds when paid him is to be in full of all demands except Locks and Keys amounting to Eleven shills and six pence.

March 27, 1723.

The Question being putt whether Mr. Shriders debt for looking after the Organ should be paid to him by Mr. Stanton out of the money in his hands (Reced. by the said Mr. Stanton out of Thavies's rents) or not Agreed that Mr. Stanton shall pay him for four years due at Lady day last after the rate of eight pounds per annum takinge the said Shriders receipt for the same.

Agreed that the Churchwarden Lawrence (calling to his assistance 2 or more of the vestry) may agree with the said Shrider or any other person for the looking after and cleaning the organ for the future.

As Shrider appears to have had charge of the organ, it may be assumed that the Vestry had not made its peace with Renatus Harris; but the following entry serves to show that matters had ultimately been amicably arranged between the parties, and moreover that Harris had added 'the Ecco's and Swelling' to the original Temple Church instrument, or rather that portion of it in St. Andrew's Church :

8 April, 1735.

Ordered that Mr. Harris, the Organ Builder, be paid the Ballance of his Bill for makinge the Ecco's and Swelling amounting to twenty-three pounds and also the sume of twenty-eight pounds being the sallary for three years and an halfe due and ending at Lady day last for cleaning and keeping the Organ in Tune by Mr. Horsnail, the Churchwarden, out of Thavies's estate.

The Harris organ was subsequently enlarged by various builders, including (in 1842 and 1872) Messrs. Hill & Son. A further enlargement, with new action throughout, has just been completed by Messrs. Hill, thus providing the church with almost a new instrument, which is announced to be opened on March 1. Here is the specification of the rebuilt organ :

#### GREAT ORGAN (12 Stops).

	Feet.		Feet.
Double Diapason .. ..	16	Twelfth .. ..	2 <sup>1</sup> / <sub>2</sub>
*Open Diapason No. 1 ..	8	Fifteenth .. ..	2
Open Diapason, No. 2 ..	8	Mixture (4 ranks).	
Stopped Diapason .. ..	8	Mixture (3 ranks).	
*Harmonic Flute .. ..	4	*Posaune .. ..	8
Principal .. ..	4	*Clarion .. ..	4

#### SWELL ORGAN (14 Stops).

Bourdon .. ..	16	Mixture (5 ranks).	
Open Diapason .. ..	8	*Double Trumpet ..	16
Viol d'amour .. ..	8	*Horn .. ..	8
Voix céleste (to B flat)	8	*Oboe .. ..	8
Stopped Diapason .. ..	8	*Clarion .. ..	4
Principal .. ..	4	*Vox Humana .. ..	8
Wald Flute .. ..	4	Tremulant (acted upon by	
Fifteenth .. ..	2	draw-stop, also by pedal).	

#### CHOIR ORGAN (11 Stops).

Lieblich Bourdon .. ..	16	Orchestral Oboe .. ..	8
Open Diapason .. ..	8	Clarinet .. ..	8
Dulciana .. ..	8	(The above stops are enclosed	
Gamba .. ..	8	in a swell box.)	
Clarebella .. ..	8	*Tuba .. ..	8
Principal .. ..	4	Tremulant (acted upon by	
Stopped Flute .. ..	4	draw-stop, also by pedal).	
Harmonic Piccolo .. ..	2		

#### PEDAL ORGAN (8 Stops).

Sub-Bass .. ..	32	Bourdon .. ..	16
Open Diapason .. ..	16	Bass Flute .. ..	8
Open Diapason .. ..	16	*Trombone .. ..	16
Principal .. ..	8	*Trumpet .. ..	8

\* These stops are upon a heavier wind pressure.



THE ORGAN IN ST. ANDREW'S CHURCH.

THE VIEW SHOWS THE PERPENDICULAR ARCH AND WEST WINDOW OF THE OLD CHURCH.

*(Photograph by Mr. Greaves, Clapham Road.)*

Swell to Great.	COUPLERS.	Great to Pedal.
Choir to Great.	Swell Super-Octave.	Choir to Pedal.
Swell to Choir.	Swell Sub-Octave.	Tremulant Pedal.
	Swell to Pedal.	

## ACCESSORIES.

Four Combination Pistons to Great and Pedal.  
 Four " Pedals to Great and Pedal.  
 One " Adjustable Piston to Great and Pedal.  
 Four " Pistons to Swell Organ.  
 One " Adjustable Piston to Swell Organ.  
 Three " Pistons to Choir Organ.  
 One " Piston to add Great Organ to Composition Pedals.  
 Poppet Pedal acting upon Great to Pedal Coupler.  
 Manual Compass CC to C: Pedal Compass CCCC to F.  
 Tubular-pneumatic action throughout. Detached Console.  
 Hydraulic blowing (Messrs. Watkins & Watson's high-pressure Motor),  
 the water being supplied from the main of the London Hydraulic Power  
 Company, at a pressure of about 700 lbs. to the square inch.

The first recorded organist of the church was Daniel Purcell (1660?-1717), who is said to have begun his duties in 1713—probably at the request of the rector, Dr. Sacheverell, and not by being officially elected by the Vestry. After Daniel Purcell's death, in 1717,—to which we have already referred—there appeared :

THE PSALMS SET FULL for the Organ or Harpsichord as they are Plaid in Churches and Chappels in the manner given out ; as also with their Interludes of great Variety, by MR. DANIEL PURCELL, late Organist of St. Andrew's, Holborn.



We give a specimen of the 'given out' and 'Interludes' from this Purcellian publication :

THE 100 PSALM TUNE GIVEN OUT.



THE 100 PSALM TUNE WITH THE INTERLUDES.



The candidates for the organistship immediately after Daniel Purcell's death included his nephew Edward, who appears to have inserted the following advertisement in one of the leading newspapers of the day :

Whereas Edward Purcell, only son to the famous Mr. Henry Purcell, stands candidate for the Organist's place of St. Andrew, Holbourn, in the room of his Uncle, Mr. Daniel Purcell, deceased, This is to give Notice that the Place is to be decided by a General Poll of House-keepers of the said Parish, whom he humbly  
 notwithstanding the false and malicious Reports  
 ing a Papist, will be assistant to him in  
 the said Place.

N.B.—The Election will begin upon Tuesday the 17th, at Nine in the Morning, and continue till Friday following, to Four in the Afternoon.—(*Daily Courant*, December 11, 1717.)

At a meeting of the Select Vestry, held on February 17, 17<sup>17</sup>, the following Minutes were entered upon the records :

The Question being putt whether the Vestry should take the election of an Organist into their nomination or not, it was agreed in the affirmative.

The Question being putt whether the Vestry should now proceed upon the said election or not, it was agreed by a majority to proceed forthwith.

The continuation of the Minutes we give in facsimile, as showing the method adopted by the Select Vestry in recording the votes of its members :

*The Candidate names are as followeth viz:*

Mr. Short \_\_\_\_\_  
 Mr. Isham \_\_\_\_\_  
 Mr. Young \_\_\_\_\_  
 Mr. Green HHHH \_\_\_\_\_  
 Mr. Pursil \_\_\_\_\_  
 Mr. Haydon \_\_\_\_\_  
 Mr. Harris \_\_\_\_\_  
 Mr. Isart \_\_\_\_\_

Voted nemine contradicente That Mr. Green is elected Organist of the Parish Church of St. Andrew, Holborne.

Mr. (afterwards the celebrated Dr. Maurice) Greene held the appointment for about a month, as the following Minute, dated April 3, 1718, will show :

Mr. Green ye Organist, being elected Organist of Saint Paul's and his place as Organist of this Church thereby being become vacant, the Vestry do order that his salary be continued to Sunday the 4th of May inclusive.

Itt is also Ordered that such person who shall be elected Organist of this Parish in the room of Mr. Green, shall be obliged to a constant personall attendance on all Sundays and Holydays.

The several candidates named for Organist in the Room of Mr. Green are as follows, viz. :

Mr. George Haydon + \_\_\_\_\_  
 Mr. Charles Young \_\_\_\_\_  
 Mr. Edward Pursil \_\_\_\_\_  
 Mr. John Isham ++++++ \_\_\_\_\_

Agreed that Mr. Isham be elected Organist of the Parish Church of Saint Andrew, Holborne, in the room of Mr. Greene, and that he have a yearly salary of Fifty pounds paid him out of the Bells and Palls.

'What's in a name?' the St. Andrew's vestrymen may have said about 'Mr. Edward Pursil,' judging from the result of their voting. The John Isham then elected came from St. Anne's Church, Soho, where he had succeeded Dr. Croft.

The next organist of St. Andrew's was a most distinguished man, the celebrated blind performer, John Stanley (1714-1786). He was only a boy of twelve at the time of his appointment, concerning

which the following advertisement—now for the first time reprinted—from *The London Journal* of August 13, 1726, may not be without interest :

*To the worthy Inhabitants of the Parish of St. Andrew's Holbourn,*  
 The place of Organist being vacant, your Vote and Interest are desired for  
 JOHN STANLEY,  
 the Blind Youth,  
 who was Educated under Mr. Green, Organist of St. Paul's Cathedral.  
*N.B.* Mr. Short, one of the Candidates, has no less than three places, viz. Organist of St. Sepulchre's, and St. Dunstan's, Stepney, and one in the Play-House.  
*N.B.* The Report of the Blind Youth's Father having a Place of Four or Five Hundred Pounds a Year under the Government is without Foundation, he having no Place of any Value whatsoever.  
 The Election begins on MONDAY morning next.

The result of the contest is thus recorded in *The Weekly Journal, or the British Gazetteer*, of Saturday, August 20, 1726 :

There having been a Poll at St. Andrew's, Holbourn, for the Place of Organist of that Church in the Room of Mr. Isham, deceased ; the same ended last Wednesday Night, when the Choice fell by a great Majority upon Mr. Stanley, a Youth who has had the Misfortune to be blind, but having been educated under Mr. Green, Organist of St. Paul's, and being endowed with an extraordinary Genius for Musick, is the Admiration of all that ever heard his Performances.

The career of John Stanley is so well known that there is no need to give detailed particulars, except to mention that he was one of the greatest, if not the greatest, organist of his day. He held

the organistship of St. Andrew's for sixty years, and for fifty-two years of that time he was also organist of the Temple Church, where Handel and some fifty other organists are said to have assembled in order to hear him play. He became Master of the King's Musick in succession to Dr. Boyce, and he led the band himself, using a Stainer violin for orchestral work and a Cremona for solo playing. In spite of his blindness Stanley was a good player at skittles, shovel-board, billiards, and whist, for which he used perforated cards.

The next organist was James Evance, concerning whose election the following resolutions were passed at a General Meeting of the Parishioners held on June 2, 1786:

That the salary of the organist be fifty pounds, out of which he is to pay the Blower £3.

That in case a Poll be demanded the candidates deposit before the opening of the Poll in equal shares in the hands of the Upper Churchwarden the sum of Twenty Pounds to defray the expenses thereof.

A poll, which lasted for three days and at which not fewer than 1,919 parishioners voted, resulted in



JOHN STANLEY, MUS.B. (1714-1786).

THE BLIND ORGANIST OF ST. ANDREW'S, HOLBORN, AND OF THE TEMPLE CHURCH.  
(From the portrait by James McArdell.)

He died at his house in Hatton Garden on May 19, 1786. His death is thus recorded in the *Gentleman's Magazine* of that month:

19th. In Hatton-Garden, John Stanley Esq, master of his Majesty's band of musicians, and organist to the society of the Temple, and St. Andrew's Holborn; and on the evening of this 27th his remains were interred in the new burying-ground of St. Andrew's. At that parish church, on the 28th [Sunday] instead of the usual voluntary, a solemn dirge, and after service, 'I know that my Redeemer liveth' were, with great propriety, given upon that organ on which Mr. Stanley had, with much assistance, displayed his musical abilities near 60

the election of Mr. Evance, who received 1,041 votes. We may pass on to mention, and make very honourable mention, of the most distinguished organist of St. Andrew's in modern times, the late Dr. James Higgs, who held the office from 1867 to 1895, and of whom an obituary notice, with portrait, appeared in THE MUSICAL TIMES of June and August, 1902. To Mr. Higgs succeeded Mr. Harold Phillips, who fully maintained the musical traditions of the church.

The present organist of St. Andrew's is Mr. Frank George Mitford Ogbourne. He studied under

various teachers, including the late William Beavan and Mr. E. H. Thorne. He has always devoted himself to the organ and church music, his previous appointments having included St. Mary's, Kilburn, St. George's, Campden Hill, All Saints', Norfolk Square, and St. Mary-the-Virgin, Chelsea. For about six years he deputized for Dr. Creser at the Chapel Royal, though he had no official appointment as assistant-organist, taking the entire duty during Dr. Creser's absence in India, when he played at several important memorial services. On July 1, 1903, he was selected, upon the recommendation of Sir George Martin, from among a large number of candidates as organist of St. Andrew's, Holborn, where a full choral service is effectively rendered. For twenty years Mr. Ogbourne has been

the present rebuilding of the organ at St. Andrew's is entirely to his specification. From his boyhood he has studied mechanical engineering, and to this



MR. F. G. M. OGBOURNE.  
ORGANIST AND CHOIRMASTER OF ST. ANDREW'S CHURCH.  
(*Photograph by Mr. Greaves, Clapham Road.*)

day machinery of all kinds and his various models constitute his favourite hobby.

For valued help in the preparation of this article we are specially indebted to the kindness of the Rector of St. Andrew's, Holborn, the Rev. Dacre Craven, M.A., for allowing search to be made in the church's archives under his care and in copying extracts, &c.; to Mr. J. T. Slater, a former churchwarden, for his photographs; to Mr. John S. Bumpus, whose knowledge of London churches is commensurate with his willingness to impart it; and to Mr. F. G. M. Ogbourne, organist and choirmaster of the church.

DOTTED CROTCHET.



THE LATE DR. JAMES HIGGS.  
(*Photograph by Messrs. Alfred Ellis and Watery.*)

a professor of the organ at Trinity College, and he has given organ recitals at various places, including the Royal Albert Hall and the Crystal Palace. Organ-construction is one of his special studies, and

#### A LONG-LOST PORTRAIT OF MENDELSSOHN.

In his biography of Mendelssohn, contributed to the 'Dictionary of Music and Musicians,' Sir George Grove admits his inability to trace the portrait of the composer painted by Horace Vernet in Rome during the winter of 1830-31. Even, as Sir George states, the efforts of M. Edouard Detaille, the painter, failed to discover the picture. Its history during the intervening seventy-four years since it was painted can be briefly told. The portrait was sent by Vernet to the Mendelssohn family at Berlin. Then it became successively the property of Mendelssohn's sister, Fanny Hensel, upon whose death (in 1847) it passed to her

husband, who died in 1861. An artist friend of Hensel's then acquired, either by purchase or bequest, the portrait, and it has remained in the possession of his widow until quite recently. It is now the property of Herr Geheimrath Ernst von Mendelssohn-Bartholdy, of Berlin, nephew of the composer, and by his kind and special permission we are enabled to reproduce it as one of our special supplements.

Horace Vernet—or, to give him his full name, Emile Jean Horace Vernet—was born at Paris, June 30, 1789, and died there January 17, 1863. An exceedingly brilliant and vigorous artist, he

made himself famous by his battle-pieces, of which examples may be seen at Versailles. From 1828 to 1833 he was Director of the French Academy of Art in Rome. It was there that Mendelssohn made his acquaintance. They had interests in common—but Mendelssohn shall speak for himself in a letter he wrote to his mother, dated 'Rome, January 17, 1831':

I have applied myself again vigorously to drawing, and begin to work in sepia, as I should be glad to be able to recall some pictorial effects, and practice quickens the perceptions. I must now tell you, dear mother, of a great, very great pleasure I recently enjoyed, because you will rejoice with me. Two days ago I was for the first time in a small circle with Horace Vernet, and played there. He had previously told me that his most favourite and esteemed music was 'Don Juan,' especially the Duet and the Commendatore at the end; and as I highly approved of such sentiments on his part, the result was, that while intending to play a prelude to Weber's *Concert-stück*, I imperceptibly glided further into extemporizing,—thought I would please him by taking these themes, and so I worked them up fancifully for some time. This caused him a degree of delight such as I have seldom known my music produce in any one, and we felt at once more intimate. Afterwards he suddenly came up to me, and whispered that we must make an exchange, for that he also was an *improvisatore*; and when I was naturally curious to know what he meant, he said it was his secret. He is however like a little child, and could not conceal it for more than a quarter of an hour, when he came in again, and taking me into the next room, he asked me if I had any time to spare, as he had stretched and prepared a canvas, and proposed painting my portrait on it, which I was to keep in memory of this day, or roll it up and send it to you, or take it with me, just as I chose. He said he should have no easy task with his improvisation, but at all events he would attempt it. I was only too glad to give my consent, and cannot tell you how much I was enchanted with the delight and enthusiasm he evidently felt in my playing.

A letter written by Rebecca Mendelssohn (Felix's sister) to Ferdinand David confirms the foregoing—that the portrait was actually painted in return for the extempore fantasia on 'Don Juan.' Another extract from one of Mendelssohn's delightful letters written from Rome may be quoted in this Vernet portrait connection. He writes to his family on March 15, 1831, thus:

You inquire about Horace Vernet, and this is, indeed, a pleasant theme. I believe I may say that I have learned something from him, and that every one may do the same. He produces with incredible facility and freshness. When a form meets his eye which touches his feelings, he instantly adopts it, and while others are deliberating whether it can be called beautiful, and praising or censuring, he has long completed his work, entirely deranging our æsthetical standard. Though this facility cannot be acquired, still its principle is admirable, and the cheerfulness which springs from it, and the creative energy it evokes, nothing else can replace.

Among the alleys of evergreen trees, where at this season of blossoms the fragrance is so charming, in the midst of the shrubberies and gardens of the Villa Medici, stands a small house, in which as you approach you invariably hear some sort of noise,—shouting, wrangling, trumpet-playing, or dogs barking: this is Vernet's *atelier*. The most picturesque disorder everywhere prevails; guns, a hunting horn, a monkey, palettes, a couple of dead hares or rabbits: the walls covered with pictures, finished and unfinished. 'The Investiture of the National Cockade' (an eccentric picture which does not please me), portraits recently begun of Thorwaldsen, Eynard, Latour-Maubourg,

some horses, a sketch of a Judith, and studies for it: the portrait of the Pope, a couple of Moorish heads, bagpipers, Papal soldiers, my unworthy self, Cain and Abel, and last of all a drawing of the interior of the place itself, all hang up in his studio.

In an earlier letter—'Rome, December 30, 1830'—Mendelssohn describes a ball at which he was present, and where he met Thorwaldsen, who tapped him on the shoulder and said: 'So you are also admiring the English beauty; I am dazzled'—the reference being to 'the prettiest girl' at the ball. Scarcely had Thorwaldsen addressed these words to Mendelssohn, 'when,' he says, 'we heard a torrent of words behind us—' "Mais où est-elle donc, cette petite Anglaise? Ma femme m'a envoyé pour la regarder. Per Bacco!" It was quite clear that this little, thin Frenchman, with stiff, grey hair and the ribbon of the Legion of Honour, must be Horace Vernet. He now discussed the youthful beauty with Thorwaldsen in the most earnest and scientific manner; and it was quite a pleasure to me to see these two old masters admiring the young girl together, while she was dancing away quite unconcerned.' Later on, in the same letter, there are some pleasant references to our own country. He says: 'The "Hebrides" is finished at last, and a strange production it is': and he mentions that he intends to have a peep at his English baton—thus showing, amid all the delights of Rome and the happy time he spent in Italy, that England had, as it always had, a warm corner in Mendelssohn's heart.

## HANDEL MYTHS.

By WILLIAM H. CUMMINGS.

THE MUSICAL TIMES of January and February 1885, contains two short articles written by me under the above heading, and I now desire to call attention to two other mythical statements which have been widely promulgated and largely accepted. The first refers to Handel's method of harmonization. The late W. S. Rockstro—an ardent admirer of Handel—published a small 'History of Music for the use of young students' (1879). In the Introduction to that book we read:

Until we know that Handel never by any chance used the chord of  $\frac{6}{3}$  we have no means of distinguishing a faithful arrangement of 'The Messiah' from a spurious one.

Again, on p. 60, he writes:

A singular bond of union between these two Great Masters (Palestrina and Handel) is indeed suggested by the punctilious care with which Handel invariably substituted a simple chord of the Sixth for the less pure  $\frac{6}{3}$  so frequently found in the works of modern writers.

Rockstro also wrote the article 'Oratorio' in Grove's 'Dictionary of Music and Musicians,' and there we find the following statement:

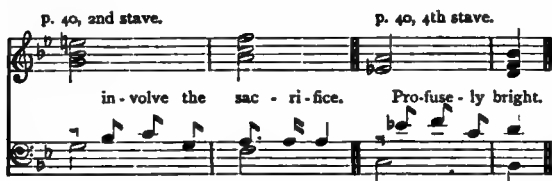
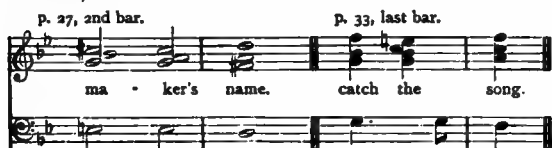
Handel never by any chance wrote the Second Inversion of the Dominant Seventh, but we shall find few modern arrangements in which the Chord is not substituted for the original chord of the Sixth, notwithstanding the extraordinary pains which the composer frequently took to avoid it.

In his 'Life of G. F. Handel,' p. 413, Rockstro says :

So delicate was his sense of euphony, that he would go whole leagues out of his way to avoid the Second Inversion of the Dominant Seventh, which, treated as a chord of simple percussion, he utterly abhorred.

The above quotations are very clear and emphatic, but the information given is absolutely erroneous.

I take the oratorio 'Solomon,' and find the following examples of the chord. (The page references are to Novello's most recent octavo edition) :



In all these instances the chord is not merely indicated in the figured bass, but it is freely displayed in the full score in the voice and orchestral parts. Handel uses the chord in the opera 'Radamisto,' and doubtless many other examples could be found in his works if one looked for them. Rockstro makes special reference to a faithful arrangement of 'The Messiah.' He seems to have overlooked the contralto solo 'O thou that tellest'; the following bar in the *ritornel* of that air is an example of the second inversion of the seventh; the figures are mine :



The other myth that I am anxious to dispose of is in connection with the mis-called 'Harmonious Blacksmith.' In the Appendix to Grove's 'Dictionary' William Chappell, referring to the harpsichord lesson, says :

The next claim is for G. C. Wagenseil, an eminent clavecinist of Vienna, who was born three years after Handel. The late Dr. William Crotch, Professor of Music at the University of Oxford, informed the present writer that he had seen the air in a piece of music for

the clavecin composed by Wagenseil. It is far more probable that Handel copied from Wagenseil than *vice versa*, because Handel borrowed systematically from other authors, dead and living, whenever he found anything to suit his purpose.

I possess the volume of Handel's 'Suite des Pieces' which belonged to Dr. Crotch. It is marked and noted by him throughout the pages, and I find over the Suite in E the following note :

This is taken from one in G, by Wagenseil, with variations, but greatly improved, also said to be like something called the Harmonious Blacksmith.

After reading Chappell's uncompromising statement, one is reminded of the old proverb, 'Give a dog an ill name, and hang him.' Happily in this instance it will be an easy task to prove that Crotch and Chappell were both wrong. Handel published his 'Suite des Pieces' in London in 1720. Wagenseil was born in Vienna in 1715. The latter was therefore five years old when Handel's music was published. Any further discussion of the claims of Wagenseil *versus* Handel is quite unnecessary.

## MENDELSSOHN AND HIS ENGLISH PUBLISHER.

### SOME UNPUBLISHED LETTERS.

(Concluded from page 23.)

Writing from Frankfort on April 10, 1845, Mendelssohn refers to the publication of his Violin Concerto and 'Hear my prayer,' for which he asks '20 guineas for both together.' He adds :

I have also written a new Trio [in C minor], which I will send you as soon as it is to be published; but you know that it always requires some time with me before I can make up my mind in that respect: so I am afraid several months will go by before I can deliver the manuscript, but come it will certainly.

On May 14 he says that 'Hear my prayer' is not to have an 'opus-number (*Keine Opuszahl*, as we say), because it was always my fashion to leave such trifling things without these numbers.' He adds that the Trio (in C minor) 'is not at all difficult, as Miss Horsley seems to have described it, indeed, much less so, I think, than the first.' Later in the month he writes: 'As for the *Lieder ohne Worte*, I wish you would send them to many millions of amateurs and let them play it.' In sending the MS. of the *Lieder ohne Worte* (Book 6), he says: 'I should wish to fix the price for them at 24 guineas. It is higher than that of the former books, but I have been asked from so many quarters just for these sort of things that I hope it will not be inconvenient to you (which I beg you will tell me sincerely).' In a subsequent letter he says: 'Of course I beg you will *not omit* the dedication on the English title-page.'

'Have many, many thanks for saying that you have not too much of my music,' he writes to Buxton, with whom our composer seems to have had the pleasantest business relations. 'It is very liberal in you,' says Mendelssohn, 'to pay an additional sum for the *Walpurgisnacht* (which indeed I scarcely thought worth while engraving to an English publisher) and I beg to return my best

thanks to you.' Towards the end of 1845 'Elijah' begins to be mentioned; but as all the letters relating thereto have already been printed in the 'History' of that oratorio,\* no further mention need be made of them in this article.

The next letter, which is of great interest to English church musicians, speaks for itself. It must be quoted in full:

Leipzig, 13 Feby., 1846.

I send you herewith the English Te Deum of which I told you. As you wished to have something in my handwriting, I copied it out for you, and beg you will send me by some opportunity a printed copy in return when you have published it. By a curious coincidence I had a letter from Novello yesterday while I was in the middle of my copy, asking me when he should get the English Te Deum of which we had spoken so many years ago. I beg you will send him my answer which I enclose. There must not be a German translation made of this piece, for I do not wish to have it published in this country, as it is written for yours and for your Service; if they want to do it here on their own account of course I cannot help it: but I will not *authorize* a publication of it and make it a condition that you will not send it for publication to Bote & Bock or any other German publisher, but keep it for yourself and England. If there are faults in the English words and their musical accent, I wish to correct them, but you must *tell me first!* I wish to fix the price for this and the Trio [in C minor] at £30. Can I say 'English Service' on the title? Or must it be 'Service of the English Church'?

I was much surprised to hear of Moscheles being elected as Conductor of the next Birmingham festival, while he is going to leave England so soon and to live here in future. Do you know how this came about, as you use(d) to see the 'wheels within wheels' of which otherwise I should not have dreamt.

On May 8, 1846—in the midst of his 'Elijah' rush—he sends 'the score and parts of Oedipus which Mr. Anderson wrote me for some time ago by Prince Albert's commands.' He speaks of the Lower Rhine Festival (Whitsuntide, at Aix-la-Chapelle) to which he has to go, and 'an enormous Sangerfest of nearly 2,000 men, which I have also to direct (at Cologne, on June 14 and 15.)' He asks Buxton if he can 'come to either of these music-makings.

A New Year's letter—of 1847, the year in which Mendelssohn died—contains the following pleasant reference to the Buxton family. 'Many good wishes for you and the family. I hope the little ones will soon have got over their bad Christmas-meazles, and will have the apples and "Pffifer Kuchen" paid afterwards.' On February 17, 1847, he sends 'an Orchestra-score of my hymn ["Hear my prayer"] which I hope will reconcile you to the trouble you had for my and my alterations sake.' He refers to the report that he is engaged upon a new opera on the subject of 'The Tempest': 'I *will not* [doubly underlined] come forward in any newspaper controversy, and I therefore will tell you "mündlich" all I have to tell you and to thank you for in this matter.' A week later he writes:

Leipzig, 25 Feb., 1847.

I am glad that my friend explained the opera-affair to you, and that you explained it to him. But really I prefer not writing any more on this subject because it

seems to be a source of *eternal* misunderstandings; you write you are sorry that you caused me to be angry with you, and I *never* was angry, nor *will* I ever be for your friendly exertions in my behalf.

Then again you write that you hear I will return in July to conduct the Athalie—pray mind I *never* promised to do so nor even made up my mind as to whether I should do it or not. Quite the contrary, it is much more probable that I shall *not* return and I have *no other musical undertaking*, which makes me come to England at present, but the performances of my *Elijah*. Need I repeat that to you?

Further references to the English Service occur in two letters written in the summer of 1847, from Switzerland, where Mendelssohn was sojourning in order to recover from the terrible blow caused by the sudden death of his sister, Fanny Hensel, a shock which shattered his constitution:

Thun, 7 July, 1847.

I send here the piece which I brought already to England for you, and was prevented from looking over and finishing during that hurried but very pleasant stay in your country. It completes the morning service of which you published the first piece.

I also send two new pieces forming the whole of an *Evening Service*, which are perhaps a little longer and more developed than usual in your Cathedral style; yet I hoped they might be used, and I found much pleasure in occupying myself with them. You told me you wanted to have something of my manuscripts, and so I send this as I wrote it: but as there are several passages which might not be quite clear to the engraver it is *quite* necessary that you should send me the proofs of all the three pieces before they are published.

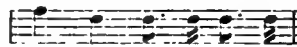
This is also necessary because I beg you will submit the *wording* of them to Mr. Bartholomew (to whom I beg to be most kindly remembered). If he finds passages where the English accent is wrong I beg he will alter them, but before these alterations are published I should like to know them and therefore again I must look over the proofs. I should name as the price the same which I received for the two pieces forming the Morning Service, viz: 22 guineas.

If you have something to write to me please to direct *Unterseen (Canton Berne) poste restante*. I intend staying there at least 6 weeks.

The second letter reads:

Interlaken (Canton Berne), 15 August, 1847.

According to your wish I send you here enclosed two more 'Gloria Patri.' Of the three modes of alteration for the wrong 'imagination' I prefer the 1st



proud in the im - ag - i

because it is the only one that does not alter the rhythm of the whole movement, and will as well apply to the second passage when the 'imagination' again comes into play. This is not the case with alteration no. 2 and 3, and as I could not find another I beg you will insert no. 1.

It is impossible to me to give any answer to your Philharmonic question. You know that I always made it a rule not to name my conditions in such cases, and therefore I cannot do so *if* even I knew what to say to your question, which indeed I do not.

Pray give my best compliments to Mr. Bartholomew and tell him how sincerely I wish him a complete recovery and better health, and do not forget to tell me in your next letter how he is.

The symphonies of Mozart are unknown to me; but I know a great many of his Manuscripts, which still are unpublished and seem to me to belong to his earlier period. This is also the case with that symphony in D

\* The History of Mendelssohn's "Elijah." By F. G. Edwards. With an Introduction by Sir George Grove, C.B. (London: Novello & Co. 1896.)



which forms part of that collection and which Breitkopf & H. published; but at any rate *everything* which he has written is of the greatest value to the friends of music, and they will certainly feel always indebted to every publisher who enables them to become acquainted with one more of his works, be they from what period they may.\*

I intend to remain here till the beginning of September, and shall then return to Leipsic. Therefore address your communication, which you do not make in *immediate* return to this letter to Leipsic; and till the 1st Sept. my direction remains Interlaken hotel d'Interlaken as before.

Always yours very truly

FELIX MENDELSSOHN BARTHOLDY.

The above letter, if not the last, was one of the last that Mendelssohn wrote to his English publisher. Within three months—on November 4, 1847, at the age of thirty-eight—the spirit of the Master had taken its flight.

## Occasional Notes.

Welcome, welcome, ev'ry guest,  
Welcome to the Muses' feast!  
Music is your only cheer,  
Music entertains the ear.  
The sacred Nine observe the mode,  
And bring you dainties from abroad;  
The delicious Thracian lute  
And Dodona's mellow flute,  
With Cremona's racy fruit.  
At home you have the freshest air,  
Vocal, instrumental fare;  
Our English trumpet nothing has surpast:  
The Carnival has not so rich a taste.

Anon.

The Prospectus of the ninety-third season of the Philharmonic Society has been issued. The only actual novelty therein announced is Sir Alexander Mackenzie's 'Canadian Rhapsody,' to be conducted by the composer. The following is a digest of the season's scheme, as set forth in the Prospectus:

**SYMPHONIES:** Beethoven, No. 2; Cowen, No. 5; César Franck, in D minor; Haydn, in D (No. 14, B. and H.); Paul Juon, in A; and Rimsky-Korsakoff, No. 2, 'Antar.'

**OVERTURES:** Sterndale Bennett, 'The Naiades'; Brahms, 'Academic'; Debussy, 'L'après-midi d'un faune'; Elgar, 'In the South'; and Tschalkovsky, 'Hamlet.'

**CONCERTOS AND VARIOUS ORCHESTRAL COMPOSITIONS:** César Franck, Symphonic Variations for Pianoforte and Orchestra; Edward German, 'Welsh Rhapsody'; Arthur Herve, Tone-Poem, 'In the East'; Mendelssohn, 'Scherzo in E flat'; Mozart, Variations from 'Concertante Quartett,' for Oboe, Clarinet, Bassoon, and Horn; A. Randegger, Junr., 'Two Bohemian Dances'; Saint-Saëns, Violoncello Concerto, No. 1, Fantasia, 'Africa,' for Pianoforte and Orchestra, and Havanais, for Violin and Orchestra; Schumann, Pianoforte Concerto; and Stanford, Violin Concerto.

Dr. Frederic Cowen retains his accustomed place as conductor of the Society's concerts.

## EDWARD DANNREUTHER.

It is with much regret that we record the death of Mr. EDWARD GEORGE DANNREUTHER, which took place at Chester Studio, Gerald Road, Pimlico, on Sunday, February 12. In THE MUSICAL TIMES of October, 1898, we had peculiar pleasure in writing a biographical sketch of him, accompanied by an excellent portrait taken specially for that article; therefore it is unnecessary to give details concerning the career of this much-esteemed musician. Mr. Dannreuther took a very keen interest in the preparation of that biographical sketch, and it may not be without interest now to quote from a letter he wrote when returning the proof. He said: 'The article is admirably planned and carried out. What a vast amount of trouble you must have taken to get at all the details! I have ventured to cancel a few adjectives here and there, as my old white beard began to look pink with blushing.' And here we may remark on the delightful personality of Mr. Dannreuther. One of the most modest of men, he was a giant in intellect. To spend half an hour in his company was to receive a mental tonic of a most invigorating kind. His interests were by no means narrowed by the art he so worthily professed and intellectually represented, and his removal by death, at the age of sixty, causes a blank which will not be easily filled. Although during the last few years Mr. Dannreuther had not prominently appeared before the public, he had continued his busy life as a teacher, and in so doing had endeared himself to a large number of pupils; but it is very satisfactory to know that he had quite completed the volume of the Oxford History of Music which, in dealing with the Romantic Period, discusses the formative conditions which inspired Weber in the theatre, and Schumann and Chopin in the concert-room. Mr. Dannreuther's article on his friend Richard Wagner in Grove's 'Dictionary' is a splendid piece of biographical work.

The Oxford University Musical Union has now completed an existence of a full score of years. The Club Room was opened on October 12, 1884, and two days afterwards the first weekly meeting was held. In 1894 the first ten years of the Union's activities were recorded in an interesting volume compiled by Dr. P. C. Buck, the Rev. Dr. J. H. Mee, and Mr. F. Cunningham Woods; and now we have before us an equally well compiled narrative, entitled:

Ten more years, 1894 to 1904, of University Music in Oxford, being a continuation of the proceedings of the Oxford University Musical Union.

Compiled by direction of the Club, by E. S. Kemp, B.A., Magdalen College, and J. H. Mee, M.A., D. Mus., Merton College.

Oxford: Printed by J. Vincent, 94, High Street, MCMIV.

The greater part of this book is naturally devoted to the operations of the Musical Union—an account of its origin and progress, list of members and officers, programmes of music-meetings, catalogue of library, &c.—the record therein contained being one that reflects the greatest credit on all concerned, and, at the same time, shows how much this art-loving organization has done to leaven the musical life of the University.

\* Mendelssohn's reference to some symphonies of Mozart that were 'unknown' to him is doubtless to certain compositions then in manuscript, and not to the three great Symphonies (in C, G minor, and E flat), with which, of course, he would be perfectly familiar.

To the general reader the most attractive feature of this 'Ten more years' volume is a chapter headed 'A brief account of the earlier history of the Club House'—i.e., the home of the Oxford University Musical Union. Formerly known as 'The Music Room, Oxford,' it is probably the oldest building of its kind in Europe, having been opened in 1748. Dr. William Hayes, organist of Magdalen College (1734-77) and Professor of Music, in an account of the building written in 1773, says :

Here are weekly Performances of Vocal and Instrumental Music, every *Monday* evening, except in *Passion-Week*, [and] all the month of *September*, and the Quarterly Choral Performances ; which are usually Oratorios ; and these with very little foreign Assistance. Benefit Concerts are also held here for such Performers to whom they are allowed.

The foregoing speaks well for the musical life of Oxford in the latter part of the 18th century, especially the reference to 'very little foreign Assistance.' In addition to the weekly concerts (held on Mondays at 6.30 p.m.), an oratorio was performed in each of the four academical terms (*temp.* 1763); while the Benefit Concerts, as a rule, were three in each year—two for the first violin player and one for the principal violoncellist. Among the former were Pinto, W. Cramer, and Salomon, and the violoncellists include such players as Crosdill and Cervetto. In 1789 the band consisted of six violins, two violas, one violoncello, one double-bass, two oboes, two bassoons, and two horns, one of the horn players also being an excellent flautist. This instrumental force was doubtless reinforced by 'foreign Assistance' on important occasions, as we read that (in 1783): 'The Instrumental Parts by the Oxford Band, with the addition of Trumpets from London.' A clarinet concerto was introduced at a benefit concert as early as 1772, and one of the earliest programmes that has been preserved (February 21, 1774) contains a 'Symphony with *clarionets*, Gossec.' So long as Oxford had a resident Professor of Music—until about 1807—the performances were conducted by him; and in a programme dated November 11, 1773, we find an organ concerto composed by Dr. Hayes, and doubtless played by that worthy man.

Among the prodigies who appeared at 'The Music Room, Oxford,' was baby-boy Crotch, on July 3, 1779, announced thus :

Mrs. Crotch from Norwich begs leave to acquaint the Ladies and Gentlemen of this University and City that her Child, who is not yet Four Years of Age, will . . . play upon the Organ at the Music Room this day at Twelve o'clock.

Mrs. Crotch doubtless little thought that in less than eighteen years her three-year-old child would become Professor of Music in the University. The temptation to quote from these pages must be resisted; but mention must be made of a wonderful piece of programme-music performed at the Music Room, with a description thereof, dated July 4, 1798. Here it is, in its full fighting form :

BATTLE PIECE, composed by Mr. Reinagle, in the following order :

- 1st. GRAND MARCH.
- 2nd. Word of Command.
- 3rd. First Signal Cannon.
- 4th. The Bugle Horn Call for the Cavalry.
- 5th. Answer to the first Signal Cannon.
- 6th. Trumpet Call for the Cavalry.
- 7th. Galloping of the Cavalry.
- 8th. Recitative accompanied : 'Are the troops drawn up?' *Answer* : 'They are, according to your orders.' 'The Cannons, are they pointed?' *Answer* : 'Each man impatient stands by his gun.' 'Then tell each Leader to advance.—Make ready!—Present!—Fire!'
- 9th. The Grand Attack.
- 10th. The Cries of the Wounded.
- 11th. The Bugle Horn Call for the Infantry.
- 12th. Trumpet of Victory.
- 13th. The Retreat.
- 14th. TRIO.—'The Sword that is drawn in Virtue's cause.'

To conclude with the MARCH in *Blue Beard*.

This Blue Beardless Battle Piece must have been composed by Joseph Reinagle, a famous violoncellist, who died at Oxford in 1836. His son, Alexander Robert Reinagle, composer of the well-known common-metre tune 'St. Peter,' appeared as a pianist at the Music Room, on May 13, 1816, aged twelve, when the programme contained this atrocity (the italics are in the original) :

Sonata, *Pianoforte*—Master Reinagle - - Beethoven.

(In which will be introduced a favourite Air, with Harp Variations, accompanied on the Violoncello by MR. REINAGLE.)



THE MUSIC ROOM, OXFORD.

THE OLDEST MUSIC ROOM IN EUROPE, NOW THE CHIEF ROOM IN THE CLUB-HOUSE OF THE OXFORD UNIVERSITY MUSICAL UNION.

(From 'Ten more years' : by kind permission of the Rev. Dr. J. H. Mee.)

The particular pianoforte sonata which Master Reinagle harped upon is not stated; the violoncello variations were doubtless literally fathered upon the youthful pianist. The hand of the Rev. Dr. J. H. Mee, the founder and chief benefactor of the Oxford University Musical Union, can be traced in the pages of this interesting chapter on 'The earlier history of the Club House,' formerly 'The Music Room, Oxford.'

The performance by the students of the Royal College of Music, on February 14, of Beethoven's cantata 'The Praise of Music,' prompts a few remarks on its origin and the early performances of the work. Sir George Grove says that the cantata was not originally composed to its present words, which were an after adaptation. It was written in honour of the Sovereigns and other exalted personages assembled in the winter of 1814 for the Congress of Vienna, which was opened on November 3 and remained sitting till broken up in the following March, owing to the news of the escape of Napoleon from Elba. One Dr. Weissenbach, of Vienna, furnished the libretto entitled 'The glorious moment' ('Der glorreiche Augenblick'), having for its subject the homage of Vienna to her illustrious guests. 'It is not difficult to believe,' says Sir George Grove, 'that the work was somewhat against the grain, and that when he [Beethoven] jokingly complains of his task, and speaks of his effort to set Weissenbach's platitudes to music as an "heroic" one, his joke had a grim reference to the "heroic" Symphony in which he had portrayed the captive Emperor ten years before.'

Beethoven composed the music in a few weeks, its first performance taking place on November 29, 1814, in the Hall of the Imperial Redout, which had been specially placed at the composer's disposal for the purpose. He himself issued the invitations to the Sovereigns. The programme of the concert, at which upwards of 6,000 persons were present, included his seventh Symphony and the so-called 'Battle of Vittoria,' in addition to the cantata, and the huge audience were intensely satisfied. One drawback alone was felt—the absence of the greatest man of the Congress, Wellington, as he did not arrive in Vienna till some days after the second performance. After two subsequent performances to that already mentioned—on December 2 and Christmas Day—the cantata lay dormant until after Beethoven's death. In 1836 Haslinger published it with two texts: (1) the original, and (2) on 'The Praise of Music' ('Preis der Tonkunst'), the latter by Rochlitz, the well-known critic and poet who, in 1822, had shown his libretto to Beethoven. An English translation of the work, entitled 'The Praise of Music,' was made by the late Thomas Oliphant. The first performance of the work in England was that given by the Vocal Society, on January 15, 1838, under the direction of Edward Taylor. Choral Societies might follow the example of the students of the Royal College of Music by performing Beethoven's 'The Praise of Music.'

We hope it may be inferred from the title of a highly interesting article on 'A Waning Glory of England; the Madrigal,' by Mr. J. A. Fuller Maitland, which appeared in *The Nineteenth Century* for February, that the glory has not yet irretrievably waned. The history of the madrigal, which Mr. Maitland re-tells with so much special knowledge and literary skill, is one that makes the bosom of the artistically meek Englishman swell with conscious virtue and honest pride, and induces him to feel that what was may be again. The triumphs of our own time may yet rival the 'Triumphs of Oriana.' One wonders whether the English madrigal school would have existed if that ever-to-be respected singing man at St. Paul's Cathedral, Nicholas Yonge, had not held those 'athomes' at which he introduced 'the Bookes of that kind yeerly sent me out of Italy and other places' (from the preface to 'Musica Transalpina'). Most madrigals are in at least five parts. Mr. Maitland states his belief that this minimum was an evolution from the exigencies of the final cadence.

The inner part with its *canto fermo* must descend one step to the tonic. Another inner or top part must ascend one step to the tonic, and the bass part must also find its home on that point of repose. Therefore in four-part writing the final chord must do without a third or a fifth. So rather than die this uninteresting death, the old writers chose to write throughout in at least five parts. This theory reminds us of the story of the origin of roast pork. But in both cases we have reason to be grateful that so small a cause produced such a gratifying result. A fine six-part madrigal, 'A Reverend Memoriall of that Honorable True Gentleman, Henry Noel, Esquire,' by Thos. Morley, and another in five parts, 'The Love of Change,' by the Rev. Richard Carlton, 1601, are printed as illustrations in the article. Mr. Maitland lays it down that 'one of the parts in any true madrigal must conform to the usage of the ecclesiastical modes,' and that 'the modal part is the key to the composition, and the most important feature of the form.' This may be true as to the basis of the Italian Madrigal of the Palestrina type, but the English Madrigal school treated this feature with great freedom.

'Ecclesiastical music found in the Burgh Charter-room of Dundee' is the title of an interesting paper read before the Society of Antiquaries in Scotland by Mr. A. H. Miller, of the *Dundee Advertiser*, and reprinted from the Proceedings. The paper describes some sheets of music forming part of a Roman Missal which one Robert Wedderburne, in 1575, had used as 'stiffening' for the cover of his Protocol Book! Mr. Wedderburne—doubtless a gentleman of a very utilitarian mind—evidently did not regard this book (the Missal) of 'the auld religioun' in the category of 'Gude and Godlie Ballatis.'

Hector Berlioz, in a letter to Mlle. Louise Bertin, gives his opinion of Cimarosa's 'Matrimonio segreto' and Mozart's 'Figaro,' and in terms none too favourable, 'If you were to play me something of Bach's,' he says, 'I should be capable of flying from his fugues and leaving you alone with his *Passion!*' This was written somewhere about 1842. And shortly before that, viz., in an article on a Conservatoire concert in the *Revue et Gazette Musicale* of 1840, he refers to an air with chorus from the 'Matthew' Passion. Berlioz admires the sad mood of the music in keeping with the words, but he adds: 'Why is one forced to recognise harsh, harmonic effects and false relations, all the more offensive seeing that the passages in which they occur are only written in two parts?' Of bars six and seven in the symphony of the air in question—viz., 'Ich will bei meinem Jesus wachen'—he complains that the D of the bass rising to the E flat bearing a chord of dominant seventh, and consequently D flat unprepared, is, to say the least, extremely painful.' Here is the passage:



organ to fill in harmonies between those parts. In many ways Berlioz was a great critic, but only of music from Weber onwards.

The name of Berlioz again appears in the *Revue et Gazette Musicale* for the year 1840, but in a different capacity. It is interesting to find him as a subscriber to the Beethoven monument proposed to be erected at Bonn. A first list of subscribers' names is given, among them being Berlioz, who is down for 20 francs. That list is somewhat of a curiosity; it includes the following well-known musicians: Doehler, Kastner, Artôt, and Panofka. The smallest subscription was 1 franc, and the largest 31 francs. A certain Védèche, of Montpellier, contributes 4 fr. 40 c. ! The whole amounted to only 259 fr. 40 c. 'Voilà,' says the writer of the note, 'toute la somme que nous avons pu recueillir en France pour le monument de Beethoven.' Two additional lists are however given, yet all three together only amounted to 457 fr. 90 c. \*

'The London Banks Orchestral Society' is a recently-formed organization which deserves a welcome and all encouragement. The President is Mr. Felix Schuster, Governor of the Union Bank of London and Smith's Bank, Limited, and the Secretary is Mr. T. V. Philipps, 16, Finsbury Circus. May all success attend the efforts of these musical bankers, and may all their notes be as true as those which pass through their hands in many scores day by day.

The University of Oxford has conferred the degree of Doctor of Music, *honoris causa*, upon Sir Edward Elgar. The ceremony took place on February 6, when Sir Hubert Parry, in a brief and humorous Latin speech, presented the recipient of the degree to the Vice-Chancellor, the Rev. Dr. W. W. Merry, Rector of Lincoln College.

Two distinguished German writers on music have recently responded to the call of the inevitable 'messenger'—Alfred Dörrfel, who died at Leipzig, aged seventy-four, and Robert Eitner, who died at Templin, aged seventy-two—both savants, singularly enough, paying the debt of nature on the same day, January 22. Dr. Dörrfel is noted for his bibliographical learning and ceaseless industry, e.g. his exhaustive 'History of the Gewandhaus Concerts,' and Eitner's name will go down to posterity as the compiler of the invaluable 'Quellen-Lexion' so worthily associated with his name.

Dr. Joseph C. Bridge, organist of Chester Cathedral, was presented, on February 8, with an album containing a complimentary address, a service of plate, and a cheque for 200 guineas, as a mark of appreciation of the services he has rendered to the art of music in the city. The Mayor presided over an influential audience which included the Bishop, the Recorder (Sir Horatio Lloyd), and Mr. Robert Yerburch, M.P. Congratulations to Dr. Bridge.

Dr. Frederic H. Cowen has been engaged to conduct two concerts to be given on the Handel Orchestra at the Crystal Palace, one on Good Friday, the other in June. We are glad to hear that the Scottish Orchestra has had another successful season under the direction of Dr. Cowen.

By command of the King of the Belgians, M. Gevaert, the eminent Director of the Conservatoire of Music at Brussels, has composed music for the new National Hymn entitled 'Expansion belge,' written by the Belgian poet Anthemis.

## BEETHOVEN'S CONCERTO FOR PIANOFORTE AND ORCHESTRA, No. 5, IN E FLAT (OP. 73).

By SIR GEORGE GROVE, C.B.\*

This is the last of the five Concertos with which the great master alike of orchestra and pianoforte enriched the *répertoire* of music. There are indeed six, if we include Beethoven's interesting transcription of his Violin Concerto for Pianoforte, which was played (for the first time in this country) at the Crystal Palace Saturday Concert of December 7, 1872, by Miss Agnes Zimmermann. Of the five Concertos, the first two (in B flat, Op. 19, and in C, Op. 15) are early and, for Beethoven, comparatively unimportant works. The third, C minor (Op. 37), is more remarkable, and in more than one passage reveals the great master. It is, in fact, the bridge from the concertos of his immature age to those of his full manhood—the fourth and fifth, which belong to his very finest and grandest achievements, and hold the same place among compositions for pianoforte and orchestra that his 'Coriolan' and 'Leonora' do among overtures, or the C minor among symphonies. A note at the end of these remarks tells the curious story of another pianoforte concerto, written by Beethoven some years after that which is now before us, and unhappily lost for ever.

There are some works in which the poet, the painter, or the sculptor has, by common consent, reached the very summit of his art, and on which there is only one universal verdict of applause. Such are the Madonna di San Sisto, the Venus of Milo, Milton's 'Lycidas,' or Wordsworth's 'Ode on the Intimations of Immortality.' And such is the E flat Concerto of Beethoven. The key which the master has selected for this great composition is that of the Eroica Symphony, two of his noblest Quartets, two Pianoforte Trios, the Septet, and no fewer than four Pianoforte Sonatas. It is a singular fact, to be noticed in passing, that three consecutive works (consecutive in the order of composition, though not in their Opus numbers, which are often arbitrary) should be all in the same key, namely, the Sonata called 'Les Adieux, l'Absence et le Retour' (Op. 81a), this Concerto (Op. 73), and the so-called 'Harp Quartet' (Op. 74). But who shall solve the mysteries of keys? or say why Beethoven should have characterized that of B minor as 'black,' or that of four flats as '*Barbaresco*' rather than '*Amoroso*'; or should have written two Symphonies so entirely different as No. 6 and No. 8 in the key of F; or why Schubert should have chosen such remote keys to write in as G flat and G sharp minor; † why none of Mozart's forty-nine Symphonies should be in A, while two out of four of Mendelssohn's are in that tonality.

The autograph of the Concerto is preserved at the Royal Library, Berlin, and bears the following title in Beethoven's own hand:

\* Klavier Konzert 1809 von L v Bthvn.\*

It is dedicated to his friend and patron the Archduke Rodolph, who enjoys the distinction of having had his name inscribed on the title-pages of no less than nine of the great musician's finest and choicest works. The list is a truly remarkable one—the Missa Solennis in D; the Solo Sonatas, Ops. 81, 106, and 111

\* Similar analyses by Sir George Grove (author of 'Beethoven and his Nine Symphonies') have appeared in THE MUSICAL TIMES as follows: Beethoven's 'Leonora' Overture, August, 1903; Mendelssohn's 'Midsummer Night's Dream' Overture, November, 1903; Schubert's great Symphony in C, August, 1904; and Mendelssohn's 'Scotch' Symphony, October and November, 1904.

† Impromptu for the Pianoforte (Op. 90, No. 3), published in G.  
‡ Song, 'Du liebst mich nicht' (Op. 59, No. 1), published in A minor. A specially favourite song with Brahms.

(Beethoven's 'Last Words' on the pianoforte); the fourth and fifth Pianoforte Concertos; the great B flat Trio, Op. 97; the Quartet-Fugue, Op. 133; and the splendid Sonata for Pianoforte and Violin, Op. 96.

The Concerto asserts its originality and dignity at the very commencement. Instead of beginning, as was the usual previous custom, with a long orchestral passage in which the themes are given out and developed before the entrance of the solo instrument—a plan which he followed in his first three concertos; or again, instead of opening, as does the G major Concerto, with an unaccompanied passage for the pianoforte, Beethoven has devised a happy medium which is very original and suited to the genius of the instrument, and starts the composition with the greatest *clat*. The movement opens with a kind of prelude—the chord of E flat is sounded by the full orchestra, which is followed by a passage of arpeggios and scales on that chord for the pianoforte; then the chord of A flat is sounded and similarly followed; and thirdly the chord of B flat. The passages for the pianoforte increase in brilliancy and boldness on each occasion, and at last end in the chord of the tonic, E flat, and in the principal theme of the movement. Thus the pianoforte at once makes itself felt as the mistress of the situation; and whatever may occur afterwards, no one can forget that he is listening to a concerto *for the pianoforte*. Among the many things which distinguish this and the fourth Concertos from the three which preceded them, nothing perhaps is so obviously and immediately appreciable as this.

In the B flat Concerto, for example, the solo instrument makes its first appearance, *piano*, and in a weak and ineffective part of the register, almost as if shrinking from public notice. How different from those lovely, magical, speaking chords of G major, with which the solo instrument addresses us at the opening of the fourth Concerto; or the truly splendid start of that now before us—*fortissimo*—pedal down—grand arpeggios flying all over the keyboard—*ad libitum*—*espressivo*—everything that can give the grandest effect! 'Incessu patuit Dea'—'She comes, she comes, the goddess comes!' And the same happy result of Beethoven's long experience is continued afterwards; for when the orchestra has finished its development of the themes of the movement, and the serious work of the pianoforte is to begin, it is in no timid passage of single notes that it comes before us, but after a run of two octaves through every semitone of the scale to the upper E flat, it fastens upon the subject with both hands, full chords in each, with the most manifest intention of being heard. Can anything be more superb than such treatment? Superb indeed! and yet not less reasonable. Beethoven, with all his imagination, was eminently practical, and the case now before us is one instance among many of the manner in which he profited by experience. Another fact may be mentioned, which distinguishes the E flat Concerto from the previous ones, namely, that in this work the entrance of the pianoforte is never marked in the score as 'Solo,' as it invariably is in the others. If this is not the result of mere accident, it would seem to show that in this masterpiece Beethoven placed the pianoforte on the same level with the other members of the band—in fact, made it an orchestral instrument.

1. *Allegro*.
2. *Adagio un poco moto*.
3. *Rondo. Allegro ma non troppo*.

I. The *Allegro*, as is the case with the first movement of Beethoven's other Concertos, is arranged on the plan of the first movement of a symphony. The

melody of the first subject, given out in full harmony by the strings, and then taken up by the clarinets, is as follows:



The working of this furnishes a good example of Beethoven's way of breaking up his themes and using the different joints or fragments as independent ideas. The turn in the first bar, and the crotchets in the second, are used over and over again, as melody, as accompaniment, as bass, till the movement is saturated with the sound of them.

The first subject is soon followed by the second:



—given out first *staccato* and in E flat minor in the strings (as above), and then *legato* in E flat major in the horns, as if Beethoven could not make up his mind as to either mode or medium, and so gave it us in both. The second solo, answering to the 'working out' of a symphony-movement, begins in G. The first portion of it consists of imitations in the woodwind instruments of phrases based on the first two bars of the principal subject (No. 1), accompanied by the pianoforte in brilliant semiquaver arpeggios. In the second portion the pianoforte has a new passage—possibly a development of a previous one—incessant scales up and down, with an accompaniment in the bassoon, drawn from a previous figure and beautifully prolonged; and after this the figure quoted in No. 5 is charmingly imitated and played with, the whole going through many keys. For the third solo the original key and subjects are returned to.

Of other subsidiary themes—partly independent, partly arising out of these—the two following are very much used in the elaboration of the movement, rising in importance as it proceeds:



But there is one melody, coming in as it were quite by chance, just to finish one of the periods, which adds a



tenderness hitherto wanting in the composition, and too lovely not to be quoted :

No. 5. Violins in octaves.



The three first bars are a kind of introduction, settling down into the beautiful though short figure itself. Five notes (a) amplified on repetition into ten (b)—but where else will you find such a five or such a ten? And listen for them later on in the movement, where Beethoven, as it were repenting of the cursory way in which he had dismissed his darling little creation, brings it back again and fondles it for a few minutes—first in the pianoforte, then in the clarinet, then in the pianoforte again, then in the oboe, and so on, till he makes us as much in love with it as he was himself. One thing in this Concerto is very remarkable, namely, the audacity with which Beethoven repeats his themes and phrases. The same thing is elsewhere noticeable—especially in the Violin Concerto and the Pastoral Symphony—but it is nowhere more observable than here, and it explains why he was so extraordinarily careful in choosing and correcting his themes, so insatiable in refining and polishing them. He wrote and rewrote them until he had brought them to that form that would exactly express his meaning, and enable him to bring them back over and over again, each recurrence only proving the depth of meaning and beauty that they contain.

It was formerly the rule to allow the solo-player in a concerto an opportunity of making a display of his original skill in an extempore 'cadence,' towards the end of the movement, where the orchestra paused for that purpose. In this case Beethoven has, for the first time, dispensed with the custom, and has inserted a solo passage of his own, with the words *non si fa una cadenza ma s'attaca subito*

No. 6. *Adagio un poco moto.*  
Violins con sordini.

It is then taken up by the pianoforte, and accompanied in various lovely figures, and with an astonishing transition into the key of D major. The third and culminating repetition is in semiquavers and octaves for both hands throughout, with the most touching effect. Beethoven does not, however, allow us long to remain in the ecstatic frame of mind induced by this beautiful treatment; but by a very characteristic change he, with one touch of horn and bassoon, brings the key from B natural to E flat, and

*il seguente*—'do not make a Cadence but go on at once to the following passage.' Whether this was due to the inability of Czerny (then a youth of nineteen), by whom the Concerto was performed at Vienna, to extemporise a Cadence, or whether, as is more probable, it arose from Beethoven's own wish to preserve the unity of so splendid a movement from any chance of being damaged by injudicious improvisations on its themes, certain it is that the presence of the composer's own Cadence forms one of the original features which distinguish this piece. At any rate, it gave the death-blow to the old practice. Mendelssohn, Schumann, Brahms, have all followed the example of their great predecessor, and written their own Cadences.

Beethoven, however, was not content with writing the Cadence himself, but he makes it still more a novelty by accompanying the latter half of it with the orchestra. He had already written a Cadence with an accompaniment for the drum, to his arrangement of the Violin Concerto for the pianoforte; but the accompaniment is there confined to the drum, while here other instruments are employed. First the horns come in with the second subject, and the strings *pizzicato*; then they are joined by the other wind instruments, the violins and basses having snatches of the first subject, until the Cadence ends in the grand *tutti* of the whole band. It may be remarked *en passant* that Bach, who never neglected an opportunity of anticipating his successors, has done so in this instance, as will be seen in a Trio for keyed instrument and strings published by the Bach-Gesellschaft of Leipzig, where the *Cadensa* is fully written out. Of this, however, Beethoven can have known nothing. It is one of the many cases where *les beaux esprits se rencontrent*.

II. The second movement (*Adagio un poco moto*) is a noble hymn, which, though not so entitled, might as appropriately be headed *Cansone di ringraziamento offerta a una divinità da un guarito*, as the noble strain which Beethoven has so inscribed in his 15th Quartet. It is in the key of B major (connected enharmonically with that of E flat), and is in the form of quasi-variations. The theme, a strain of great beauty and serenity, is given out by the violins, which remain muted during the whole *Adagio*:

without a pause introduces the theme of the final *Rondo* on the pianoforte—we quote the melody:

No. 7.



III. The *Finale*, an *Allegro*, is as full of energy and gaiety as the other movements are of dignity and sentiment. There is, however, a second theme, for pianoforte solo, of more passionate character, contrasting well with the animated spirit of the chief subject, and more particularly with the rapid octave passage which immediately announces it :

No. 8.

Pianoforte Solo.



Of the many other interesting features of the Rondo we can only notice one—if that be called 'one' which includes several. We allude to a phrase—

No. 9.

Tutti.



(a) Horns &amp; Trumpets.

which appears in the orchestra at the end of the first period of the movement. It is repeated until it becomes very prominent, and ends by handing over the rhythmical figure with which the horns and trumpets divide its two portions (see *a* in the quotation, No. 9) to the drum—an old favourite of the master ; while it appears itself in the pianoforte in a novel though perfectly recognisable form. This duet of pianoforte and drum, 17 bars *pianissimo*—the pianoforte descending from the topmost heights to the keynote of the movement, lessening its force by a continual *diminuendo*, and its speed to *Adagio*, while the drum maintains the murmur of the rhythmical phrase alluded to—is a triumph of refined and original humour.

Although composed in 1809, this Concerto appears to have remained unheard till the winter of 1811. The first performance actually recorded was by Friedrich Schneider at the Gewandhaus, Leipzig, on November 28 of that year ; but the first time the work appeared in public in its native air and under the eye of its composer was in the following February at Vienna, when it was played by Carl Czerny, Beethoven's pupil, at a curious combination of concert and picture-exhibition, for the benefit of a charity, and where its length deprived it of the effect which it

could hardly have failed under proper circumstances to produce. In the programme it is sandwiched-in between a Cavatina from 'Adelasia and Alerano,' by Mdle. Sessi, a *débutante*, and a picture of Nicolo Poussin, representing Esther fainting before Ahasuerus !

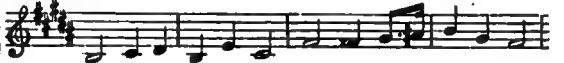
The sketches of the *Adagio* which record the steps in the conception and formation of its principal theme are most interesting as well as instructive. They are printed in Nottebohm's 'Zweite Beethoveniana' (1887). Beethoven first proposed C as the key of the movement, and in that key we find the first attempt at the melody :



A little farther on he has got into the key of B, but he has also dropped some of the distinctive features of the tune—



Next, still in B, he tries a further variation—



Finally, we come much nearer the present form—



or—



or—



or—



It is touching to see how gradually this great inventor arrives at his complete form, and how insatiable he is until his end is fully attained. The way in which the different points of the melody are laboured at will strike everyone, especially the figure in bars 5 and 6 of the finished subject, and the chromatic passage in bar 7 of the same.

The E flat Concerto is, as we observed at the beginning of these remarks, the last of Beethoven's works in this department. But it only escaped this position by a very narrow accident, since sketches for a sixth, in the key of D, have been discovered, belonging to the years 1814 and 1815, a date long subsequent to that of the E flat Concerto and after



the Seventh and Eighth Symphonies and the B flat Pianoforte Trio had been composed. Not only do as many as fifty pages of sketches for this Concerto exist, but no less than thirty sheets, or one hundred and twenty pages, of the complete score of the first movement were finished—that is, virtually the whole of the movement. The pianoforte does not actually start the composition, as it does in the Fourth and Fifth Concertos, but enters after ten bars of orchestra. We learn all this from Mr. Nottebohm, the great Beethoven explorer, who also informs us that the sheets of the score have in time become widely scattered in various collections.\*

[Beethoven's Pianoforte Concerto in E flat appears to have been first performed in England at the concert of the Philharmonic Society, on May 8, 1820. The work was announced in the programme as—

Concerto, Pianoforte, MR. NEATE (never performed in this country) ... .. Beethoven.

The soloist on that occasion was Charles Neate, one of the few English musicians who made the personal acquaintance of Beethoven. *The Quarterly Magazine and Review*—the only English periodical then devoted to music—thus criticised the work: 'A concerto, by the same author [Beethoven], was performed for the first time in this country by Mr. Neate. Beethoven wrote it expressly for himself, but his slovenly habits of execution were unequal to the task. The *tutti* introduction is fine, and the executive parts for the pianoforte very various, very difficult, and at times very effective, though frequently incongruous. Mr. Neate played with remarkable brilliancy, and was greeted with never-ending applause.'—ED. M.T.]

## Church and Organ Music.

### A FAVOURITE ANTHEM.

'O taste, and see, how gracious the Lord is,' Anthem for four voices, composed expressly for, and inscribed to the members of the Special Sunday evening choir of St. Paul's Cathedral, By JOHN GOSS, composer to Her Majesty's Chapels Royal and Organist of St. Paul's Cathedral.  
London: Novello & Co.

Thus reads the original title-page of one of the most beautiful and devotional anthems ever written. So perfect is it in melodic flow and harmonic design that it seems almost sacrilegious to point to any technical features. But one cannot help being struck by the simplicity and tenderness that characterize these heart-moving strains: the step-wise tread of the melody, the points of imitation—e.g., bar 12, alto, answering the two initial notes of the soprano at a fourth below—the dignity of the bass, and the tunefulness of all the parts which rejoices the hearts of all the singers. Even the chromatic nature of 'the lions do lack' section is irreproachable as a subtle contrast to the prevailing sentiment of the Psalmist's invitation and promise of a good thing to those who accept it. And then after the exciting working-up towards the end, how exquisitely falls on the ear the opening strain, sung softly by the sopranos and accompanied by the lower voices—an accompaniment in the nature of a confirming undercurrent of harmony. It adds to the beauty of this contrast if bars 6 to 10 from the end are sung unaccompanied, the organ

entering at the *forte* 'Blessed is the man that trusteth in Him.'

'O taste, and see' appears to have been first sung on Sunday, February 15, 1863, at St. Paul's Cathedral. Here is an account—from the *Guardian* of February 18, 1863—of its introduction:

The Anthem, 'O taste, and see, how gracious the Lord is' (34th Psalm 8, 9, 10) was also sung for the first time at these services. To these words Mr. Goss has composed graceful and expressive music, admirably suited for performance by the numerous and chiefly amateur choir for which it was recently written by the talented theorist and composer. This little anthem is in good form; the music lies well within the compass of ordinary voices, the tenor part not ranging higher than D, and the harmony is chiefly diatonic. Both the anthem and the chant had evidently been carefully rehearsed by the patient and energetic choirmaster Mr. Henry Buckland.

It would be impossible to overestimate the pleasure this anthem has given to countless singers in churches of all denominations wherever the English language is spoken, or attempt to estimate its value as a spiritual up-lift to the hearts of millions of worshippers.

'Eton under Hornby,' in the January *Fortnightly Review*, contains some amusing 'anecdotes and reminiscences.' Here is an extract referring to chapel services in the late sixties or early seventies at Eton:

The College Chapel, it must be owned, was often the scene of a good deal that could not, even in those days of lax discipline, be regarded as proper behaviour. It was the practice in the early part of Dr. Hornby's headmastership (wisely abolished by him later) to have a service—a full choral service—on each of the three weekly half-holidays, and the effect of this on the minds of the boys who were, of course, thirsting to be free for the river or cricket field, may readily be imagined. Worship there was literally none: the sole thought was how to get the service over. Against the text of every anthem, in every anthem-book in the chapel, was written in pencil, corrected and tested by generations of impatient listeners, the *time* taken in its performance. The most popular of the Chaplains ('Conducts,' they were called at Eton) was one whose fleetness in gabbling through the service at breakneck speed was phenomenal, and had the extra merit of occasionally delighting the boys by an accidental transposition of words, as when he would adjure the congregation to 'Rend your garments and not your hearts'—a version of the text much more likely to obtain fulfilment at Eton. The members of the professional choir, too, were well known individually to their unwilling audience, and each of them had his nickname; the bass, for example, whose voice and figure were alike of ample proportions, was universally known as 'Thunderguts.'

'Thunderguts' is typically Etonic.

### 'WESLEY'S WILDERNESS.'

Mr. Robert Taylor, of Brighton, writes:

I have followed with much interest the various expressions of opinion regarding the reading of the Recit., 'Then shall the lame man leap as an hart.' I venture to add my humble testimony to the fact that in the early 'Sixties' the note sung in the Midland Cathedrals was C sharp (not D sharp) on the word 'man.' Indeed, I never remember to have heard it otherwise, and I should be a little surprised to hear the D sharp, having such a distinct recollection of the two C's. And dare I venture to suggest—even after Sir Frederick Bridge has expressed his determination to continue to use the D sharp to the word 'man'—that the C sharp, D sharp, E sharp progression is more suggestive of a 'Crawl' than the 'leap' caused by the interval C sharp to E sharp; and, moreover, does not my 'crawl' suggestion destroy the vigour of the passage altogether? I think it does.

(Continued on page 185.)

\* For more details see Nottebohm's 'Zweite Beethoveniana,' Leipzig, 1877, pp. 223, 312, 314, and 321.

TO F. A. W. DOCKER, ESQ., AND THE CHOIR OF ST. ANDREW'S, WELLS STREET, W.

**Most glorious Lord of Life!**

ANTHEM FOR EASTER.

Words by EDMUND SPENSER, 1552(?)—1599.

Composed by JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andante maestoso. ♩ = 58.*

**ORGAN.**

*ff Solo Tuba (or Gt.).* *ff Gt.* *f*

*Ped.*

*legato.* *crea.*

**SOPRANO.**  
Most glo-rious Lord of Life! most

**ALTO.**  
Most glo-rious Lord of Life! most

**TENOR.**  
Most glo-rious Lord of Life! most

**BASS.** *ff*  
Most glo-rious Lord of Life! most

*f Sw. Full.* *f Gt.* *Ped.*

*mf*

glo-rious Lord of Life! that, on this day, Didst make Thy

glo-rious Lord of Life!

glo-rious Lord of Life!

glo-rious Lord of Life!

*Sw. f* *mf Gt.* *mp* *Ped.*

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(1)

tri - umph o - ver death and sin, . . o'er death and sin; . . Most glo - rious

that, on this day, Didst make Thy

most glo - rious Lord of Life!

most glo - rious

Lord of Life! . . most glo - rious Lord of Life! most

tri - umph o - ver death and sin, . . o'er death and sin; . . Most

that, on this

Lord of Life! most glo - rious Lord of Life! . .

glo - rious Lord of Life!

glo - rious Lord of Life! most glo - rious Lord of Life! most

day, Didst make Thy tri - umph o - ver death and sin, . . o'er death and sin; Most

that, on this

*Sve.*

most glorious Lord of Life! . . .

glo - rious Lord of Life! . . .

glo - rious Lord of Life! most glorious Lord of Life! . . .

day, Didst make Thy tri - umph o - ver death and sin; . . . Most glo - rious Lord of

that, on this day, Didst make Thy triumph o - ver death and sin; . . .

Life! . . . most glo - rious Lord of Life! that, on this

that, on this day, Didst make Thy triumph o - ver death and sin; . . .

Life! . . . most glo - rious Lord of Life! that,

that, on this day, Didst make Thy triumph o - ver death and sin; . . .

day, . . . Didst make Thy tri - umph o - ver death and sin; Most

that, on this day, Didst make Thy tri - umph o - ver death and sin; Most

on this day, Didst make Thy tri - umph o - ver death and sin; Most

domini

glo - rious Lord of Life! . . . most glo - rious Lord of

glo - rious Lord of Life! . . . most glo - rious Lord of

glo - rious Lord of Life! . . . most glo - rious Lord of

glo - rious Lord of Life! . . . most glo - rious Lord of

Life!

Life!

Life!

Life!

And, hav-ing harrowed hell, . . .

And, hav-ing harrowed hell, . . .

*alla Recit.*

*Sw. Full.*

*Ped.*

*TENOR. a tempo. poco cres.*

*BASS. mf a tempo. poco cres.*

didst bring a-way Cap - tiv - i - ty thence cap - tive, us . . . to

didst bring a-way Cap - tiv - i - ty thence cap - tive, us . . . to

*mf with 8 ft. Reeds. poco cres.*

*Full.*

*f poco rit.*

*poco rit.*

*Più mosso.* *f* This

*Più mosso.* This

win : This

win : *Più mosso.*  $\text{♩} = 88.$  This

*Gt. f* *cres.* *Ped.*

joy - ous day, . . dear Lord, with joy be - gin,

joy - ous day, . . dear Lord, with joy be - gin,

joy - ous, joy - ous day, . . dear Lord, with joy be - gin,

joy - ous day, dear Lord, with joy be - gin,

*ff* *poco dim.* *Ped.*

*f* this joy - ous day, . . dear Lord, with joy be -

*f* this joy - ous day, . . dear Lord, with joy be -

*f* this joy - ous, joy - ous day, . . dear Lord, with joy be -

*f* this joy - ous day, dear Lord, with joy be -

( 5 )

*Tempo 1mo.*

- gin ; . . . . .

- gin ; . . . . .

- gin ; . . . . .

- gin ; . . . . .

*ff* *poco dim.* *poco rit.* *Tempo 1mo.* *f Solo (or Gt.)* - 56.

*Ped.*

**SOPRANOS.**  
*mp. dolce.*

And grant that we, for

*mf* *Sec.* *mp*

whom Thou diddest die, . . . Being with Thy dear blood clean washed from sin, . .



*pp sostenuto.* *rall.* *Poco più mosso.*

May live for ev - er in fe - li - ci - ty, . .

*pp sostenuto.* *rall.* *mf legato.*

May live for ev - er in fe - li - ci - ty, . . may live for

*pp sostenuto.* *rall.* *Poco più mosso.* 69.

(Celestes) *pp* *Gt. mf* *Ped.*

*mf legato.* *mf legato.*

may live for ev - er in fe - li - ci - ty, . .

may live for ev - er in fe -

ev - er in fe - li - ci - ty, . . may live for ev - er in fe -

*mf legato.*

may live for ev - er in fe - li - ci - ty, . . for ev

*poco cres.* *poco cres.* *rall.* *Tempo 1mo, ma molto maestoso.* *f marc.*

for ev - er in fe - li - ci - ty! Most

*poco cres.* *rall.* *marc.*

li - ci - ty, in fe - li - ci - ty! Most

*poco cres.* *rall.* *f marc.*

li - ci - ty, in fe - li - ci - ty! Most

*poco cres.* *rall.* *f marc.*

er in fe li ci ty! Most

*poco cres.* *rall.* *Tempo 1mo, ma molto maestoso.* *Gt. (Full Sw. cpd.)* *cres.* *Ped.*

*cres.* *allargando.*  
 glo - rious Lord . . . of Life ! . . . most  
*cres.* *allargando.*  
 glo - rious Lord . . . of Life ! . . . most  
*cres.* *allargando.*  
 glo - rious Lord . . . of Life ! . . . most  
*cres.* *allargando.*  
 glo - rious Lord . . . of Life ! . . . most

*poco rit.* *a tempo, molto maestoso.*  
 glo - rious Lord of Life ! . . . Lord . . . of Life !  
*poco rit.* *a tempo, molto maestoso.*  
 glo - rious Lord of Life ! . . . Lord . . . of Life !  
*poco rit.* *a tempo, molto maestoso.*  
 glo - rious Lord of Life ! . . . Lord . . . of Life !  
*poco rit.* *ff* *a tempo, molto maestoso.*  
 glo - rious Lord of Life ! . . . Lord . . . of Life !

*ff poco rit.* *a tempo, molto maestoso.* *Tuba al lib.*  
*Ped.*

*Gl.*

Also published in Novello's Tonic Sol-fa Series, No. 1431, price 1½d.

## CHURCH AND ORGAN MUSIC—(Continued from page 176.)

## 'HYMNS ANCIENT AND MODERN': THE NEW EDITION.

One of Sir Frederick Ouseley's oldest friends writes to protest against the unwarrantable alterations which have been made in Ouseley's tune 'Hereford,' No. 98. 'I was horrified,' he says, 'to find that the beautiful ending is marred by the substitution of an A for B flat in the melody. The harmonies also have been greatly altered. Ouseley did not authorize these changes, which I can only regard as a piece of great impudence on the part of the musical editor of the book.'

## THE ETHICS OF ORGAN-BUILDING.

There has recently come to our knowledge an instance of the unfair methods adopted by a certain firm of organ-builders in the endeavour to oust a rival. An order for an organ had actually been given, when this firm, knowing that the order had been placed, offered to build apparently the same instrument at a lower cost. The church authorities very properly declined to avail themselves of this un-English way of doing business. Another unpleasant feature connected with the building of church organs is that of commission. We understand that 15 per cent. is offered by some firms to organists if they will only give them (Messrs. A, B, or C) 'the job,' with the result that builders of repute are often unfairly handicapped in sending in their estimates, because—to their credit be it said—they will not countenance such bribery. The prevalence of these undesirable methods prompts the suggestion that some of the various examining bodies should insert in their papers a few questions on commercial morality.

Mr. Christopher Edwin Cumming Willing, a former organist of All Saints' Church, Margaret Street, and The Foundling, and organist of the Sacred Harmonic Society, died on December 1 last aged seventy-four years. Mr. Willing—the news of whose death has only just reached us—is well-known as the composer of the tune associated with the hymn 'We are but little children weak.'

Mr. J. T. Lightwood, Hope House, Lytham, would be glad if any reader of THE MUSICAL TIMES could tell him of the whereabouts of a book entitled 'Hymns and Sacred Poems,' published at Dublin in 1749; it is said to contain (at the end) a few tunes, including 'Irish.' He is also anxious to obtain the melody of a song by G. Manwell, entitled 'O sing again that melody,' published in 1837.

The Manchester branch of the Guild of Organists held its first Festival at Manchester Cathedral on February 15, when ten choirs took part. The singers numbered about 300, of whom about 250 were surprised, and the singing was very effective and impressive. The Canticles were sung to Stanford in B flat, and the anthem was Elvey's 'O give thanks.' Dr. Kendrick Pyne, President of the Guild, presided at the organ.

The opening of the new organ in the City Hall, Glasgow, took place on February 20. A concert was preceded by a short organ recital given by Mr. Thomas Berry, who played the following pieces: Grand Fantasia in F minor, Mozart; Pastorale, Guilmant; 'Jubilee' Overture (introducing the Austrian Hymn), Haslinger. The organ is a four-manual instrument built by Messrs. Lewis & Co., Ltd.

Mr. T. Tertius Noble, organist of York Minster, was the principal guest at the second annual dinner of the Huddersfield and District Organists' Association held on January 27, at which the president, Mr. J. W. Pearce, presided. During the hour previous to the dinner, Mr. H. Percy Richardson, of St. Chad's, Headingley, Leeds, gave an organ recital to the members in Highfield Chapel.

Bach's 'Trauer Ode,' for solo voices, chorus, orchestra and organ, was sung (in German) at St. John's College Chapel, Cambridge, on Sunday evening, February 19, under the direction of Mr. C. B. Rootham. Dr. Alan Gray played Handel's Organ Concerto in B flat.

## ORGAN RECITALS.

[In consequence of the large number of organ recital programmes which reach us every month, the exigencies of space will not, as a rule, admit of the repetition of any organist's name in two successive issues of THE MUSICAL TIMES. Some programmes reach us too late in the month for notice in this column.]

Mr. T. H. Collinson, Cathedral Church of St. Mary, Edinburgh.—Choral Song and Fugue, *S. S. Wesley*.

Dr. G. F. Huntley, St. Peter's, Eaton Square.—Pastorale in E, *César Franck*.

Dr. A. B. Plant, Town Hall, Burton-on-Trent.—Vesper Hymn, varied, *E. H. Turpin*.

Mr. James Tomlinson, Public Hall, Preston.—Spring Song, *Hollins*.

Dr. A. Eaglefield Hull, Trinity Wesleyan Church, Fartown (re-opening of organ).—Idyll 'At evening,' *Dudley Buck*.

Mr. H. A. Fricker, George Street Chapel, Grimsby.—Pedal Etude, *Faulkes*.

Mr. J. A. Meale, Workington Wesleyan Church.—Allegro pomposo from Sonata, *John E. West*.

Mr. Maughan Barnett, St. John's, Wellington, New Zealand.—Marche des Rois Mages, *Dubois*.

Mr. Harry E. Wall, St. Paul's, Covent Garden.—Offertoire, *King Hall*.

Mr. Albert H. Eyre, Caius College (Cambridge) Settlement, Battersea.—Andante, *Inglis Bervon*.

Mr. W. A. Richards, St. Catharine's, Cardiff.—Pastorale, *H. A. Fricker*.

Mr. A. W. Robinson, Hyde Road Church, Preston.—Fantasia in C minor, *Berens*.

Mr. Leonard Henniker, Holy Trinity, Ramsgate.—(Old English Music) Overture in C, *Adams*; Pastorale, *C. Wesley*; and Voluntary in G, *John Stanley*.

Mr. W. W. Starmer, St. Mark's, Broadwater Down, Tunbridge Wells.—Concerto in D minor, *John Stanley*.

Mr. R. H. Turner, Parish Church, Portsmouth.—Sonata in D minor (Op. 148), *Rheinberger*.

Mr. A. E. Thorne, Christ Church, Newgate Street.—Theme, varied (Sketch No. 23), *Chipp*.

Mr. H. T. Gilberthorpe, Ellacombe Church.—Andante and Allegro, *F. E. Bache*.

Mr. J. A. Gaccon, St. Woolos, Newport.—Postlude in D, *Tours*.

Mr. Edward d'Evry, Hampstead Conservatoire.—Larghetto in A flat (MS.), *E. d'Evry*.

Mr. G. L. Loam, St. Edmund's, Crickhowel.—Andantino in D flat, No. 2, *Lemare*.

Mr. Percy Taylor, Parish Church, Emsworth.—Fanfare in D, *Lemmens*.

Mr. C. E. B. Dobson, Addison Street Congregational Church, Nottingham.—Intermezzo, *Hollins*.

Mr. Arthur W. Robinson, Presbyterian Church, Liscard.—Prayer and Cradle-song, *Guilmant*.

Mr. Herbert Hodge, St. Nicholas Cole-Abbey Church.—Air with Variations in A, *Hesse*.

Mr. G. Bernard Gilbert, Town Hall, Stratford.—Festal March, *Calkin*.

Mr. Arthur R. Saunders, St. Stephen's, Wandsworth.—Cuckoo and Nightingale Concerto, *Handel*.

Mr. W. Rayment Kirby, St. John's, Brixton.—Reverie, *Stainer*.

Mr. A. E. Purdy, St. Columba's, Knock.—Second Organ Concerto, *Handel*.

Mr. Cyril G. Church, St. Agnes', Kennington Park.—Fantasia in D flat, *Saint-Saëns*.

Mr. F. H. Sawyer, Queen's College, Belfast.—Scherzo, *Haydn*.

Dr. R. Yates Mander, Ryde Parish Church.—The Seraphs' strain, *Wolstenholme*.

Mr. J. T. Field, Christ Church, Lee Park.—Meditation, *E. d'Evry*.

Mr. Richard Cooper, St. John's Church, Lewisham High Road.—March in D, *Beethoven*.

Dr. Orlando A. Mansfield, Wesleyan Church, Paignton.—Chanson Pastorale in E, *H. M. Higgs*.

## JOHN READING.

The following note about the reputed composer of 'Adeste Fideles' may be of interest, if it has not been printed before. It is written in an old handwriting (I suppose of the end of the 18th century) in a copy of the Fourth Book of Playford's 'Theater of Music,' 1687, now in the Bodleian Library, being part of the Douce collection. It occurs on p. 5, and is written against a song, 'Our Gamester,' by Mr. J. Reading:

His son was organist of St. Dunstan's Church and Master to Stanley. He was living [in] the year 1750; a little red-faced old man with bleared Eyes. He used to go to the Temple Church of a Sunday evening among others to hear his pupil play, & was proud to own him.

This was evidently written by some one who knew something about the younger Reading, and is proof, I think, that he was the son of the contributor to the 'Theater of Music' (whoever he was); a fact which is not mentioned in the 'Dictionary of National Biography,' nor in Grove.

It may be worth noting that the composer of 'Adeste Fideles' seems to have heard and admired the air 'Pensa ad amare,' from Handel's 'Ottone' (1723). This was one of the airs for Durastanti, especially mentioned by Burney (Hist. IV., 287) as being 'favourites with all the performers on the German-flute in the kingdom,' 'long after they had done their duty at the opera-house.' The particular passage which is recalled by 'Adeste Fideles' is this:

The image shows two staves of musical notation. The top staff is a vocal line with lyrics in Italian: 'più che do-ver, a-mor ai'. The bottom staff is a piano accompaniment. The notation is in G major, 2/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes.

G. E. P. ARKWRIGHT.

Dr. H. A. Harding has given at the Guildhall School of Music, during the past month, a course of lectures on 'Musical Form and Analysis.' The syllabus of the first lecture, delivered on February 1, at which students were advised to bring with them Beethoven's Pianoforte Sonatas, was as follows:—What is meant by Musical Form? The necessity for Form in all art work—architecture, painting, sculpture, literature, &c. Reasons why Form is especially necessary in music. Musical art not imitative, not the expression of external surroundings. Inspiration without method futile. Modern tendencies—predominance of colour at expense of clearness of outline—emotional expressiveness *versus* design—'Programme music'; dangerous fascination of this for immature students. Complete knowledge of Form required for Musical Degrees, a most salutary provision. The result of the neglect of Musical Form in the case of musicians, professional and amateur, executant, theorist and composer. The value of Academic training—especially for Degrees in Music. Suggested preliminary knowledge antecedent to the study of Form, and the best method of acquiring it. Value of the power of analysis, examination of the works of the great Masters recommended in preference to an exclusive study of text-books.

## Reviews.

*Byron.* Poem (No. 6, Op. 30) for Orchestra and Chorus. Words by Keats. Music by Josef Holbrooke. [Novello & Co., Ltd.]

Mr. Josef Holbrooke is one of our composers from whom works of artistic importance may be expected, for his compositions testify to boldness of conception, originality of idea, and musicianly attainment. 'Byron' is one of a series of compositions of which a distinguishing feature is the important position occupied by the orchestra in relation to the choral section. The form of the work is modelled on Beethoven's Choral Symphony and Mendelssohn's Hymn of Praise, but the orchestral section is more continuous and in closer touch with the poem. In Mr. Holbrooke's 'Byron,' the purely instrumental part comprises half the entire composition, and is so arranged that it can be played as a separate piece, for which purpose a *Coda* is provided—a concession to practical utility so rarely found in a young composer as to be deserving of notice. After a few introductory chords there comes a version of the theme subsequently allied to the line

'Byron, how sweetly sad thy memory!'

which theme appropriately forms the chief subject of the work. Another feature of the instrumental portion is a passage in which the clarinet is assigned an important part. The whole conception is poetical, and one that excites much interest. Those who have heard the composer's 'Queen Mab' poem—originally produced at the Leeds Festival last autumn—will remember the charm and effectiveness of the choral ending. The same merits will be found in 'Byron.' The triple repetition of the poet's name at the opening of the choral section—first *piano* and subsequently *mezzo-forte* and *fortissimo*—is a happy inspiration, and the vocal part-writing is not only grateful to sing, but possesses great tranquil beauty. 'Byron' was first performed by the Leeds Choral Union on December 7 last—we hope soon to hear it in London.

*A Handbook to Chopin's Works.* By G. C. Ashton Jonson. [William Heinemann.]

The title-page of this industriously compiled book states that the volume is 'for the use of concert-goers, pianists, and pianola-players.' The last named would appear to have brought into existence Mr. Jonson's pages, for, he says, 'owing to the invention of the pianola and the fact that all Chopin's works, including even the least important of the posthumous compositions, are now available for that instrument, the whole domain of his music is for the first time open to all.' Now of all composers for the pianoforte the music of Chopin would suffer by being pianolaized, however skilfully it were thus mechanically revolutionized; and as for 'the far-reaching educational value of the pianola, and the vastly-increased artistic pleasure to be obtained from its intelligent use' (*pace* our author), we are decidedly of opinion that the 'intelligent use' of well-trained fingers set in motion by a musician possessed of a highly poetic temperament is worth all the pianolaists in the world in the interpretation of Chopin's music.

The chief value of this Handbook lies in its anthological nature. Mr. Jonson therein sets forth, under their opus numbers, the history (so far as it is known) of each Chopin composition, which is followed by the opinions of various critics and others thereupon, the names of the writers including Schumann, Liszt, Hans von Bülow, Niecks, Karasowski, Kleczynski, J. W. Davison (not Davidson, as stated on p. 14), Hadow, Huneker, and others. 'This book,' says the author, 'is not intended to be read straight through and then placed on the shelf. It is a handbook, a kind of musical "Baedeker," a guide through the "Thoughtland and Dreamland" of Chopin's kingdom.' This description of 'what the book is' is fully borne out by a perusal of its informing pages, which many players of Chopin—and what pianist, amateur or professional, is not?—may study with profit and interest.

In the section headed 'Chopin's life and work' (one of the chapters forming the forty pages of introductory matter) the author makes this astounding statement (p. xxiv.): 'The revolution of 1848 broke out in Paris, and Chopin came to England. He stayed in London till the summer, when he went for a tour in Scotland with Mendelssohn.' That this travelling companionship was impossible is proved by the fact that Mendelssohn died on November 4, 1847! This slip should not, however, detract from the value of a book that is a most useful addition to Chopin literature in the English language.

*Good News from Ghent.* Choral Ballad. The poem by Robert Browning. Music composed by F. Kilvington Hattersley. [Novello & Co., Ltd.]

'There is no sort of historical foundation for the poem. I wrote it under the bulwark of a vessel off the African coast, after I had been at sea long enough to appreciate even the fancy of a gallop on the back of a certain good horse, York, then in my stable at home.' Thus the poet records; but the avowal, far from diminishing interest in the 'Good News from Ghent,' increases it, for the ride is so vividly described that it testifies with peculiar force to the power of the imagination to invest its creations with the semblance of truth. As to what the good news consisted of, and why it was necessary to run so wild a race with Father Time, is not revealed. All we are told is that the riders were three, and of these only he tells the story reached his destination. No better subject could be found for a choral ballad. The paces of a horse can be powerfully suggested in musical terms, and the insistent beat of the rhythm, and *crescendi* and *diminuendi* readily lend themselves to exciting dynamic effects. Of these resources Mr. Hattersley has made excellent use. The vocal parts (S.A.T.B.) are melodious and spirited; moreover they are well supported by the accompaniment, which also imparts a realism to the ride by the deft use of rhythmic devices affording scope for the composer's unbridled fancy. The necessary contrast to the ceaseless gallop of the horses is secured at the points where two of the steeds fall exhausted by the way, and these incidents are made further impressive by harmonic transitions. Choral societies in need of a short, spirited work could hardly do better than deliver the 'Good News from Ghent' as set to music by Mr. Hattersley.

#### BOOKS RECEIVED.

*A Handbook to Chopin's Works.* By G. C. Ashton Jonson. Pp. lv. and 200; 6s. (William Heinemann.) For review see p. 186.—*Beethoven and his forerunners.* By Daniel Gregory Mason. Pp. 352; 8s. 6d. net. (Macmillan.)—*Alessandro Scarlatti: his life and works.* By Edward J. Dent. Pp. x. and 236; 12s. 6d. net. (Edward Arnold.)—*Songs of Syon, consisting mostly of authentic forms of the early English and French Psalm Tunes, and of the best German Chorales.* Edited by the Rev. G. R. Woodward. Oblong folio. Pp. 210. (Schott.)—*The Nibelung's Ring.* By Wm. C. Ward. Pp. 62; 1s. net. (Theosophical Publishing Co.)—*The Southwark Psalter . . . set to music by A. Madeley Richardson.* Pp. xxvii. and 334; 4s. 6d. net. (Longmans.)—*A Short account of the Organ in the Town Hall, Birmingham.* By C. W. Perkins. Pp. 37, illustrated; 2s. net. (Birmingham: Cornish Bros., Ltd.)

Dr. E. Markham Lee, at the Musical Association on Tuesday, February 14, read a paper on 'Cadences and Closes.' The following is a synopsis of his discourse: The subject historically considered.—The terms not always synonymous.—The *clausula vera* and *clausula plagalis*.—Their modern descendants.—Modern cadences possible when modern tonality was developed.—Use by Bach and Handel.—By Haydn and Mozart.—The employment of cadences as an element of form.—Beethoven.—The coda due in the first place to the interrupted cadence.—Cadences in the romantic composers.—Where is modern harmony leading us, and what future developments are in store for the cadence?

#### ROYAL CHORAL SOCIETY.

Two works practically new to London formed the programme of the Royal Choral Society's concert at the Albert Hall on January 26—Berlioz's 'Childhood of Christ' and Sir Alexander Mackenzie's Cantata 'The Witch's Daughter,' composed for the Leeds Festival of 1904. Sir Alexander's Cantata met with a distinctly favourable reception. The first scene, with its humorous conclusion, elicited prolonged and hearty applause, and the dignity and breadth of the chorus, 'Immortal Love,' were fully appreciated. As at Leeds, the work was conducted by its composer, but on this occasion it was sung with more verve and finish, the result greatly increasing the significance of the music. The soloists were Madame Sobrino and Mr. Ffrangcon-Davies.

Berlioz's 'Sacred Trilogy,' 'The Childhood of Christ,' was sung according to the new English translation of the text by Paul England. This characteristic work was conducted by Sir Frederick Bridge, who secured a very effective interpretation of the French master's picturesque and melodious music. In addition to the vocalists named above, the following took part: Mr. Dan Price, Mr. Lloyd Chandos, and Mr. Frederick Ranalow.

The performance of Berlioz's 'Faust' on February 16 needs only to be recorded, as this work has long been familiar to the choristers and is so much liked by them that they may be said to be heard at their best in its fantastic and realistic choruses. It should be recorded, however, that Mr. Paul England's version of the text was used, the excellence of which contributed in a notable degree to the effectiveness of the interpretation under Sir Frederick Bridge's vivacious direction.

#### LONDON CHORAL SOCIETY.

##### 'THE APOSTLES.'

The London Choral Society gave a very creditable performance of Elgar's Oratorio 'The Apostles' on February 13 at the Queen's Hall. Great pains had been spent on the preparation in order to realise the large ideas of the composer. A special contingent of the Dulwich Philharmonic Society provided the chorus within the Temple, and Mr. James Bates's School of Choristers the music of the celestial choir. The orchestra, led by Mr. Henry Lewis, was competent, but was scarcely strong enough to produce adequately the powerful climaxes of the work. The touching beauty of the scene 'By the wayside' was well brought out. Generally, the choir was most successful in the delicate passages, but they have yet to acquire the art of producing a full, rich, massive resonance. The soloists were Madame de Vere (the Angel and the Virgin Mary), Miss Marie Brema (Mary Magdalene), Mr. Gregory Hast (the Apostle St. John), Mr. Francis Braun (the Apostle St. Peter), Mr. Plunket Greene (Judas Iscariot), and Mr. Ffrangcon-Davies (Jesus). All these artists gave interesting interpretations. The performance of Mr. Plunket Greene was perhaps specially interesting. He made the part of Judas intensely dramatic, although his intonation was not always true.

Mr. Arthur Fagge conducted. It is a tribute to his progress as a conductor that he kept his diverse resources admirably together. Mr. C. H. Kempling was at the organ. The London Choral Society has good reason to be proud of its record. It is certainly the most enterprising choral body in the Metropolis.

#### LONDON SYMPHONY ORCHESTRA.

The fourth concert given at Queen's Hall by the London Symphony Orchestra on January 26 was conducted by Sir Charles V. Stanford. Its chief feature was the performance of the conductor-composer's Symphony in D (Op. 56, No. 5), which has for its poetic basis Milton's 'L'Allegro ed il Penseroso.' Dedicated to 'The Philharmonic Society of London and its conductor, Sir A. C. Mackenzie,' and produced, under the composer's direction, at the Society's concert of March 20, 1895, this fine Symphony, so full of attractive melody and so reflective of the dignified spirit of Milton's poem, has been well-nigh forgotten. Now however that the Symphony has been rescued from this undeserved neglect, we may hope that it will take the place

it merits in the esteem of conductors and concert audiences. The concert also included the first performance with orchestra of Sir Charles Stanford's 'Five Songs of the Sea,' soloist, Mr. Plunket Greene, who was supported by a male-voice choir from the Royal College of Music. As on the production of the songs at the recent Leeds Festival, they elicited enthusiastic applause. Other noteworthy performances were those of Sir Hubert Parry's 'Symphonic Variations' and Brahms's Pianoforte Concerto in B flat, with Mr. Leonard Borwick as soloist.

A programme of French music—with the exception of three movements from Bach's Suite in B minor for flute and strings—under the direction of M. Colonne, made distinctive the fifth concert on February 16. The orchestra, under the French musician's vivacious command, played with wonderful verve, delicacy, and precision. During the afternoon there was given the first performance of a 'Caprice Andalous' for Violin and Orchestra (Op. 122), by M. Saint-Saëns. This work, composed last year, is based upon Spanish airs, and though not one of the most inspired creations of its versatile author, the themes are ingeniously treated, the violin part is brilliantly effective, and the orchestration picturesque. The 'Caprice' is dedicated to M. Johannes Wolff, by whom the solo part was played on this occasion. The principal orchestral work was César Franck's Symphony in D, introduced to this country on November 19, 1896, by M. Colonne on his visit to London with his Parisian Orchestra to the Queen's Hall in that year.

#### MISS MAUD MACCARTHY'S CONCERTS.

Eleven years ago a young Irish girl made her *début* as violinist at the Princes' Hall, and as then recorded in THE MUSICAL TIMES of June, 1894 (p. 413), she 'displayed intelligence and feeling quite remarkable in one so young,' and 'in De Beriot's "Scène de Bal" she showed great vigour and command of the fingerboard.' This was Miss Maud MacCarthy, who last month gave two orchestral concerts (February 2 and 7) at Queen's Hall, and in the Violin Concertos of Brahms and Beethoven, one at each concert, proved that she had not only conquered all the technical difficulties of these works, but that she entered into the spirit of the music. Her readings were remarkable for true dignity combined with rare simplicity; while displaying individuality she seemed forgetful of herself, absorbed in the music she was interpreting. Health and strength permitting, she has a great future before her, and judging from the Concertos she played, she means to devote herself to the cause of high—we may indeed say highest—art. Although eleven years have passed, Miss MacCarthy is still quite young; on the programme of her first concert now lying before us are printed the words 'Aged 10 Years,' and that decade we know was strictly correct.

While bestowing on the concert-giver all the praise she deserved, there were two factors which materially heightened the impression which she created. The one was the rich-toned London Symphony Orchestra, the other, the conductor, Herr Fritz Steinbach. The accompaniments to the Concertos were admirably rendered, while in the Symphonies in C minor of Beethoven and Brahms, the 'Tod und Verklärung' of Strauss, and the Vorspiel to 'Die Meistersinger,' Herr Steinbach caused his audience to feel the fullest power of the music. As an interpreter—for that is really the right term for him (and the orchestral instrument on which he played being of the best, he was heard under most favourable conditions)—of Brahms he is known to be supreme; he was also magnificent in the Beethoven Symphony. The Wagner Vorspiel was electrifying: in a word, Steinbach held his audience spellbound.

Mr. Joseph Monday, honorary conductor of the St. George's Glee Union (Pimlico), and Mrs. Monday have been presented, on the occasion of their silver wedding, with an album containing an address together with a handsome case of silver, subscribed for by upwards of 150 members and friends of the Society, as tokens of the esteem and regard of the donors. The ceremony took place on January 28 at the Holborn Restaurant, the occasion being the annual dinner of the St. George's Glee Union, a flourishing Society which Mr. Monday has ably served for thirty years.

## London Concerts.

#### QUEEN'S HALL ORCHESTRA.

No novelties were brought forward by Mr. Henry J. Wood at the Queen's Hall on January 26 or February 11, but at the former concert effective interpretations were secured of Dr. Strauss's Symphonic Poem 'Don Juan,' and Tchaikovsky's Fourth Symphony and Fantasia-Overture 'Romeo and Juliet'; and on the latter occasion there were revived M. Glazounoff's Fifth Symphony and Schumann's 'Overture, Scherzo, and Finale.' On January 26 the soloist was Mrs. Henry J. Wood; and on February 11 Herr Hugo Becker was heard in Haydn's Violoncello Concerto in D, when he played with his customary finish and brilliancy.

The appearance on February 17, at Queen's Hall, of a new orchestral organization—ambitiously entitled the International Symphony Orchestra—aroused some curiosity. The conductor is Herr Gustave Jaeger, who for twenty-six years was first trumpet-player in the Hallé Orchestra, but who has had some conducting experience in the Midlands. As the International Symphony Orchestra was only heard in a light overture by Erkel, and in accompaniments to the violin Hungarian solos played by Herr Karcsey, judgment on its capabilities must be deferred.

Two new Rhapsodies for Pianoforte by Sir Charles V. Stanford were played by Mr. Percy Grainger at his recital in conjunction with Mr. Herman Sandby, on February 13, at Bechstein Hall. The pieces produced on this occasion were Nos. 2 and 3 of a series having their inspiration in Dante's 'Inferno,' and are severally headed 'Beatrice' and 'Capaneo.' The former is graceful and serene music, and more pleasing than that of the succeeding movement, but both are effective and musically compositions.

Dr. Arthur Somervell's new song-cycle 'A Shropshire Lad' was produced by Mr. Plunket Greene at his recital on February 3 at Æolian Hall. The Cycle comprises a series of songs which would seem to relate memorable incidents in the career of a lad who starts life in a village and ultimately becomes a soldier. We are inclined to think the music is amongst the best Dr. Somervell has written; at any rate the work so pleased that Mr. Plunket Greene announces that he will repeat the Cycle on March 9 in the same hall.

M. Tanèew's String Quartet in D minor (Op. 7) received its first performance in England at the hands of the Nora Clench Quartet Party, on February 6, at Æolian Hall. The work consists of two movements, an *Allegro* and a *Theme and Variations*, both testifying to inventive powers and intimate acquaintance with contrapuntal resource.

Mr. Lamond gave a striking exhibition of his powers as a pianist of high rank and as an interpreter of Beethoven's sonatas by playing five of these masterpieces at his recital, on February 4, at Bechstein Hall. In spite of the severity of this programme—or perhaps by reason of it—there was a large and appreciative audience.

Herr von Dohnányi showed decided advance in artistic control at his recital, on February 17, at Æolian Hall, and his interpretations were distinguished by vivacity and poetical feeling.

Madame Carreño gave remarkable performances of Beethoven's 'Appassionata' Sonata and Chopin's Sonata in B minor at her recital at Bechstein Hall on February 18. Her masculine style and command of the keyboard have indeed never been more conspicuous.

Miss Marie Hall made her re-appearance, after her severe illness, at Queen's Hall on February 21, when the charm and brilliance of her artistic violin playing showed that her rare gifts remain unimpaired. She never played better.



## NOTES FROM PARIS.

(BY OUR SPECIAL CORRESPONDENT.)

Sir Edward Elgar's 'Enigma' Variations were performed at the Lamoureux concert of February 12 for the first time here, and it was also the first time that the composer's name has appeared on a concert programme in this city. Massenet's opera, 'Le Jongleur de Notre Dame'—though originally produced at Monte Carlo in 1902—was only given here at the Opéra Comique for the first time last May; it is therefore still somewhat of a novelty. 'Manon,' the best known of Massenet's works in England, and 'Hérodiade,' which under the name of 'Salomé' was performed last season at Covent Garden, were written more than twenty years ago, so that in comparison 'Le Jongleur' is quite modern. It is an extremely clever work, admirably scored, and the interest is well sustained throughout; the third and last act is indeed the strongest. The book, based on a mediæval legend, is concise, and it is treated by the composer quite in the right spirit. His score intensifies the story; the words never seem to be mere pegs on which to hang the quaint, characteristic music. The performance at the Opéra Comique on February 14 was a delightful one, the principal parts being impersonated by the well-known artists MM. Maréchal, Fugère, and Allard. It may be interesting to add that Madame Christine Nilsson was present.

The French papers have given long accounts of the production of M. Massenet's 'Chérubin' at Monte Carlo on February 13, and the opinion seems unanimous that the fortunate composer achieved a brilliant and well-deserved success.

In 1795 Beethoven, as is known, wrote twelve Menuets for orchestra, which were performed at the Vienna Redoute for the benefit of the musicians' fund. A young Frenchman, living in Paris, M. J. Chantavoine, went last year to Vienna to study, and at the Hofbibliothek he found twelve more Menuets by Beethoven which are not in the Breitkopf & Härtel critical edition of the composer's works; neither are they mentioned in Nottebohm's Thematic Catalogue. These twelve Menuets, written in 1799 for a similar purpose as those of 1795, have recently been published by Heugel & Co. Anything composed by Beethoven is interesting, even small pieces. A note in the edition mentioned by the editor (M. Chantavoine himself) states that they were not performed, others by Prince Lobkowitz having been preferred—a fact probably recorded on the manuscript, which, it should be stated, is not *autograph*. The music may for all that be genuine, but it is too simple to offer any really strong internal evidence.

Of concerts here, as in London, there is no lack. One of considerable interest was recently given by the Schola Cantorum at the Salle Pleyel, at which important excerpts from Monteverde's 'Orfeo' (produced at Mantua in 1607) were performed under the direction of M. Vincent d'Indy.

It is said that a new building is to be erected near the Bois de Boulogne in place of the old and none too commodious conservatoire in the Rue Bergère, a change which will rejoice the heart of the director, M. Théodore Dubois.

## MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

February 15, 1905.

We have lately heard very many novelties. The Concert Society has specially distinguished itself in the matter of new works, for not only has it placed both old and new in the programme of its regular subscription concerts, but it gave a concert specially devoted to novelties. First was brought forward a Symphony in A, by Paul Juon, a composer of Russo-German origin. He lives in Berlin, and his works being of serious and noble character, Joachim has appointed him professor at the Royal High School of Music. For some years past the Society of Musicians has made known his chamber works. The Symphony is an inspiring, finely-scored work, and practically constructed on one highly original theme. It has been named the 'Fifth Brahms Symphony' because technically it follows the lines of that master; but it thoroughly deserves to be placed beside the four of Brahms. The work adds considerably to Juon's

reputation. We next mention two works by the Munich composer, Max Schillings, given under his direction. The 'Seemorgen' is a lively, though somewhat superficial symphonic poem, in which the mood during an excursion on the open sea is depicted. The music written to Wildenbruch's ballad 'Das Hexenlied,' proved however more serious and impressive. It is actually a melodrama, for the uncommon and striking ballad is spoken while the orchestra is playing; the text was admirably recited by Ernst von Possart. The whole is an interesting artistic experiment. By the side of these works Debussy's Prelude 'L'après-midi d'un faune' made no marked impression. It is a refined piece, but musically of no value; in it the mood-painting outweighs invention and form. With another novelty, Löwe, the Conductor of the Society, did not achieve success, *i.e.*, with 'Das Gefilde der Seligen,' by Weingartner, in which the composer attempts to reproduce in tones the impression made by a picture of that name painted by the eminent artist Böckhn. The work must rivet the attention of every musician, but the public remained cold.

At the 'Vereinigung schaffender Tonkünstler' was performed the symphonic poem 'Die Seejungfrau,' after a fairy tale by Hans Andersen, composed by Alexander Zemlinsky, the worthy conductor of the 'Volks-Oper.' The three movements do not show much variety, yet they are based on plastic themes, and sound well. A symphonic poem, 'Pelleas und Melisande,' by Arnold Schönberg, composed after the drama by Maeterlinck, showed talent and skilful orchestration, but proved most complicated and overladen with unpleasant harmonies.

At a chamber concert given by the same Society a number of songs by Viennese composers were sung; among the best were some by Erich Wolff and Robert Grund, two young and able musicians who have won favourable notice. As a composer of songs with orchestral accompaniment, Gustav Mahler won the greatest success: he has selected poems from folk collections, and from Rückert's 'Des Knaben Wunderhorn,' which bear such treatment.

The Hugo Wolf Society has given a kind of festival concert. The characteristic programme included the symphonic poem 'Penthesilea,' excerpts from 'Der Corregidor,' the 'Italian Serenade,' and various songs with orchestral accompaniment. Goldmark's 'Zriny' Overture, written for a national festival in the composer's native land, has been performed as a novelty by the Philharmonic Society, when the brilliantly written work pleased greatly.

Of chamber music novelties may be named a quartet by the young Italian composer, Sinigaglia, who studied here in Vienna, and a pianoforte quartet by Robert Fuchs, principal professor of composition at our Conservatorium; the former was introduced by the Brussels Quartet, the latter by Frau Röger-Soldat at one of her chamber music soirées.

The Court Opera having declined to give Siegfried Wagner's latest opera, 'Der Kobold,' the National Opera with far more modest resources resolved to do its best to render justice to the difficult work. The composer was present at the first performance, and conducted the second, when he was enthusiastically received. The opera, however, though containing much that is interesting, is not likely to remain in the repertoire.

MANDYCZEWSKI.

## MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

At the fifth concert of the Queen's College Chamber Series the artists were Messrs. Needham, Reynolds, Mills, Schieder, and Marshall,—who formed an excellent quintet of wind players—Miss Winifred Burnett (violin), Miss J. Moore (vocalist), and Dr. Walker (pianoforte).

The third concert of the Philharmonic Society was the occasion of what was probably the first performance in Ireland of any large part of Wagner's 'Parsifal,' and, risky as the experiment was, the result must be considered one on which the Society deserves congratulation. The part selected was the *Finale* of the first act—just enough to fill the first half of a programme. The exquisite music had been prepared by chorus and orchestra with infinite pains and taste by Dr. Koeller, and the leading part of Amfortas was splendidly sung by Mr. Albert Archdeacon, while



Mr. Halliday, an amateur member of the Society, took very creditably the parts of Gurnemanz and Titirel. The rest of the concert consisted of songs by Madame Agnes Nicholls (accompanied by the orchestra) and Mr. Archdeacon, and Mr. Geo. A. Vincent, a clever local violinist, played two movements of Tschaiakovsky's Concerto in D (Op. 35). The orchestra played the same composer's 'Casse Noisette' Suite and Berlioz's 'Carnaval Romain.'

### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Halford Society's Concert of January 31 had a very interesting programme. New to Birmingham were Elgar's Overture 'In the South,' Rutland Boughton's Symphonic Poem 'Into the Everlasting,' and Mozart's Violin Concerto in E flat. Elgar's Overture made a great impression, and was finely played. Mr. Boughton conducted the performance of his composition, which went exceedingly well. It is impressionist music, very clever, but open to many interpretations. The soloist in the Concerto was Mr. Zacharewitsch, who achieved a great success. Beethoven's C minor Symphony opened the concert. At the seventh concert, on February 14, the 'Pastoral' Symphony was beautifully played, and a most realistic performance given of Tschaiakovsky's Overture, '1812,' a peal of bells, lent by Messrs. Taylor, of Loughborough, being employed with tremendous effect in the *Finale*. A selection from 'Götterdämmerung,' including Siegfried's 'Rheinfahrt' and the 'Trauermarsch,' created a deep impression. Miss Gleeson-White sang Mozart's air, 'L'Amore,' from 'Il Rè Pastore,' and Liszt's 'Lorelei.' Mr. Halford conducted.

At the Harrison Concert, the last week in January, the artists were Madame Clara Butt, Miss Louise Dale, Mr. J. Robertson, and Mr. Kennerley Rumford, vocalists; Miss Pauline Sant-Angelo, pianist, and Miss Gertrude Ess, violoncellist. A novelty was the introduction of organ solos, by Mr. C. W. Perkins.—The Broadwood Concerts were resumed at the Temperance Hall on February 4. The Queen's Hall Wind Instrument Quintet contributed a delightful programme, including Mozart's Quintet in E flat and a Sextet by Julius Rietz, Mr. Henry J. Wood being the pianist. Songs were given in polished style by Mrs. Henry J. Wood. On February 11 the function was a vocal and pianoforte recital by Miss Gleeson-White and Mr. Plunket Greene, and Mr. Howard Hadley. At the last concert, February 18, the Max Mossel String Quartet played Schumann's Quartet in A minor (Op. 41) and Borodin's Quartet in D, the latter creating something like a sensation. Miss Ethel Sharpe contributed pianoforte solos, and Mr. Gervase Elwes sang. At Mr. Max Mossel's third drawing-room concert, at the Grand Hotel, February 16, Madame Carreño made her first appearance in Birmingham, and gave the most remarkable performance of Beethoven's 'Sonata Appassionata' ever heard from a lady pianist. Miss Muriel Warwood, the young Birmingham violinist, made her reappearance after a period of study in Prague under Sevcik. In Corelli's 'La Folia' and other pieces she showed advancing powers, and a great future seems before her. Miss Evangeline Florence charmed the audience with her tasteful and refined singing. The Welsh Calvinist Methodist Church held their annual concert in the Town Hall on February 15. A miscellaneous programme was excellently sustained by Madame Sobrino, Miss Carrie James, Mr. Evan Williams, Mr. Pfrangon-Davies, and the Cymric Gleemen. At the Masonic Hall on February 20, a concert was given by Miss Hilda St. Angelis (vocalist), Mr. Edward Isaacs (pianist), and M. Hegedüs (violinist).

The Saturday evening concerts in the Town Hall deserve notice. On January 28 Mr. F. W. Beard's select choir—a fine body of thirty-two singers—gave a selection of madrigals and part-songs, ranging from William Byrd to Edward Elgar. Miss Gleeson-White, a great favourite here, was the solo vocalist, and instrumental items were contributed by Mr. Arthur Jahn (violin) and Mr. W. Lehmann (violoncello). Mr. Beard conducted. Several members of the choir were heard in solos and duets.—On February 4 the Choral and Orchestral Association, conducted by Mr. Joseph H. Adams, sang a number of choruses from popular operas. A feature of the concert was the fine performance

of Beethoven's E flat Pianoforte Concerto, with Mr. Arthur Cooke, pianist. On February 18 the Midland Musical Society, under Mr. A. J. Cotton's careful direction, gave a first performance here of Elgar's 'Light of Life,' with Miss Amy Kendal, Madame M. Milward, Mr. W. J. Otley, and Mr. J. Coleman, principals. The hall was crowded, and the concert was a great success.

Mr. Turner brought his opera season to a close on January 28. On January 27, Bennett's 'May Queen' was staged, and the performance was very good. The characters were represented by Miss Ethel Locker, Miss Beatrice Hill, Mr. F. J. Hargrave, and Mr. T. Griffiths. The chorus sang remarkably well, but the work is not suited to the stage.

The Festival Choral Society's performance of Horatio Parker's 'Hora Novissima' occurs too late for notice this month.

### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Knowle and Totterdown Choral Society, formed last autumn, gave, on January 23, their first concert under the direction of Mr. J. F. Nash, a lay-clerk at Bristol Cathedral. Some favourite glees and part-songs were creditably rendered and solos sung by Miss Eveline Gerrish and Mr. William Thomas. The violin solos executed by Miss Violet Bryant and pianoforte pieces played by Miss Parsons added to the interest of this initial music-making.

On January 25 the annual concert of the Bristol Excelsior Male-Voice Choir was held in the hall of the Young Men's Christian Association. In addition to pieces for the choir, there were songs contributed by Miss Winifred Thomas, Miss Gertrude Winchester, and Mr. A. W. Parkman. Miss Maud L. Adams played violin solos and Miss Amy Adams acted as accompanist. The conductor was Mr. T. Slocombe.

At the third of the Clifton Chamber Concerts this season, held in the Victoria Rooms on February 2, the performers were Mr. Herbert Parsons (pianoforte), Mr. Maurice Alexander and Mr. Hubert Hunt (violins), Mr. Ernest Lane (viola), and Mr. Percy Lewis (violoncello). The principal works presented were Beethoven's Quartet (No. 2, Op. 59) and Tschaiakovsky's Pianoforte Trio, both being admirably played. Mrs. Henry J. Wood, the vocalist, was accorded an enthusiastic reception.

There was a crowded audience at the Victoria Rooms on February 6, when the Post Office concert in aid of the Postmen's Benevolent Fund was given. The vocalists were Miss Jennie Ellis (a prizewinner at the National Eisteddfod, 1904), Madame Hilda Wilson, Mr. Llewelyn Jones, and Mr. Montague Worlock. Mr. J. W. Duys played violin solos, Mr. Dezzo Kordy violoncello solos, and Mr. W. E. Fowler acted as accompanist.

The Western Ladies' String Orchestra, composed of ladies from different towns in the West of England, who meet for rehearsal in Bristol under the direction of Mr. J. W. Duys, gave a concert at the Victoria Rooms on February 11. There were fifty ladies in the orchestra, Miss Gertrude A. Wade holding the principal first violin. The programme included Mozart's Serenade, 'Eine kleine Nachtmusik,' a Concerto for three solo violins with string orchestra, arranged by Mr. Duys, from Antonio Vivaldi; Gilson's 'Mélodies Ecossaises'; Reinecke's Serenade in G minor (Op. 242); two Swedish Folk-Songs by Svendsen, and Jensen's 'Ländliche Serenade' (Op. 37). All these compositions were admirably rendered, to the evident satisfaction of the audience. Miss Carmen Hill was the vocalist.

### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Orchestral Society gave the second concert for the season on January 26. Signor Esposito conducted an interesting programme, including Saint-Saëns's Fifth Pianoforte Concerto (soloist, Miss Annie Lord); Suite, Gluck; Mozart's Symphony in G minor; the Vorspiel to 'Tristan und Isolde,' and the 'Meistersinger' Overture.

On February 2 the Dublin Glee Singers, under the conductorship of Mr. Joseph Seymour, gave a concert in

the Antient Concert Rooms, when the programme contained a choice selection of madrigals and part-songs, Miss Mabel Love being the solo violinist.

The University College Choral Society, under the conductorship of Mr. Robert O'Dwyer, gave on February 8 a good performance of Gadsby's Cantata, 'Christopher Columbus' (Mr. Evan Cox singing the tenor solo). Mozart's Symphony in D was also performed, in addition to a miscellaneous selection.

The Orpheus Choral Society gave their second concert for this season on Tuesday, February 7. Dr. Culwick conducted five performances of John Ward's Madrigal, 'Hope of my heart,' Palestrina's Madrigal, 'When flow'ry meads,' and Attwood's Glee, 'To all that breathe the air of Heaven,' besides other part-songs and choruses. Miss Queenie Eaton and Mr. E. Gordon Cleathre were the solo vocalists, the latter introducing a new song by the talented young composer Mr. Hamilton Harty, entitled 'The Devon Maid.' Miss Maud Fletcher contributed some violoncello solos.

On February 15 the lately formed Dublin Choral Society, conductor Signor Bozzelli, gave a performance in the Antient Concert Hall of Handel's 'Belshazzar,' with a small choir and band. The soloists, who, as well as the band and chorus, were drawn from local sources, included Madame Barbara McNevin, soprano, and Mr. Richard McNevin, bass.

The Feis Ceoil will be held in the week of May 22, and the following adjudicators have been appointed:—Choral Singing, Vocal Ensemble, Orchestral and Organ Playing—Mr. H. A. Fricker; Solo Singing—Mr. Ffrangcon-Davies; Strings, Harp, and Chamber Music—Herr Johann Kruse; Pianoforte—Miss Agnes Zimmermann; and Unpublished Irish Airs—Mr. Brendan J. Rogers, Mr. A. W. Darley, Mr. Robert Young, and Mr. P. J. McCall.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Mr. Henschel conducted the eighth Paterson Concert, and his readings of the 'Egmont' Overture, Brahms's Symphony in D, No. 2, and the Overture to the 'Meistersinger' were received with ovation. The ninth concert brought M. Jacques Thibaud as solo violinist in the first Violin Concerto of Saint-Saëns, and specially interesting and splendidly played was Borodin's B minor Symphony. The tenth concert, on February 6, was devoted to the 'Beatitudes' of César Franck—in which Mr. Moonie's choir were associated with the Scottish Orchestra in happy combination. Of the nine soloists in the work, the chief singers were Miss Thorbuton, Mr. Coates, and Mr. Hughes. At the eleventh concert Beethoven's Pastoral Symphony was played, and Madame Antonia Dolores sang.

One of our best pianists, Miss May Elliot, gave her Annual Recital on January 26. She was particularly happy in the C sharp minor Scherzo and the Berceuse of Chopin. Another interesting recital was that of the brother and sister McGregor, pianist and violinist, who had the valuable association of Madame Neustadt as vocalist.

The exceedingly interesting lecture on 'Anton Bruckner, His Life and Works,' delivered by Madame Bach before the Musical Education Society of Edinburgh on January 18, calls for special notice, as it held the keenest attention of an interested and critical audience.

First among local choral societies comes the Bonnington Musical Association with 'Acis and Galatea,' and another item of interest was the concert given by some benevolent amateurs of music on February 21 in aid of a Musselburgh charity. At the latter function Lady Margaret Kerr, Miss Richardson, Mr. Dods, and others, gave valuable assistance.

The last of the four Historical Concerts, given in the University Music Class Room on February 16, was devoted to 'The Overture from Monteverdi to Wagner.' Professor Niecks conducted an excellent band of players, selected from the Scottish Orchestra, in the performance of an interesting selection of overture-masterpieces.

The Lincoln Musical Festival, announced to be held this year, has, we regret to learn, been unavoidably postponed till 1906 in consequence of the prevalence of typhoid in that city.

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

One very conspicuous feature of this season's orchestral concerts has been the number of novelties performed by the Scottish Orchestra. With the exception of the concert conducted by Mr. Henschel on January 24, 'for the first time in Glasgow' has figured at least once on every programme, and as the novelties comprise works by old and modern composers, the varied tastes of our large musical public have been carefully borne in mind by Dr. Cowen, who is mainly responsible for the selection of the programmes. The novelties at the thirteenth concert on January 31 were Saint-Saëns's First Violin Concerto in A minor and Borodin's Symphony in B minor. The solo part in the Concerto was magnificently played by the distinguished French violinist, M. Thibaud, who on this occasion appeared for the first time before a Glasgow audience. On February 7 the Choral Union, under Mr. Joseph Bradley, gave a first-rate performance of Elgar's 'The Dream of Gerontius.' The refined singing of the semi-chorus deserves special mention, while the soloists—Miss Brema, Mr. John Coates and Mr. Montague Borwell—rendered their parts excellently. Mr. Henri Verbrugghen, the accomplished leader of the Orchestra, appeared as soloist at the fourteenth concert on February 14, playing Max Bruch's Violin Concerto, No. 1, with great power. A first hearing of Tchaikovsky's Overture 'Le Voyevode' was acceptable, as was also a fine performance of Beethoven's Pastoral Symphony.

At the last of this season's Chamber Concerts, organized by Herr Denhof, two sonatas for pianoforte and violoncello (Brahms's in E minor, Op. 38, and Beethoven's in A major, Op. 69) were finely rendered by the concert-giver and Herr Becker. A feature of the concert was the singing of Miss Mary Munchhoff, whose beautiful voice and perfect method were exhibited in songs by Schubert, Grieg, and Bach. The opening of the new organ in the City Hall is referred to on page 185.

### MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Musical Festival Society, under the direction of Mr. J. A. Matthews, gave a creditable performance of 'Elijah' at the Town Hall, Cheltenham, on February 7, the soloists being Madame Emily Squire, Miss Jessie King, Mr. Wilfred Kearton, and Mr. Andrew Black. The minor parts were satisfactorily filled by Miss Susanna Palmer (a pupil of Mr. Matthews), Mr. C. Eynon Morgan (Gloucester Cathedral), and Mr. E. Davies (Worcester Cathedral), while Miss Lane and Mrs. Gridley (members of the Society), and Miss Fluck and Mr. G. Matthews rendered help in the double quartets. The performance was thoroughly successful from every point of view.

The annual concert given by the Gloucester Orpheus Society in the Guildhall on February 21 was a complete success, the audience including the Lord Chief Justice of England. The programme consisted of 'What ho!' (Beale), 'Nymphs of the Forest' (Horsley), 'I wish to tune my quivering lyre' (S. S. Wesley), 'Bind my brows' (Stainer), 'Orpheus'—the humorous part-song written by the President of the Society, Sir Hubert Parry, and conducted by him—'Three men of Gotham' (C. H. Lloyd), 'A Franklyn's Dogge' (Mackenzie), and 'Thou art gone to the grave' (C. Lee Williams)—sung standing, to the memory of a departed member of the Society—in addition to a new and tuneful part-song 'Love for such a cherry lip,' by Mr. John E. West. As regards tone, tune, vigour, and delicacy, the choral music left nothing to be desired, and the performance reflected much credit on the conductor of the Society, Mr. A. Herbert Brewer. The solo vocalist was Mr. Plunket Greene, who rendered Stanford's 'Songs of the Sea' and other songs in excellent style.

A County Orchestral Festival was given at the Town Hall, Cheltenham, on February 21, under the auspices of the Philharmonic Society, of which Mr. C. J. Phillips is the energetic and successful director. Mr. Phillips always manages to get together a very competent band, drawn from Birmingham, Worcester, Gloucester, Bristol, &c., and on this occasion the results were admirable. The programme

ated Beethoven's Fourth Symphony, the 'Rienzi' overture, and Liszt's 'Hungarian Rhapsodie' (No. 2). A great attraction was the engagement of the boy violinist and composer, Florizel von Reuter, who played Mendelssohn's Concerto, and conducted the orchestra in his (Reuter's) Funeral March and descriptive Fantaisie. The vocalist was Miss Gertrude Griswold, and the solo pianist, Mdlle. Maria Seguel. Mr. Phillips's concerts are always popular and attractive, and this one proved exceptionally so.

## MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Lady Hallé gave a fine example of her powers at the eighth Philharmonic concert on January 24, when she played Dvorák's Violin Concerto in A. Mr. Andrew Black was the vocalist, and the orchestra, conducted by Dr. Cowen, played Tschalkovsky's 'Mozartiana' Suite, Saint-Saëns's 'Danse Macabre,' and Grieg's characteristic Overture 'In Autumn.'

No previous concert this season proved so attractive as the Philharmonic on February 7, when Dr. Cowen's humorous cantata 'John Gilpin' was given for the first time in Liverpool. Produced at the last Cardiff Festival, the favourable impression the work then made was fully confirmed on this occasion, and its interpretation must have delighted the composer as much as it pleased the audience, and the chorus entered whole-heartedly into the spirit of Dr. Cowen's cheery strains. 'The Swan and the Skylark' (Goring Thomas) was also in the programme, the principal vocalists being Miss Lydia Nervil, Miss Mabel Braine, Mr. Anderson Nicol, and Mr. Ivor Foster. Rimski-Korsakov's 'Capriccio Espagnole' was another feature in one of the most elaborate programmes recently provided by the Philharmonic Committee.

At the Orchestral Society's concert on January 21, Mrs. Henry J. Wood sang, and Mr. Wood conducted a good performance of Tschalkovsky's D minor Suite. Mr. Granville Bantock directed excellent renderings of 'The Flying Dutchman' Overture and Josef Holbrooke's 'Queen Mab' tone-poem. At the fourth Ladies' concert, Tschalkovsky's F minor Symphony was given with particular effect, and Miss Pauline Sant-Angelo ably played Liszt's Fantaisie of Hungarian Folk Melodies. Miss Margie Bennett made a welcome reappearance at Mr. Schiever's third concert on January 28, and Dvorák's Quartet in G (Op. 106), Terzetto (Op. 74), and the Pianoforte Quintet (Op. 81) were the chief features.

Mr. Kenneth Carne-Ross and Miss Eveline Barry were the successful soloists at the Societa Armonica concert in the Small Room, St. George's Hall, on January 27. An instructive address on 'Welsh Melodies,' by Dr. R. D. Glynn-Roberts, was given before the members of the Anfield and Everton Young Wales Society; and mention must be made of a lecture given by Mr. Isidor Cohn, on 'Schumann,' before the members of the local branch of the Incorporated Society of Musicians, at the Royal Institution, on February 11, when he played several pianoforte compositions by Schumann.

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Dr. Hans Richter conducted very sympathetically a performance of 'Elijah' at the Hallé concerts on January 26. The choir sang extremely well. The principals were Miss Helen Jaxon, Miss Ada Crossley, Mr. Webster Millar, and Mr. Santley. The succeeding concert, on February 2, was in memory of Anton Dvorák. It opened with an excellent rendering of the 'Otello' Overture, and something like an ideal performance was secured of the virile composer's Symphony, 'From the New World.' Mr. Hugo Becker continued the reference by playing Dvorák's later-composed Concerto for Violoncello. Mr. Harold Wild, who is a native of Manchester, had nothing more Bohemian in any way to sing than 'Now is the hour of soft enchantment,' and 'Il mio tesoro.' February 9 brought the very rare experience of a programme without a Symphony. Mr. Leonard Borwick gave a consistent and thoroughly

interesting performance of Brahms's Pianoforte Concerto in D minor. Elgar's 'Enigma' Variations came to a third hearing at these concerts. Dr. Richter introduced them in London in 1899; and his conducting showed that his faith in them, and his love for them, are unabated. Fine performances of the 'Benvenuto Cellini' and 'Tannhäuser' Overtures opened and closed the concert. At the concert of February 16, Brahms's German 'Requiem' and Wagner's 'Faust' Overture, and the 'Parsifal' Vorspiel were performed. The 'Requiem' was excellently rendered.

At the Gentlemen's Concerts on the afternoon of February 8 all the artists were, in a sense, local. There was a vocal quartet of our Royal College students—Miss Minnie Williams, Miss Annie Worsley, Mr. William Wild, and Mr. Fowler Burton. The capable accompanists, Mr. Forbes and Mr. Worsley, owed their training to the College. Amongst other selections, the vocalists sang Brahms's 'Liebeslieder' and three of Mendelssohn's part-songs. Mr. De Jong's appearance was specially welcomed. Mr. De Jong was a member of the original Hallé Orchestra of 1857, but his skill as a flautist seems undiminished. His ventures here are not forgotten in connection with the popular concerts, furnished with an adequate orchestra, which he conducted for many years. Mr. De Jong's solos were two movements from a Suite by Godard, and his own 'Fantasia on Plantation Melodies.'

The programme of the fourth Brodsky Quartet Concert, on February 15, contained the names of three favourites, blest with health and born in sunshine—Mozart's Quartet in D minor, Schumann's Quintet in A minor (No. 1, Op. 41), and Dvorák's Quintet in A major (Op. 81) for Pianoforte and Strings. In the Quintet Dr. Brodsky and his colleagues were joined by Mr. Egon Petri. Mr. Petri, who is the son of a Dutch violinist not without honour in his own country, greatly distinguished himself, and his exhibition of combined technical facility, zest, judgment, and good taste, contributed much in securing an excellent interpretation of the work, upon whose joyous energies the 'Dumka' movement lays its momentarily sobering hand.—For Mr. Brand Lane's sixth Subscription Concert, on February 11, a concert party had been secured consisting of Miss Alys Bateman, Miss Gertrude Lonsdale, Mr. Gregory Hast, and Mr. Watkin Mills (vocalists); Miss Nadia Sylva (violinist), and Mr. Archy Rosenthal (pianist). Special mention must be made of the excellent rendering of part-songs and madrigals by the large choir of Mr. Lane's Philharmonic Society.—The chief piece in the Vocal Society's programme at their concert of February 1 (conductor, Dr. Henry Watson) was Goring Thomas's posthumous cantata 'The Swan and the Skylark,' in which the soprano and tenor solos were successfully taken by members of the choir.—At his chamber concert on February 13, Mr. Max Mayer had as his distinguished colleagues Professor Halir (violinist, one of the Joachim Quartet) and Mr. Hugo Becker, the famous violoncellist. The pieces played were Richard Strauss's Sonata for Violin and Pianoforte (Op. 18); Beethoven's Sonata for Pianoforte and Violoncello (Op. 5); and Brahms's Trio (Op. 8). Mrs. Max Mayer contributed songs, four of them composed by Mr. Max Mayer. The concert was a great success.—For the Ladies' Concerts (afternoon), Mr. Percy Grainger (pianoforte) and Mr. Herman Sandby (violoncello) were engaged on January 24. Mr. Ernst von Dohnányi played on February 7.—Miss Millicent Holbrook, of this city, a student of the Royal College of Music, gave her first concert here on January 29. Her voice is a pleasant soprano, which has evidently been carefully trained. The Lord Mayor and the Deputy Lord Mayor were both present to help in the kindly send-off.

'Confort of vocal music with ye accompaniments of ye chest of viols and eke ye Virginals under ye direction of Maister Henry Watson, Doctor in mufick (Cantab.) will bee given by ye Quire of ye Manchester Gentlemen's Glee Club holden at ye ancient fygne of ye "Albion" inne Piccadilly, Manchester, on ye seventh daye of Februarie, in ye yere of grace 1905.' Thus ran the title of an interesting programme forming one of the delightful evenings of an old Society. The illustrations and general get-up of the programme were excellent in their old-world attractiveness.

The death is recorded, at the age of fifty-three, of Mr. F. H. Dale, a music teacher who made several only partially successful efforts to establish a series of popular concerts here.

## NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second of the orchestral concerts arranged by the Newcastle and Gateshead Choral Union was given on February 15 by the Scottish Orchestra, under the direction of Dr. F. H. Cowen. Elgar's 'In the South' Overture and the conductor's 'Indian Rhapsody' received their initial performance on Tyneside; Beethoven's Fifth Symphony was heard again after a lapse of eleven years, and short dance pieces by Mozart, Bach, Rameau, and Grieg added greatly to the enjoyment of an appreciative audience. Unfortunately, these orchestral concerts are not well supported by the public at large, a fact disappointing to lovers of orchestral music in general, and in particular to the committee, who are disinterestedly endeavouring to place them on a substantial basis.

A vocal and instrumental recital was given on February 1 by Miss Marie Bellas and Miss Agnes Cochrane, when the violoncello playing of Miss Cochrane exhibited taste and refinement. At a similar music-making on February 4, Mr. Frederick Hosking and Mr. Edgar Bainton were associated, when the latter's pianoforte playing exhibited an ease of command over keyboard-difficulties and considerable intellectual power. Miss Myrtle Lumsden, acting as a substitute at an hour's notice, co-operated with Mr. Bainton in an excellent rendering of Beethoven's 'Kreutzer' Sonata.

## MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Nottingham Sacred Harmonic Society gave their second subscription concert on February 9, when the programme consisted of Smart's 'Bride of Dunkerron,' Parry's 'Blest Pair of Sirens,' and Cowen's 'John Gilpin.' The soloists were Miss Fanny Chetham, Mr. Harold Wilde, and Mr. Harry Dearth. The chorus did not come up to their usual standard of excellence in the two first items, but retrieved their position in Cowen's hilarious cantata. Mr. Allen Gill conducted, and Mr. Lyell Taylor led the orchestra.

On February 12 the Stapleford Choral Society gave a performance of Gaul's 'Holy City.' The principals were Miss Maud Towison, Madame Holbrook, Mr. Shimmell, and Mr. Harold Howett. Mr. Hemingway was pianist, and Mr. G. Spencer conducted.

Miss Cantelo's chamber concert on February 16 was well attended, and a fine programme, including Beethoven's Violin Sonata (Op. 30, No. 2), Rubinstein's Violoncello Sonata (Op. 18), and Mendelssohn's Trio in C minor was well rendered. The soloists were Mr. Louis Pecskaï, Mr. Whitehouse, and Miss Cantelo.

Miss Constance Essex gave a very enjoyable Pianoforte Recital at Carlton on February 9, when her programme included works by Chaminade, Chopin, Henselt, Moszkowski, Schubert, and Godard.

The Melbourne Glee and Madrigal Society, a body which has carried on a quiet, steady work since 1866, recently gave a performance of Mendelssohn's 'Hymn of Praise.' The soloists were Miss Honeybone, Mr. G. F. Sands, and Miss Dunncliffe, who were supported by a band and chorus of seventy performers. Miss Wilson led the orchestra, and Mr. E. M. Barber conducted.

The Nottingham St. Cecilia Choir, a chorus of ladies' voices, under the direction of the Hon. Mrs. Handford, rendered, on January 24, a programme culled from the works of Brahms, Elgar, Schumann and Wagner. Mrs. Kendal gave four recitals, Madame Marie Fromm was the solo pianist, and Mr. William Higley the vocalist.

The West Bridgford Choral Society introduced Gaul's new sacred Cantata 'The Prince of Peace' to a Nottingham audience on January 26. The soloists were Madame Wilson-Moulds, Miss Nellie Major, Mr. Lacey Parker, and Mr. Charles Keywood, who were keenly appreciated, and the work as a whole appears to have come to stay.

On February 16 the Louth Choral Society gave a very successful concert, when the first portion of the programme was devoted to Coleridge-Taylor's 'Hiawatha's Wedding Feast.' The solo part in the choral work was sustained by Mr. Henry Brearley, who scored a great success with 'Onaway, awake.' Miss Lily Jeffrey was the only other soloist; Miss Elsie Hall was accompanist and Mr. Owen Price conducted.

## MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The annual Children's Festival at the Albert Hall has proved what an excellent work is being done among the day-schools of the city. An elevation in the standard of music used for school purposes, a marked advance in the teaching and performance of vocal music, and the stimulation of a healthy rivalry among the various schools are the chief fruits of the interesting venture. It is suggested that some of the concerts should be on competitive lines.

The Milhouses Choral Society gave a creditable performance of 'St. Paul' on February 9, under the direction of Mr. W. Powell. The Society is only a young body, but it is enterprising and very much in earnest.—Among the other events of the month has been the fifth concert of the Chamber Music Society, at which the Kruse Quartet played Beethoven's Op. 59 (No. 3), and Schubert's posthumous Quartet in D minor. Mr. Kruse played Tartini's Violin Sonata in D major, Mr. J. A. Rodgers accompanying him.

The programme of the forthcoming triennial Festival has been issued. The choral works are the 'Messiah,' Mozart's 'Requiem,' Bach's Mass in B minor, Schumann's 'Paradise and the Peri,' Brahms's 'Naenie,' Max Bruch's 'Frithjof,' Berlioz's 'Faust,' two eight-part choruses, 'The house of dreams' and 'The song of the storm,' by Felix Weingartner, the conductor, of the Festival, 'Fly, envious Time,' by Nicholas Gatty, and 'Ode to the North-East Wind,' by Frederic Cliffe. The last four are absolute novelties. The orchestral works are Beethoven's 'Eroica' Symphony, Elgar's 'Enigma' Variations, and a Symphony by Weingartner.

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

At the Municipal Concert on January 21 Mr. R. Vaughan Williams conducted his 'Heroic Elegy,' a well-written piece, melodically interesting and sympathetic in feeling. Another novelty was a symphonic poem, 'Chakta,' by Mr. H. van Dyk, a clever young musician who is settled at Halifax. It is a work showing considerable musicianship, and an apparent lack of breadth of style was very probably owing to the imperfections of a performance that was creditable, but would have been better for more rehearsal. Dvorák's 'New World' Symphony was ably played under Mr. Fricker's direction. At the concert on February 4 only the string orchestra was employed, but this did not diminish the interest of an excellent programme, which included Serenades by Volkmann, Elgar, and Tchaikovsky, and Handel's broadly effective Concerto Grosso in G. On February 18 a Wagner programme was given, and attracted by far the largest audience of the season. At the Subscription Concert on January 25 an exceptionally fine performance was given by the Hallé Orchestra, under Dr. Richter, of Brahms's Second Symphony, the genial charm of which was most happily realized, while ample justice was done to Strauss's 'Don Juan' Fantasia. Beethoven's 'Weihe des Hauses' and Elgar's 'In the South' were the two Overtures included in a thoroughly enjoyable concert. The next concert of the Subscription series, on February 15, was of chamber music, the Kruse Quartet, with Miss Fanny Davies as pianist and Mr. Plunket Greene as vocalist, supplying the programme.

Two Leeds musicians, Mr. Noel Bell and Mr. Percy Richardson, have made a specialty of duets for two pianofortes, and gave a recital of such music on February 7, at which original works by Mozart, Brahms, Huber, Schütt, and Saint-Saëns were played with capital spirit and sympathy. Chamber concerts are not too numerous in this district, so it was unfortunate that the Broadwood concert on February 8 clashed with the Bohemian concert. At the former the Cathie Quartet was heard in works by Beethoven, Haydn, and Glazounow, and the vocalist was Mr. Gervase Elwes, whose refined singing was much enjoyed. At the Bohemian concert a highly-interesting feature was Vincent D'Indy's Quartet in E, a most original and powerful composition, remarkable for its freedom, variety, and complexity of rhythm. It presents exceptional difficulties to the executants, and Messrs. Elliott, Moxon, Hatton, and Bolton deserve hearty praise for their

success. On February 14, Mr. Frederick Ellis, a very able Leeds pianist, gave a recital, with a programme of a most exacting nature, beginning with Beethoven's latest Sonata (Op. 111), and covering pretty nearly the entire range of modern pianoforte music.

BRADFORD.

Two concerts of the Permanent Orchestra, on January 28 and February 11, fall to be recorded. At the former Mr. J. S. Bridge gave a musicianly reading of Max Bruch's favourite G minor Violin Concerto, and the most noteworthy orchestral piece was Mr. Edward German's 'Welsh Rhapsody,' played with spirit under Mr. Allen Gill's conductorship. At the latter concert the most important feature was a symphonic poem, 'Tasso,' conducted by its composer, Mr. York Bowen. Though still a youthful musician, he handles the orchestra with ease, and his materials are well chosen and discreetly put together. He also gave evidence of an exceptionally sensitive nature by his playing of Chopin's F minor Fantasia. Miss Evangeline Florence's birdlike vocalization was another pleasing feature of the concert. On February 3 the Festival Choral Society, under Dr. Cowen, gave a good account of Schumann's 'Paradise and the Peri,' with Miss Emily Squire, Miss Hilda de Angelis, Miss Mabel Braine, and Messrs. Lloyd Chandos, W. E. Heap, and Herbert Brown as vocalists. The concert ended brightly with Dr. Cowen's 'John Gilpin,' and the choice of his Cardiff work was a fitting compliment to the conductor. A concert was given by Mr. C. Henrich, on February 6, possessing more than local interest, since it introduced several compositions by Mr. Ernest Blake, a young composer who is distinguished by his thoughtfulness and originality. His songs—settings of Shelley, with the exception of three which are to Mr. Blake's own words—show a keen realization of the poetic idea, while in a violin solo from the 'Alastor' Symphony there is melodic inspiration of a high type. An Overture, 'Bretwalda,' reduced to a duet for two pianofortes, has unmistakable power and passion, though a first hearing leaves the impression that it would be better for a little compression. Mr. Higley was the vocalist, and in Brahms's Sonata in G the concert-giver was associated with Mr. Francis Macmillan in a performance full of vitality. At the Subscription Concert on February 10 Schubert's Octet was the chief attraction. It was admirably played by Dr. Brodsky and Messrs. Rawdon Briggs, Speelman, Fuchs, Hoffmann, Mills, Paersch, and Schieder. Mr. Egon Petri's clear and powerful pianoforte-playing was another specially enjoyable feature of the concert. At the first of Mr. Midgley's concerts, on February 17, the Rawdon-Briggs Quartet came from Manchester to play quartets by Beethoven and Dvorák, and made an excellent impression by the refinement and warmth of their playing. Mr. Midgley took the pianoforte part in Schumann's D minor Trio.

#### OTHER YORKSHIRE TOWNS.

The Wakefield Chamber Concert on February 2 was more vocal than is customary, the Folksingers Quartet singing Schumann's 'Spanisches Liederspiel,' some fine songs by Dr. Ernest Walker, and some arrangements of old songs very agreeably, while Mr. Herbert Walenn's violoncello solos represented the instrumental element of the programme. The concert was signalized by being made the occasion for a presentation to Miss A. C. Clarkson, who has been associated with these excellent concerts ever since they were begun fifteen years ago, and has carried them on single-handed for some time. Her arduous labours for the single purpose of encouraging a taste for the best music in the city of Wakefield well deserved this recognition.

The Hull Vocal Society gave, on January 24, a concert in which the share of the choir consisted of part-songs, of which Elgar's 'Bavarian Highlands' Suite was the most important feature. Their singing, under Dr. G. H. Smith, was characterized by welcome refinement, and Mr. John Dunn's brilliant violin playing also deserves mention.

The following awards have been made at the Royal Academy of Music: The George Mence Smith Scholarship (male vocalists) to Joseph Melvin Nightingale (of Hull). The Sainton Scholarship (violinists) to Elsie Winifred Owen (of Llanelly).

Under the auspices of the Literary Society of Regent's Park Church, Mr. T. R. Croger, on February 6, delivered a lecture entitled 'The Wood-wind Instruments used in the Modern Orchestra,' each instrument being exhibited and explained. The lecture, partly historical, and throughout most interesting, closed with a selection of solo and concerted music, in which Mr. Croger was ably assisted by Messrs. Edward Buttar, A. M. Donald, and F. G. Sneath, while Mrs. Huxtable rendered valuable aid at the pianoforte.

Mr. William Stuartson Collard, a former member of the celebrated firm of pianoforte makers, died, we regret to record, on January 23, at his residence, 159, Sutherland Avenue, aged sixty-two. Mr. Collard had held the office of Master of the Worshipful Company of Musicians on three occasions, and he was treasurer of that Guild for about a quarter of a century.

An interesting lecture on 'Ambidexterity in Music' was given by Dr. W. H. Cummings at the Guildhall School of Music on February 16. Illustrations were given by Miss Minnie Crouch and Miss Jenny Hyman (pianoforte) and Miss Dorothy Bull (violin).

The Dulwich Philharmonic Society gave an excellent performance of Elgar's 'King Olaf' in the Crystal Palace Concert Room on February 18. The band and chorus numbered 300, and the solo vocalists were Madame Clementine de Vere, Mr. Joseph O'Mara, and Mr. Robert Radford. Mr. Arthur Fagge conducted with his accustomed skill and care.

## Country and Colonial News.

#### BRIEFLY SUMMARIZED.

ABERDEEN.—The third Choral Union Concert this season took place in the Musical Hall on February 9, when the Scottish Orchestra, directed by Dr. F. H. Cowen, provided the programme, which included the conductor's Choral Ballad 'John Gilpin,' the Overtures to 'Egmont,' 'Tannhäuser,' and 'William Tell,' and other well-known orchestral items. The choir sang Dr. Cowen's popular ballad with great spirit, and the work was received with enthusiasm.

BASINGSTOKE.—The Choral Society gave a concert in the Town Hall on February 14, under the direction of Mr. H. E. Powell. The programme included Mendelssohn's 'Hear my prayer,' Parry's 'Blest pair of Sirens,' Elgar's part-songs 'The Snow' and 'Fly, singing bird,' and Pissuti's 'In this hour of softened splendour.' The solo vocalists were Miss Kate Cherry and Mr. Dalton Baker, and Miss Gwendolen Griffiths contributed violoncello solos.

BRIGHTON.—The second Subscription Concert of the Sacred Harmonic Society took place at the Dome, on February 9, when Costa's Oratorio 'Eli' was successfully performed under the direction of Mr. Robert Taylor. Both choir and orchestra acquitted themselves with much credit, and the solo vocalists were Miss Kate Cherry, Miss Greta Williams, Mr. Charles Saunders, Mr. W. Coleman, and Mr. Charles Knowles. Mr. Robert Taylor conducted the performance with a baton presented to him by Sir Michael Costa, and used by the composer of 'Eli' when he last conducted the oratorio at Brighton.

CHRISTCHURCH (N.Z.).—The fifth subscription concert of the Musical Union, which took place at the Canterbury Hall on December 20, brought to a fitting conclusion the professional career of Mr. F. M. Wallace, who, since 1888, has conducted both this Society and the Liedertafel. The programme included Mozart's 'Figaro' Overture, the Larghetto from Beethoven's Symphony in D, the Andante from Haydn's Symphony No. 4, and various part-songs. Mr. Wallace played Rust's Violin Suite in D minor, in addition to appearing as conductor. In the interval an illuminated address, together with a gold watch and chain, were presented to Mr. Wallace in recognition of his valuable services to the two societies named.



**FORFAR (N.B.).**—The Philharmonic Society gave a most successful performance on February 6 of Elgar's 'King Olaf' and the choruses from Bach's church cantata, 'Sleepers, wake!' under the able direction of Mr. M. B. Kidd. A small orchestra from Glasgow, with Mr. Cole as principal violinist, supplied the accompaniments, and the soloists were Miss Eva Rich, Mr. Henry Brearley, and Mr. McLean Borthwick.

**GREENOCK.**—The Choral Union resumed their concerts on February 3 after an interval of five years, necessitated by insufficient public support, and the result fully justified their reappearance. The works chosen were Coleridge-Taylor's 'Death of Minnehaha' and 'Hiawatha's Departure,' in which the choir sang with confidence and displayed excellent tone. They were assisted by the Scottish Orchestra, who also played a Suite by Saint-Saëns admirably. The solo vocalists were Miss Retta Macallister, Mr. Henry Brearley, and Mr. Walter Harvey, while Mr. W. T. Hoeck once more proved himself a skilful conductor.

**HORSHAM.**—The Musical Society gave their first concert of the season on February 8, when Coleridge-Taylor's 'Song of Hiawatha' was performed for the second time in Horsham. The principal vocalists were Miss Edith Evans, Mr. Henry Plevy, and Mr. Arthur Walenn, who were all excellent. Miss D. Lintott was the leader of an efficient orchestra, and Mr. A. P. Whitaker conducted.

**HYTHE.**—The Choral Society gave a concert performance of Gluck's 'Orpheus' on January 25. The soloists were Miss Florence Shee (Orpheus), Miss Gertrude Wood (Eurydice), and Mrs. Montgomery (God of Love). Dr. A. T. Froggatt conducted.

**KILMARNOCK.**—A concert was given on February 10 by the choir of St. Andrew's Church, Kilmarnock, under the able conductorship of Mr. A. Dinsdale. The principal items were 'The Forging of the Anchor,' by Sir F. Bridge, and the Choral Ballad 'The Charge of the Light Brigade,' by Dr. Arthur Somervell, both of which were sung with orchestral accompaniment. The part-song 'There is music by the river' (Pinsuti) was rendered without accompaniment. The baritone solos in 'The Forging of the Anchor' were well rendered by Mr. P. Howie. Miss Jeanie B. Reid contributed songs with much acceptance, and Mr. Richard Daebnitz was leader of the orchestra and solo violinist.

**LEYTONSTONE.**—Dr. W. Lemare gave a Jubilee Concert on February 16 at St. Catherine's Church Room, assisted by members of his Choral Society and a small orchestra. The programme consisted of Bridge's 'Cradle of Christ,' Cowen's Choral Ballad, 'John Gilpin,' and Lane Wilson's Song-Cycle, 'Flora's Holiday.'

**LLANELLY.**—A performance of Mendelssohn's oratorio 'St. Paul' was given by the Tabernacle Choir on February 7, under the leadership of Mr. C. Meudwy Davies. The solos were taken by Madame Bertha Rossow, Madame Nelli Davies, Mr. Charles Saunders, and Mr. Jno. Walters. An excellent orchestra assisted, and Miss Blodwen Davies presided at the organ. This was the twenty-sixth annual oratorio concert given by the choir.

**LUTON.**—The Choral Society gave their second Subscription Concert in the Plait Hall on February 8, when the occasion was distinguished by the appearance of Sir Alexander Mackenzie, who conducted his Three Dances from the 'Little Minister,' Scottish Concerto (pianoforte part played by Mr. F. Gostelow), Overture 'Britannia,' and Pibroch Suite (Mr. Rowsby Woof, solo violinist). The programme also included Stanford's 'The Revenge' and Mendelssohn's Psalm 'Why rage fiercely the heathen?' conducted by Mr. Gostelow. Madame Alice Esty was the solo vocalist. During the interval Sir Alexander was presented with a handsome silver cigar box by the Mayor of Luton on behalf of the members of the Society.

**NEWPORT (Mon.).**—The Choral Society gave an excellent performance of 'Elijah' at Tredegar Hall on February 16. An admirable cast of principal vocalists was provided in Miss Agnes Nicholls, Miss Edna Thornton, Mr. Charles Saunders, and Mr. Ffrangcon-Davies—the last-named artist giving a magnificent interpretation of the title-rôle. The

band and chorus of 180 were more than efficient, and Mr. Arthur Sims, who has been connected with the Society since its formation, and who made his first appearance as its conductor on this occasion, should be encouraged to further efforts by the success of his initial performance.

**READING.**—The Orpheus Society's programme on February 1 secured a very large and enthusiastic audience. Sir Charles Stanford conducted his 'Songs of the Sea,' which were magnificently sung by Mr. Plunket Greene, supported by the choir of over 100 men, who entered into the spirit of them with great vigour. Mozart's 'Figaro Overture,' Dvorák's 'New World' Symphony, and two of Godard's Scènes Poétiques were excellently played by the orchestra—of which Mr. Alfred Burnett was the principal violinist—under Dr. F. J. Read.

**SCUNTHORPE (DONCASTER).**—The Choral Society gave a Concert in the Public Hall on February 7, when the chief features of the programme were Sterndale Bennett's 'May Queen,' Parry's 'Blest Pair of Sirens,' and Dudley Buck's 'Hymn to Music.' The choir sang with much spirit, and the orchestra were excellent, although they occasionally overpowered the choir. The solo vocalists were Miss Lillie Wormald, Miss Gertrude Robinson, Mr. Henry Beaumont, and Mr. Herbert Brown. Mr. F. C. Nicholson conducted with care and skill. The Society will next season complete its twenty-fifth year, when it has been decided to hold a two-days' Musical Festival.

**STOCKPORT.**—The Vocal Union gave their third concert (thirty-second season) in the Mechanics' Institute on February 6, when the programme included Elgar's 'Banner of St. George' and the following part-music: 'Come, let us join the roundelay' (Beale), 'The Voyagers' (Facer), 'The fisherman's good-night' (Bishop), 'The Troubadour' (Macfarren) and the 'Country fair waltz-song' (Abt). Dr. Henry Watson conducted as usual.

## Answers to Correspondents.

**A. II. (Sydney).**—To give the history of 'Auld lang syne' would occupy too much space in this column; but we will endeavour to give you the chief facts in a few words: 'Auld lang syne' is a true folk-song, both words and music. Robert Burns is often credited with the authorship of the words, but he merely polished the native pebble and fashioned this Scottish gem into its present beautiful form. The earliest known origin of the song is an anonymous 15th century poem, entitled 'Auld kyndness forgett,' in modern parlance, 'Should auld acquaintance be forgot.' The first record of the present version is found in Burns's well-known letter to Mrs. Dunlop, dated December 17, 1788, which contains the song 'Auld lang syne,' the second, third and fourth verses of which Allan Cunningham attributes to Burns. In regard to the music of this famous song, there are two tunes—an old one which Burns knew, and another strain, first printed with the Burns version of the words in July, 1799, three years after the poet's death. Although the more modern tune has undergone a process of evolution, it is really a folk-song, and cannot be traced to any particular composer. To show the extent of the changes this melody has undergone, we have before us no fewer than thirteen variants, ranging from 'Apollo's Banquet,' sixth edition, 1690, to Thomson's 'Select Collection of Scottish Songs,' published in 1779. The latter collection contains the tune as we now know it—a melody dear to the heart of every Scot the wide world over.

**1ST VIOLIN.**—In a work so full of subtleties as 'The Dream of Gerontius' it is impossible to suggest cut-and-dried interpretations of the various expression indications with which the score is enriched. In all cases such signs as *sf*, *ff*, *fz*, &c., must be governed by the context—for instance, *sf* in a *pianissimo* passage would not have the same intensity as in a phrase marked *fff*. But the great thing is to get behind the mere signs, and even the crotchets and quavers, in order to obtain an ideal interpretation of all music that is good and true.

G. G. B.—You will find brief biographies of the Italian composers Umberto Giordano, Alberto Franchetti, and Pietro Florida, in Baker's 'Biographical Dictionary of Musicians' (G. Schirmer, New York, and C. Woolhouse, London). Signor Cilèa, the composer of 'Adriana Lecouvreur,' was born at Naples in 1867. He studied at the Conservatorio of his native city, and is now a professor of harmony at the Conservatorio di Florence. His operas are as follows:—'Gina' (Naples, 1889), 'Tilde' (Florence, 1892), 'Arlesiana' (Milan, 1896), and 'Adriana Lecouvreur' (Milan, November, 1902). The last-named was first performed in England at Covent Garden Theatre on November 8, 1904.

L. R. A. M.—(1) In playing 'a chromatic scale in major 6ths from A,' begin on A in the right hand and on C in the left. (2) The turn in Beethoven's Pianoforte Sonata in A (Op. 2, No. 2), first movement, should be played thus:



B. H.—Yes, it is quite true that Mendelssohn did not compose the familiar tune specially for Charles Wesley's Christmas Hymn, as it formed part of the Festgesang, which he composed for the Gutenberg Festival of 1840 held at Leipzig. In our issue of December, 1897 (p. 810), we gave some historical notes on the tune. To this we have only to add, by way of correction, that its earliest appearance in a hymnal was in the Rev. R. R. Chope's 'The Congregational Hymn and Tune Book,' published in 1857, and not in 'Hymns Ancient and Modern,' issued in 1861, as stated in the article.

R. W. K.—The subject of 'worship music, or the singing of praises to the particular deities worshipped by the different people of the world, such as the ancient Greeks, Arabs, North American Indians,' even without the 'etc.,' opens up a vast field for study. It is one that should be taken up in instalments, with visits to the various localities where the worshipped deities have their abodes. The evolution of the English hymn-tune is a much more practical subject, which, in the absence of any exhaustive treatise on the subject, can best be studied by examining actual psalters and hymnals of ancient and modern times.

HUNTINGDON, U.S.A.—When a hymn-tune is arranged for men's voices the melody is usually retained in the uppermost part. In the example you submit to us, the placing of the melody in the *tenor* part, with parts above and below, may have been for some special effect—the *tenor* singer of the quartet party making his part prominent, while the other voices were much subdued. Your transposed version of the tune is good.

E. M. S.—The Rev. Dr. J. B. Dykes composed a tune to 'Hark! the herald angels sing': it is No. 28 in the volume of hymn-tunes by him (Novello). In nearly all the hymnals Mendelssohn's tune, adapted by Dr. Cummings, is associated with the hymn. See answer to B. H.

J. S. G.—There are Strads and Strads, and 'Strads' that are not Strads. Any doubts you may have as to genuineness, value, &c., will be set at rest if you submit your instrument to Messrs. W. E. Hill & Sons, who, in return for a fee, will give you an expert opinion upon which you may safely rely.

A. R. C. O.—(1) For aids to playing from vocal scores with the alto and tenor clefs you might use the 'Examples in Counterpoint' primers by Dr. Gordon Saunders. (2) We do not know of any work on accompanying the Psalms other than Sir Frederick Bridge's primer.

J. S. S.—In order to pass the examination you name we should advise you to pursue a course of theoretical study under a good teacher. Why not take some harmony and counterpoint lessons by correspondence?

G. F. K.—Try the violoncello primer of Jules de Swert, and embrace every possible opportunity of listening to good players on the instrument of your choice.

W. Q. P.—To suggest alterations in the nomenclature of intervals is almost as futile as attempting to improve the staff notation. Time and energy can be so much better spent: more art, less machinery.

J. V. B.—The carol 'Born in the winter hoary,' by W. Howell Allchin, is probably out of print. The business of Mr. W. R. Bowden, of Oxford, the publisher of the carol, has long ago been given up.

H. C.—For duets composed for contralto and baritone voices try 'False love and true' (Pinsuti), 'Gardener, thy tree am I' (Schumann), and 'Spring of Love' (Sieber).

L. H. H.—The piece you inquire about is probably entitled 'The Silver Trumpets,' composed by Viviani, and published by Messrs. Chappell.

A READER.—Dr. G. B. Arnold's setting of 'The Lord is my Shepherd' is published by Messrs. Weekes & Co.

G. G. R.—Messrs. Novello will send you a list of Toy Symphonies on application.

M. U. (Dülken).—Please see the reply to J. S. G.

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TWO Extra Supplements are given with this number:

1. *Portrait of Mendelssohn, from the original painting by Horace Vernet. By kind permission of Herr Geheimrath Ernst von Mendelssohn-Bartholdy.*

2. *Four-part Song, 'Daybreak.' By Alfred R. Gaul.*

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*Andantino* ♩ = 60.      *cres.*      make room for

rano. *p* A wind out of the sea, ... And said "O mists make room make

to. *p* A wind came up and said ..... "O mists make room make

ior. *p* A wind out of the sea, ... And said "O mists make room make

iss. *p* wind a wind a wind came up ..... came

*Andantino* ♩ = 60.      *cres.*

mp1 *p*

me". . . Ped \*

room for me" It hail'd the ships and cried, "Sail on sail on, Ye mariners the night is

room for me" It hail'd the ships and cried, "Sail on, Ye mariners the night is

room for me" It hail'd the ships and cried, "Sail on sail on, Ye mariners the night is

up ..... It hail'd the ships and cried, "Sail on, Ye mariners the night is

**To be sung without Accompaniment.**



*Allegro Agitato* ♩ = 126. *cres.*

gone the night is gone! . . . . . And hurried land-ward far a -

gone the night is gone! . . . . . And hurried landward far a -

gone . . . . . the night is gone" And hurried land-ward far a -

gone . . . . . the night is gone" And hurried landward far a -

*Allegro Agitato* ♩ = 126. *cres.*

*Ped* *R.H.* \*

- way, Crying, a - wake! it is the day and hurried landward far a -

- way, Crying, a - wake! it is the day and hurried landward far a -

- way, Crying, a - wake! it is the day and hurried landward far a -

- way, Crying, a - wake! it is the day and hurried landward far a -

*mf* *cres.*

- way, Cry-ing, a - wake it is the day... It said un - to the forest

- way, Cry-ing, a - wake it is the day... It said un - to the forest

- way, Cry-ing, a - wake it is the day... It said un - to the forest

- way, Cry-ing, a - wake it is the day... It said un - to the forest

*cres.*

*fz* Shout! Hang all your leaf-y ban - ners out!" It touch'd the wood-bird's  
*rall.* *mf* *meno mosso. p*

Shout! Hang all your leaf-y ban - ners out!" It touch'd, it touch'd the birds  
*rall.* *mf* *meno mosso. p*

Shout! Hang all your leaf-y ban - ners out!" It touch'd, it touch'd the  
*rall.* *meno mosso. p*

Shout! Hang all your leaf-y ban - ners out!" It touch'd the  
*rall.* *meno mosso. p*

fold-ed wing, And said O bird a - wake and sing, It touch'd the wood-bird's  
fold - ed wing, wake O bird wake and sing, touch'd the bird's

wood - - - bird's fold - - - ed wing, . . . . and said, O

wood - - - bird's fold - - - ed wing, . . . . and said, O

fold - ed wing and said O bird A - wake and sing, it

fold - ed wing wake O bird wake and sing

bird, a - - - wake and sing . . . . . and sing, it

bird, a - wake . . . . . and sing . . . . . it

touch'd the wood - birds fold - ed wing, And said, "O bird, A -

touch'd the birds fold - ed wing, wake O bird

touch'd the wood - birds fold - ed wing, And said, O bird, A -

touch'd the wood - - birds fold - - ed

- wake and sing it touch'd the wood\_birds fold\_ed wing and said, "O bird, A -

wake and sing touch'd the birds fold\_ed wing and said, "O bird,

wake and sing it touch'd the wood\_birds fold\_ed wing said, "O bird, A -

wing and said, "O bird, a wake and

*rall.* wake and sing" And o'er the farms, O chan - ti - cleer Your clarion

*rall.* wake and sing" Awake!

*rall.* wake and sing" And o'er the farms, O chan - ti - cleer Your clarion

*rall.* sing" Awake!

*a tempo.*

*rall.* Ped \*

blow; the day is near, And o'er the farms, O chan - ti -  
A - wake!  
blow; the day is near, And o'er the farms, O chan - ti -  
A - wake!  
Ped Awake...  
\_cleer Your clarion blow; the day is near'' It touch'd the wood - bird's  
Awake! Awake! It touch'd the bird's  
\_cleer Your clarion blow; the day is near'' It touch'd the wood - bird's  
Awake! Awake! It touch'd the the  
Ped Ped  
fold - ed wing, And said, O bird, A - wake and sing it touch'd the wood - bird's  
fold - ed wing, said, O bird, wake and sing touch'd the bird's  
fold - ed wing, And said, O bird, A - wake and sing it touch'd the wood - bird's  
wood - - bird's fold - - ed wing, And said, O

fold - ed wing And said, O bird, A - wake and sing'' It whisper'd

fold - ed wing And said, O bird, wake and sing''

fold - ed wing. said, O bird, A - wake and sing''

bird, A - wake and sing'' . . . . .

to the fields of corn, "Bow down, and hail the com - ing morn it whisper'd

the fields of corn, the com - ing morn it whisper'd

the fields of corn, the com - ing morn it whisper'd

the fields of corn, the com - ing morn it whisper'd

to the fields of corn, Bow down and hail the com - ing morn. It shouted

to the fields of corn, Bow down and hail the com - ing morn. It

to the fields of corn, Bow down and hail the com - ing morn. It

to the fields of corn, Bow down and hail the com - ing morn. It

*a tempo.*

thro' the bel - fry tow'r" A - wake, O bell a - wake pro - claim the hour a -  
*a tempo.*  
 shout - ed thro' the tow'r" A - wake, O bell pro - claim the hour a -  
*a tempo.*  
 shout - ed thro' the tow'r" A - wake, O bell a - wake pro - claim the hour a -  
*a tempo.*  
 shout - - - ed thro' the tow'r O bell pro - claim the hour a -  
*a tempo.*  
 Ped \* Ped

wake, O bell pro - claim the hour, O bell proclaim the hour  
 wake, O bell pro - claim the hour, O bell proclaim the hour  
 wake, O bell pro - claim the hour, O bell proclaim the hour the bel - fry  
 wake, O bell pro - claim the hour, O bell proclaim the hour the bel - fry  
 wake, O bell pro - claim the hour, O bell proclaim the hour O

A - wake! A - wake! A - wake! it shouted thro' the  
 A - wake! it shouted thro' the  
 tow'r O bell pro - claim the hour pro - claim the hour it shouted thro' the  
 tow'r O bell pro - claim the hour pro - claim the hour it shouted thro' the  
 tow'r O bell pro - claim pro - claim the hour it shouted thro' the

\* only a small proportion of Tenors to sing the upper notes.

*rall.* *much slower. ♩ = 50.*

bell-fry tow'r O bell proclaim the hour It cross'd the churchyard with a

*rall.* *dim.* *p*

bell-fry tow'r O bell proclaim the hour It cross'd the churchyard with a

*rall.* *p*

bell-fry tow'r O bell proclaim the hour It cross'd the churchyard with a

*rall.* *dim.* *p* *much slower. ♩ = 50.*

*mf* *in quiet lie... mf*

sigh . . . and said not yet! in qui-et quiet lie it cross'd the churchyard with a

*mf* *mf*

sigh . . . not yet! in qui-et quiet lie the churchyard with a

*mf* *mf*

sigh . . . and said not yet! in qui-et quiet lie it cross'd the churchyard with a

*mf* *mf*

churchyard with a sigh a sigh the churchyard with a

*mf* *mf*

*dim e rall.* *mf* *p* *pp* *rall.*

sigh and said not yet in qui-et lie in qui-et lie;

*dim e rall.* *mf* *pp* *rall.*

sigh and said not yet in qui-et lie in qui-et lie;

*dim e rall.* *mf* *pp* *rall.*

sigh and said not yet in qui-et lie in qui-et lie;

*dim e rall.* *mf* *pp* *rall.*

sigh and said not yet in qui-et lie in qui-et qui-et lie;

*dim e rall.* *mf* *p* *pp* *rall.*





*John S. Sargent Manuel Garcia*



# THE MUSICAL TIMES

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"Mr. Borwell gave a good account of himself in the dramatic music of the Priest, and the Angel of the Agony."—*Scotsman*, February 8, 1905.

"Mr. Montague Borwell, who hails from Westminster Abbey, delivered the words of the Priest with much force and feeling."—*Glasgow Evening Citizen*.

"Mr. Montague Borwell delivered effectively the bass solos, as the Priest in the first part, and the Angel of the Agony in the second."—*Glasgow Daily Record*.

"Madame Marie Brema, Mr. John Coates, and Mr. Montague Borwell merit great praise for a studied and eloquent performance of the oratorio."—*Glasgow Evening News*.

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"Quite excellent too was the rendering by Mr. Charles Knowles of Sullivan's 'Thou't passing hence.'"—*Daily Telegraph*, March 9, 1905.

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LAST CONCERT OF THE SEASON.—"Of the performance of these pieces, and the renderings of songs by Gounod, Henschel, and Wallace it need only be said that they were of the best plebiscite quality. Bach's 'Bourrée' had to be repeated, and Mr. Knowles had to add to his selection Cowen's 'Border Ballad' and Hatten's 'To Anthea.'"—*Glasgow Herald*, February 27, 1905.

**LIVERPOOL.—"GOLDEN LEGEND."**

"The part of *Lucifer* is one which requires peculiar qualifications, just as does that of *Mephistopheles* either as conceived by Berlioz or Gounod. It is not every singer who possesses them, but of Mr. Charles Knowles, the baritone of the evening, it may be said that he is well equipped with those attributes. His *Lucifer* had just the *sardonic touch* requisite to the assumption, and this was enhanced by the manly tones of his *fine voice*."—*Liverpool Courier*, March 18, 1905.

**PLYMOUTH.—"GOLDEN LEGEND."**

"Mr. Charles Knowles, the eminent baritone, who is considered one of the finest exponents of the great part of *Lucifer* now before the public. A fine conception of the part of *Lucifer* in the manifold disguises and typical musical humour, was that given by Mr. Charles Knowles, who excelled in giving point to the sardonic raillery of *Father Angelo's* soliloquy, his mocking chanting and disdainful sneers obtaining prominence by clever vocalisation. His *fine voice* was well suited for the work he performed with consistent excellence."—*Western Morning News*, March 6, 1905.

**SHEFFIELD.—"KING OLAF."—(ELGAR.)**

"Mr. Charles Knowles won further honours in a city that has not been tardy in its appreciation of his vocal endowment. . . . In the Conversion Scene he sang with dramatic fire, and throughout won for himself and the composer of the work added fame."—*Sheffield Independent*.

**WOLVERHAMPTON.—"DREAM OF GERONTIUS."—(ELGAR.)**

"Mr. Charles Knowles's great voice and sincere style left nothing to be desired."—*Wolverhampton Express*.

**READING.—"LIGHT OF LIFE."—(ELGAR.)**

"Mr. Charles Knowles was the baritone, and he charmed the audience with his beautiful rendering of the air 'I am the Good Shepherd,' which was one of the successes of the evening."—*Reading Observer*, Jan. 28, 1905.

**ROCHDALE.—"CARACTACUS."—(ELGAR.)**

"The success of the evening was however undoubtedly Mr. Charles Knowles. He possesses a splendid baritone voice, and in his work on the higher register was really splendid, there being not the slightest straining apparent even in the heaviest passages. On the lower notes he was most effective, and altogether his performance must be accounted a magnificent one. A hearty round of applause greeted his rendering of 'Leap to the light,' which was given with fine dramatic force and fervour, and his vocalisation of 'The Lament' roused the audience to a high pitch of enthusiasm, the applause breaking forth again and again."—*Rochdale Times*, November 16, 1904.

**LEEDS.—WAGNER CONCERT.**

"Mr. Knowles put unwonted suavity into *Wolfram's* Romance, and entered with spirit into the scena with *Tannhäuser*."—*Yorkshire Post*, December 8, 1904.

"Mr. Charles Knowles was quite at his best, and both as the *King* in 'Lohengrin' and *Wolfram* in 'Tannhäuser' his fine, broad tone and dramatic strength of expression called for the warmest praise."—*Leeds Mercury*, December 8, 1904.

**DONCASTER.—"HIAWATHA."**

"Mr. Charles Knowles' performance of two years ago is still a pleasant memory with us, and his appearance of last Thursday serves to enhance—if that were possible—our appreciation of him. He did his part nobly, portraying with exceptional dramatic power the various emotions, the exquisitely pathetic lament of the bereaved husband, his grief and dignity withal, his fortitude in his most trying hours, and the expression of his farewell."—*Doncaster Gazette*, January 21, 1904.

**ACCRINGTON.—"THE SPECTRE'S BRIDE."**

"Still confining the remarks to the Cantata it may be said that Mr. Charles Knowles, who took the very trying narrative parts falling to the baritone, fairly shared the honours with Madame Sobrino. The baritone solos and choruses were amongst the best features of the performance. Mr. Knowles' dramatic fire and declamation, and the admirable way in which he took the higher notes 'brought down the house,' and made him a first favourite. Who could fail to be captivated by his singing of 'And on he went with rapid gait' aided by the excellent work of the chorus; or the no less effective 'At the door there came a knock' with its strongly marked rhythm."—*Accrington Observer and Times*, March 12, 1904.

**WARRINGTON.—"ELIJAH."**

"Mr. Charles Knowles, the second *Elijah*, took up the part, and gave an interpretation that would not have disgraced Mr. Andrew Black himself. His dramatic instincts are fine. This was evident in the recitative and duet between *Elijah* and the *Widow*; while the duet between *Elijah* and the *Youth* after the sacrifice was excellent. Mr. Knowles gave a splendid rendering of 'Is not His Word like a fire,' his best effort in our opinion. In fact it may justly be said that it was indeed fortunate for all concerned that there should be procurable at such short notice a substitute so excellent as to turn what promised to be a source of disappointment into a splendid success."—*Warrington Observer*.

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"Mr. J. Coleman gave most dramatic renderings of Coleridge-Taylor's songs, and it would be impossible to hear a more expressive rendering of 'O Star of Eve.'"—*The Yorkshire Herald*, March 8, 1905.

**"AN ELGAR NIGHT."**

"LIGHT OF LIFE."—"The soil are short, one of the finest being 'I am the Good Shepherd,' the penultimate number of the work, which was finely sung by Mr. Coleman. . . . He also secured a popular success with 'A War-Song.'"—*Birmingham Daily Mail*, February 20, 1905.

"GLORIA DOMINI."—"Mr. Coleman did full justice to the music allotted to him. His fine voice was used with telling effect, and the amount of emotional feeling which he displayed was really a passionate appeal to the congregation. This was especially noticeable in the solo 'O Lord God of Israel.' . . . The performance was conducted by the composer, T. T. Noble."—*Coventry Standard*, February 17, 1905.

"FAUST" (Gounod).—"Mephistopheles' serenade gave Mr. Coleman every opportunity of displaying his well-matured vocal powers, and 'Clear the way for the Calf of Gold' was admirably rendered."—*Sutton News*, March 11, 1905.

"Mr. Coleman again demonstrated the perfect command he possesses over his rich, powerful bass voice. He is one of the few artists who not only sings well, but who so enunciates the words that they can be heard distinctly in every part of the hall. His first song, 'Stars of Night' (MS.), fairly carried away the audience, who continuously applauded, and would not be denied an encore. Mr. Coleman's second song was also greeted with thunderous applause, and although he bowed his acknowledgments again and again, the audience would not be satisfied until he had sung another song."—*High Peak News*, March 11, 1905.

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# The Musical Times.

APRIL 1, 1905.

## MANUEL GARCIA.

### THE CENTENARIAN.

St. Patrick's Day, 1905, has become red-lettered in the annals of music. On the 17th of March Manuel Garcia celebrated his rooth birthday, or, to be more accurate, it was celebrated for him. His extraordinary vitality was put to the test in the two functions held in honour of the occasion, and to which reference will subsequently be made, but he passed through them both with wonderful fortitude and genial courtliness. It is difficult to realise that, when Manuel Garcia entered the world, Haydn was living, that Beethoven had not completed his thirty-seventh year, that Weber was a young man of twenty, and Schubert a boy of eight; and that Mendelssohn, Chopin, Schumann, Verdi, Wagner, and Brahms were yet unborn.

The Garcia family has strong claims to distinction. The father, Manuel del Popolo Vicente Garcia (born at Seville in 1775, died at Paris, 1832), was a celebrated tenor singer for whom Rossini wrote the part of Almaviva in his opera 'Il Barbiere di Siviglia.' Moreover, the elder Garcia composed no fewer than 17 Spanish, 19 Italian, and 7 French operas, in addition to a symphony and other products of his pen. A man of 'rugged discipline,' Garcia *père* made his mark as a teacher of singing; but so varied were his gifts that he excelled in the rôles of composer, singer, actor, and conductor. His genius-endowed daughter, afterwards Madame Malibran (born at Paris in 1808), was one of the most remarkable women of her day. She received her early education in England, and died in this country—at Manchester—in 1836, at the early age of twenty-eight. The versatility of Madame Malibran was manifested in her extraordinary vocal and histrionic achievements; in her powers as a linguist and as an artist, her sketches being very good and sometimes amusing;\* while her vivacious temperament and ready wit found an outlet in a love of fun and mimicry. An instance of her drollery is related by John Parry, the composer and singer of refined comic songs, in an incident which occurred at an evening party given at Naples. Parry says:

Such a merry-making, frolicsome sort of party I never witnessed. We had much *good* singing, as you may suppose; but Mazzinghi's comic duet of 'When a little farm we keep'—which I had the honour of singing with Malibran—carried all before it, in consequence of the exquisite manner in which she sang the *do, re, mi* part of it; and when she repeated it she executed the florid divisions so delightfully and so brilliantly, yet quite different from the first time, that the company was enraptured. . . . The *prima donna* (Malibran) requested Lablache to sustain the low F, me to sing B flat, and others the harmonic intervals above, and to

place the finger on the side of the nose, so as to form a drone, while she imitated the squeaking tones of the bagpipes in such a manner as to cause the loudest laughter, especially when we sank our voices very slowly together, as if the wind in the bellows was nearly exhausted.

Another member of the family—one who has also obtained fame as a singer and teacher of the vocal art—is Madame Pauline Viardot, who resides in Paris and bears her eighty-five years with charm of manner and geniality of disposition. But we have now to speak of her distinguished brother—Manuel Garcia, the recipient of so much honour on the attainment of his rooth birthday.

Manuel Patricio Rodriguez Garcia was born at Madrid on March 17, 1805.† He received his first lessons in music from his father and from different



MANUEL DEL POPOLO VICENTE GARCIA  
(1775-1832).

(From a drawing kindly lent by Mr. Burnham Horner.)

masters during the sojourn of his father at Naples, 1811 to 1816. As a boy of fifteen he took some harmony lessons of Fétis, at Paris. He came to England in 1825 (aged twenty) with his father and sister Maria (Malibran), when the latter, a girl of seventeen, made her first appearance in opera in this country, and achieved a triumphant success. At the end of the London season the family sang at concerts given in the provinces, their names appearing in the programmes of two of the Gentlemen's Concerts, Manchester (in September, 1825), the subject of this article being described as 'Signor Garcia, Junior.'

In the autumn of 1825 the family went to New York as the pioneers of Italian opera in America. The company which Garcia *père* took with him across the Atlantic consisted of himself and the

\* For a comical example of Madame Malibran's skill in drawing, and further particulars of her career, see THE MUSICAL TIMES of September, 1901.

† Madrid is the birthplace stated in all the biographical dictionaries and is the opinion of Signor Garcia himself; but Madame Viardot emphatically states that her brother was born at Zafra, in Spain.

younger Crivelli (tenors), his son Manuel, Angrisani and Rosich (basses), Mesdames Garcia (wife of Garcia, Senior) and Barbieri (sopranos), and Maria Garcia (Malibran) was the contralto of the party. From a New York paper called *The Albion*, of November 19, 1825, we give an extract from the prospectus of this first Italian operatic venture in the New World:

Signor Garcia respectfully announces to the American public, that he has lately arrived in this country with an Italian troupe (among whom are some of the first artists in Europe) and has made arrangements with the managers of the New York Theatre to have the house on Tuesdays and Saturdays; on which nights the choicest Italian Operas will be performed in a style which he flatters himself will give general satisfaction.

The price of the box places will be two dollars; of pit one dollar; and of gallery twenty-five cents.

The Opera of 'Il Barbiere di Siviglia,' by Rossini, is now in rehearsal, and will be given as soon as possible.

Later advertisements stated that the best operas of Cimarosa, Mozart, and Paisiello, with others by Rossini, would be immediately put in rehearsal. The orchestra consisted of seven violins, two violas, three violoncellos, two double-basses, two flutes, two clarinets, one bassoon, two horns, two trumpets, and drums—twenty-four performers in all, while a M. Etienne 'presided at the pianoforte'! The first performance took place, at the Park Theatre, on November 29, 1825, the opera being 'Il Barbiere.' Garcia, his wife, son and daughter sustained the principal parts, Garcia Junr. (now the centenarian) impersonating that of Figaro, the other characters being Almaviva, Garcia Senr.; Rosina, Maria Garcia (Malibran); Bertha, Madame Garcia (wife of the impresario); Bartolo, Rosich; Basilio, Angrisani; and Fiorello, Crivelli. *The Albion* (from which we have already quoted) gave the opera company an encouraging send-off in the following naïve announcement:

We have been disappointed in not receiving a scientific critique, which we were promised from a professor, on the Italian Opera of Tuesday night; we shall, however, have something to say that the experiment has proved completely successful and the *Troupe* may be assured of making a fortunate campaign.

It is recorded that 'an assemblage of ladies, so fashionable, so numerous, so elegantly dressed, had probably never been witnessed in an American theatre,' while another account refers to the representation in these terms:

We were last night surprised, delighted, enchanted; and such were the feelings of all who witnessed the performance. The repeated plaudits with which the theatre rung were unequivocal, unaffected bursts of rapture. The signorina seems to us as being a new creation—a cunning pattern of excellent nature, equally surprising by the melody of her voice, and by the propriety and grace of her acting. The best compliment that can be paid to the merit of the company was the unbroken attention that was yielded throughout the entire performance; except that every now and then it was interrupted by judiciously bestowed marks of applause, which were simultaneously given from all parts of the house. In one respect the exhibition excelled all that we have ever witnessed in any of our theatres—the whole troupe were almost equally excellent; nor was there one whose exertions to fill the part allotted to him did not essentially contribute to the success of the piece.

When 'Tancredi' was given, one of the company discharged the duties of scene painter, and, according to *The Albion*, with success:

The scenery, painted by one of the troupe, is of matchless vigour and beauty, displaying magnificent ruins, paintings, &c., so peculiar to modern Italy.

At a performance of 'Otello' Edmund Kean, then appearing at New York, was behind the scenes and congratulated Garcia on the performance. 'Don Giovanni' was given for the first time in America by the Garcia company on May 23, 1826, when Manuel appeared as Leporello. In this connection *The Albion* must again be quoted:

In *Leporello* the younger Garcia exhibited more musical ability than he has been generally thought to possess. His duet with *Giovanni* in the banquet scene was spirited enough.

This initial season of Italian Opera in America lasted from November, 1825, to September, 1826, the representation on the 16th of the latter month being a benefit for 'Garcia Junr.,' and the last performance taking place on the 30th.

At the close of his opera venture in New York, Garcia Senr. took his company—except his daughter, Madame Malibran—to Mexico. Upon arriving there he soon found that the duties of impresario, composer, conductor, chorus-master, and even machinist and scene-painter, must all centre in himself. After eighteen months of hard work he decided to return to Europe. Owing to disturbances between the natives and the Spaniards, he had great difficulty in obtaining passports; but he at last succeeded, and set off for Vera Cruz provided with a guard of soldiers, which, however, proved to be too weak, or too faithless, to protect his goods. At a place called Tepeyagualco his convoy was attacked by brigands, and he himself was obliged to lie flat on his face while his baggage was plundered of 1,000 ounces of gold—the savings of his industry in Mexico. Garcia and his family escaped with their lives, and returned to Paris, where he determined to quit the operatic stage and devote himself to the teaching of singing.

An interesting period in the life of Manuel Garcia, the centenarian, to which allusion has not hitherto been made in any biographies of him, is mentioned in a recent article in *Le Guide Musical*. In order to escape from the somewhat overbearing manner of his father, Manuel, through the influence of his sister Maria with the Commander-in-Chief, obtained an appointment in the commissariat of the French army at that time engaged on an expedition for the conquest of Algeria. Thither Garcia went, embarking at Toulon on May 11, 1830. After the taking of Algiers he returned to Paris and was attached to the military hospitals in the French capital. He then took up medicine, his classical studies embracing the physiology of everything appertaining to the voice and the anatomy of the vocal cords. Upon joining his father as a teacher of singing, Manuel Garcia applied his medical knowledge to the greatest possible advantage, and his fame as a scientific teacher speedily became established

and widely known. In the year 1840 he presented to the Institut de France his '*Mémoire sur la voix humaine*,' a dissertation which obtained for him the congratulations of the Academy. This important treatise laid the foundation of all subsequent investigations in vocal-tone production.

The reputation which Manuel Garcia rapidly made caused Mdle. Jenny Lind to journey to Paris for the purpose of studying singing under the distinguished *maestro di canto*. The 'Swedish Nightingale,' then in her twenty-first year, had strained her voice by over exertion and a faulty method of production. Upon her arrival in Paris, Signor Garcia,\* after hearing her sing, said: '*Mademoiselle, vous n'avez plus de voix.*' We have underlined the word '*plus*' because this verdict has often been misquoted and distorted into '*Mademoiselle, vous n'avez pas de voix,*' which is not what Garcia said. Under his skilful training and tender care that glorious organ soon regained its natural power and beauty, and Mdle. Jenny Lind became one of the greatest of the great Queens of Song. Three extracts from her letters written from Paris during her studies in 1841 may be quoted; they are taken from the interesting '*Memoir of Madame Jenny Lind-Goldschmidt*,' published in 1891:

I have already had five lessons from Signor Garcia, the brother of Madame Malibran. I have to begin again from the beginning; to sing scales up and down, slowly and with great care; then to practise the shake—awfully slowly; and to try and get rid of the hoarseness, if possible. Moreover, he is very particular about the breathing. I trust I have made a happy choice. Anyhow, he is the best master, and expensive enough—twenty francs for an hour. But what does that signify, if only he can teach me to sing?

I am well-satisfied with my singing-master. With regard to my weak points, especially, he is excellent. I think it very fortunate for me that there exists a Garcia; and I believe him also to be a very good man. If he takes but little notice of us, apart from his lessons—well!—that cannot be helped; but I am very much pleased, nay! enchanted with him as a teacher.

Garcia's method is the best of our time, and the one which all here are striving to follow.

Madame Jenny Lind-Goldschmidt, the most distinguished pupil of Signor Garcia, was ever grateful to him, even to the end of her life, for the 'few important things' which gave her the first practical insight into the technique of singing—an insight without which, as she herself felt, she would never have been able to attain her own great artistic ideal.

Auber appointed Garcia a professor of singing at the Conservatoire of Music, Paris. In 1847 he



*Maria F. Malibran*

AT THE AGE OF 22. BY ALFRED EDWARD CHALON, R.A. (1780-1860).

issued his '*Traité complet de l'art du chant*.' This invaluable work, dedicated to King Oscar I., of Sweden, has been translated into various languages and has thereby gained a world-wide reputation. During his residence in Paris he must have fraternised with Chopin, Berlioz, Liszt, and other men of mark, musical and otherwise. If he would only write his reminiscences!

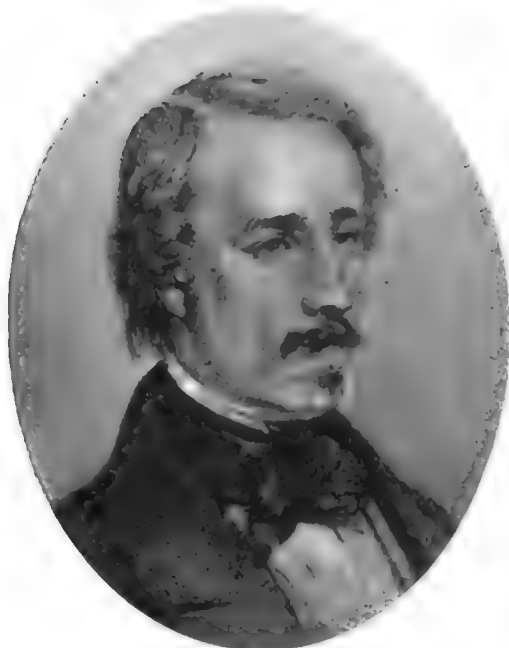
\* We adopt the prefix *Signor* as being that by which the subject of this article is known in England and elsewhere.



All the biographies state that he settled in London in the year 1850; but they are wrong. He came here in the summer of 1848, hither driven, like many others, by the French Revolution. *The Musical World* of July 1, 1848, records his arrival in these words:

Manuel Garcia, the celebrated professor of singing in the Conservatoire of Paris, has arrived in London. He is brother to Malibran and Pauline Garcia, and was teacher of the latter, as well as Jenny Lind.

That this was not a visit, but that he remained in this country is proved by the records of the Royal Academy of Music, from which the following information has been kindly supplied by the



MANUEL GARCIA

FIFTY YEARS AGO, AT THE TIME HE INVENTED  
THE LARYNGOSCOPE.

(From the *Album of Madame Mathilde Marchesi, Paris,*  
and reproduced by her kind permission.)

Secretary of the Academy, Mr. F. W. Renaut, specially for this article:

Signor Garcia was appointed a member of the Professorial Staff on November 10, 1848. On July 5, 1869, he was elected a member of the Committee of Management, and a Director in the year 1878. He relinquished his professorship and membership of the Committee of Management in September, 1895. In March of that year the completion of his 90th year was celebrated at the Academy, and on that occasion he was presented with a silver service.

Therefore, allowing for a possible break of a month or two, Signor Garcia was actively engaged in teaching singing at Tenterden Street for the long period of forty-seven years.

Leaving for a moment the musical side of his long and distinguished career, we may turn to the medical fame brought to him by the invention of the laryngoscope. In the following pleasant piece

of autobiography he states how he made the discovery—

One day, in the autumn of 1854, I was strolling in the Palais Royal, when suddenly I saw the two mirrors of the laryngoscope in their respective positions as if actually before my eyes. I went straight to Charrière, the surgical instrument maker, and, asking if he happened to possess a small mirror with a long handle, was supplied with a dentist's mirror. Returning home, I placed against the uvula the little mirror (which I heated with warm water and carefully dried), then flashing on its surface with a hand mirror a ray of sunlight, I saw at once the glottis wide open before me, so fully exposed that I could see a portion of the trachea. From what I then witnessed it was easy to conclude that the theory attributing to the glottis alone the power of engendering sound was confirmed, from which it followed that the different positions taken by the larynx in front of the throat have no action whatever in the formation of sound.

The importance of this invention in medical science may be estimated from a remark recently made by so high an authority as Sir Felix Semon, who said 'that three per cent. of all human beings have reason to bless the name of Manuel Garcia.' In a paper which would have done credit to expert anatomists and physiologists—read before the Royal Society on May 24, 1855—Garcia set forth the scientific thesis of his laryngoscope discovery. We give the opening portion of this remarkable dissertation from the *Proceedings of the Royal Society* published in 1856:

The pages which follow are intended to describe some observations made on the interior of the larynx during the act of singing. The method which I have adopted is very simple. It consists in placing a little mirror, fixed on a long handle suitably bent, in the throat of the person experimented on, against the soft palate and uvula. The party ought to turn himself towards the sun, so that the luminous rays falling on the little mirror may be reflected on the larynx. If the observer experiment on himself, he ought, by means of a second mirror, to receive the rays of the sun, and direct them on the mirror which is placed against the uvula. We shall now add our own deductions from the observations which the image reflected by the mirror has afforded us.

#### OPENING OF THE GLOTTIS.

At the moment when the person draws a deep breath, the epiglottis being raised, we are able to see the following series of movements:—The arytenoid cartilages become separated by a very free lateral movement; the superior ligaments are placed against the ventricles; the inferior ligaments are also drawn back, though in a less degree, into the same cavities; and the glottis, large and wide open, is exhibited so as to show in part the rings of the trachea. But, unfortunately, however dexterous we may be in disposing these organs, and even when we are most successful, at least the third part of the anterior of the glottis remains concealed by the epiglottis.

#### MOVEMENT OF THE GLOTTIS.

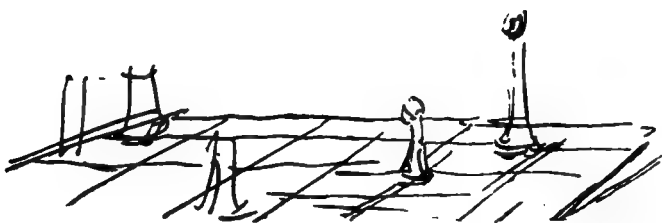
As soon as we prepare to produce a sound, the arytenoid cartilages approach each other and press together by their interior surfaces, and by the anterior apophyses, without leaving any space, or inter-cartilaginous glottis; sometimes even they come in contact so



closely as to cross each other by the tubercles of Santorini. To this movement of the anterior apophyses that of the ligaments of the glottis corresponds, which detach themselves from the ventricles, come in contact with different degrees of energy, and show themselves at the bottom of the larynx under the form of an ellipse of a yellowish colour. The superior ligaments, together with the aryteno-epiglottidean folds, assist to form the tube which surmounts the glottis; and being the lower and free extremity of that tube, enframe the ellipse, the surface of which they enlarge or diminish according as they enter more or less into the ventricles. These last scarcely retain a trace of their opening. By anticipation, we might say of these cavities that they only afford to the two pair of ligaments a space in which they may

and notes of moderate power, open both so as to render any observation easy. The falsetto register especially possesses this prerogative, as well as the first notes of the head-voice. Let us here observe that three registers of voice are generally admitted,—chest, falsetto, and head. The first begins lower in a man's voice than in a woman's; the second extends equally in both voices; the third reaches higher in the female voice.

Table of the Human Voice in its full extent



CHARLES HALLÉ AND MANUEL GARCIA PLAYING CHESS.

REPRODUCED FROM AN ORIGINAL SKETCH BY RICHARD DOYLE, IN THE POSSESSION OF MADAME NOUFFLARD, PARIS, DAUGHTER OF THE LATE SIR CHARLES HALLÉ, AND BY HER SPECIAL AND KIND PERMISSION.

easily range themselves. When the aryteno-epiglottidean folds contract, they lower the epiglottis, and make the superior orifice of the larynx considerably narrower.

The meeting of the lips of the glottis, naturally proceeding from the front towards the back, if this movement is well managed, it will allow, between the apophyses, of the formation of a triangular space, or inter-cartilaginous glottis, but one which, however, is closed as soon as the sounds are produced.

After some essays, we perceive that this internal disposition of the larynx is only visible when the epiglottis remains raised. But neither all the registers of the voice, nor all the degrees of intensity, are equally fitted for its taking this position. We soon discover that the brilliant and powerful sounds of the chest-register contract the cavity of the larynx, and close still more its orifice; and, on the contrary, that veiled notes,

Huxley bore strong testimony to the great services that Manuel Garcia has rendered alike to science and humanity by his important discovery of the laryngoscope. Presiding at an influential meeting—held on July 14, 1877, when Garcia was presented with a service of plate—Huxley said: 'It was unnecessary to do more than remind the physician that in the laryngoscope he had gained a new ally against disease, and a remarkable and most valuable addition to that series of instruments, all of which, from the stethoscope onwards, had come into use within the memory of living men, and the use of which had effected a revolution in the practice of medicine. They

owed this instrument to Signor Garcia.' Had Huxley been living, he would, at the recent centenary celebration, have re-echoed the words he uttered twenty-eight years ago, and joined many other scientists in paying honour to the veteran inventor and teacher.

Like many other musicians, Signor Garcia has been a chess lover. In this recreative connection we have peculiar pleasure in reproducing for the first time a drawing by the distinguished caricaturist, Richard Doyle, of the late Sir Charles Hallé and Manuel Garcia engaged in a game of chess. Doyle was not only a *Punch* artist, but every week one is reminded of his work on that light-hearted periodical by its title-page which he designed, and of which the signature on the left-hand corner we



reproduce—a bird perched on a D, the monogram of 'Dicky Doyle.' The Hallé-Garcia chess-sketch we are enabled to present to our readers by the kindness of Madame Noufflard, of Paris, a daughter of Sir Charles Hallé. Accompanying

a photograph of the sketch, Madame Noufflard has kindly sent the following interesting reminiscences of her father's old friend specially for this article:

'The drawing of Signor Garcia dates from the year of the Manchester Exhibition of 1857. It was done by Richard Doyle during a long visit made by him to my parents at Greenheys, and when Signor Garcia was also staying in Manchester. I was too young at the time to remember any details of those very interesting days; but my earliest recollections of Signor Garcia are those of the delight with which we children always greeted him, as he was ever ready to enter into our pursuits and to enjoy a romp. I remember as quite a child having undertaken to teach him German, and the solemnity with which he took his so-called lesson each day, although the teacher knew far less of the language than did the pupil. As we grew older he would often take us to his rooms near Manchester Square and explain the invention and uses of his laryngoscope with as much care and precision as if we were the whole College of Surgeons listening to him.

'In 1870, during the Franco-German War, Signor Garcia's sister, Madame Pauline Viardot, like many others, took refuge in London from Paris. Whilst there her house was the rendezvous of every talent; and I well remember one evening, when serious music had given way to fun, Saint-Saëns sitting at the pianoforte to improvise the "rising of the sun in a mountainous country." In the twinkling of an eye "old Garcia," as he was lovingly called, cut out a large halo from an old newspaper, and was seen slowly emerging from behind a high-backed chair, his full face, with its paper decoration, disclosing itself at the top, as the last triumphant chord was struck.

'I recollect him also as the talented and patient teacher always full of interest even in those whose efforts were feeble. And to his talents as a teacher

was added the charm of courtly manners and never-failing wit and love of fun. This he gave a fresh proof of but two or three years ago, when in answer to the pleasure shown him by some friend who had not seen him for some little time to again meet him at a soirée, he said, with the characteristic foreign shrug of the shoulders, "Que voulez vous? Je suis trop occupé pour avoir le temps de mourir." Let us hope the dear old man will be able to say the same for many days to come.'

In addition to Madame Jenny Lind-Goldschmidt, the pupils of Signor Garcia have included Madame Mathilde Marchesi, Johanna Wagner, Charles Santley, and Julius Stockhausen. The last named relates a characteristic story of his illustrious teacher. In 1848 Herr Stockhausen went to Paris in order to take lessons from Garcia, and calling upon the master timidly inquired his terms. The latter replied, 'How much do you wish to give me? I have no more pupils, they have all fled the Revolution.' 'But, honoured master,' rejoined the youth, 'you have just been trying a tenor who has a powerful voice.' Garcia replied: 'Yes, but he has no ear; and when I asked him what his occupation was, he said, "I am a turner."' "Well," I answered, "very well, turn, turn again—no ear, no singer." Mr. Arthur Oswald, another pupil and now a professor at the Royal Academy of Music, tells us that at one of his lessons he was stopped by Signor Garcia with the word 'wrong!' The pupil was surprised, because he felt sure that he had sung the right notes, also in time and tune, and with careful attention to the words and vocal phrasing. 'I will give you five minutes to find out,' said Garcia to the puzzled pupil, when he asked to be told the fault. At the end of that time the master said: 'Wrong production.'

As showing the importance which the veteran teacher attaches to poetic interpretation of all vocal music, we give three quotations from his valuable book 'Hints on singing' (Ascherberg), the said extracts being taken from the section headed 'Preparation of a piece' (p. 59):

The pupil must read the words of the piece again and again till each finest shadow of meaning has been mastered. He must next recite them with perfect simplicity and self-abandonment. The accent of truth apparent in the voice when speaking naturally is the basis of expression in singing. Light and shade, accent, sentiment, all become eloquent and persuasive. The imitation of instinctive impulse must, therefore, be the object of this special preparation.

A powerful means of exciting the mind to a vivid conception of the subject is to imagine the personage as standing before one, and let the phantom sing and act, criticising closely both efforts; then, when satisfied with the results, to imitate them exactly. By faithfully reproducing the impressions suggested by this creature of fancy, the artist will obtain more striking effects than by at once rendering a piece.

Another way is to recall some analogous situation in a work of art: for example, if we have to study the scene of Desdemona in the second act of Rossini's *Otello*, 'L'error d'un infelice,' one of the fine paintings of the Magdalene at the feet of Christ might occur to the mind. Grief and repentance could not assume a more pathetic form.

One of the most astounding things about this 'grand old man' of music is his vitality of body and vigour of mind at the rare age of five score years. He himself evidently thinks that his work is not yet done, because when a young lady applied to him last summer for lessons, he said: 'You are too young, your voice is not yet formed. Come to me in three years' time'!

#### THE CENTENARY CELEBRATIONS.

The reception, at the rooms of The Royal Medical and Chirurgical Society, 20, Hanover Square, on March 17, to celebrate the 100th birthday of Signor Garcia, was of a highly interesting nature; moreover, it may claim to be considered unique by reason of its international character and from the fact that two professions, those of music and medicine, joined hands in paying honour to whom honour was due. Sir Felix Semon, Chairman of the Garcia Committee, opened the proceedings by stating that the memorable day had been auspiciously begun by the King. His Majesty had 'commanded' Signor Garcia's attendance at Buckingham Palace and had invested the veteran musician with the honorary commandership of the Royal Victorian Order. But this was not all. The King, in addition to offering his congratulations and recognizing all that Signor Garcia had done for medicine and music, intimated that he wished to be personally represented at the banquet to be held in the evening, and would desire his Lord-in-Waiting, Lord Suffield, to attend as his representative. Needless to say that this characteristic kind-heartedness of the King shown towards the hero of the day, acted as a splendid tonic to the centenary celebrations.

Two other European Sovereigns gave tangible proof of their esteem and regard. The King of Spain conferred upon his veteran countryman the Royal Order of Alphonse XII., and the German Emperor bestowed the Great Gold Medal for Science, a distinction that had only been previously conferred upon four other scientists—Virchow, Koch, Erlich, and Mommsen. Both monarchs sent messages of congratulation through their personal representatives—the Spanish

Chargé d'Affaires (the Marquis de Villalobar) and Professor Fränkel. Addresses were then presented by the Royal Society of London, the University of Königsberg (which many years ago conferred the honorary degree of M.D. on Signor Garcia), the Victoria University of Manchester, the Medical Faculty of Heidelberg, Signor Garcia's old pupils, the Royal Academy of Music, and the Royal College of Music. There were also addresses or messages from about a score of English, Continental, and American Laryngological Societies, including the London Laryngological Society and the British Laryngo-Oto-Rhinological Association.



MADAME JENNY LIND-GOLDSCHMIDT.

GARCIA'S MOST EMINENT PUPIL.

FROM A DAGUERRETYPE BY KILBURN (1848), ENGRAVED BY WILLIAM HOLL.

Then followed the great event of the afternoon, the presentation to Signor Garcia of the portrait painted by Mr. John S. Sargent, R.A., of which we give a reproduction as a special supplement to the present issue of THE MUSICAL TIMES. In making the presentation Sir Felix Semon said that an album containing the names of the subscribers would be handed to Signor Garcia, and that about twenty laryngological societies and a large number of individuals had united to offer that testimonial.

After the portrait had been unveiled Signor Garcia rose to return thanks for the gift. In the course of his remarks he said :

How shall I thank you all, if your good-will should fail to interpret my poor faltering words? But that good-will is my most trusty staff. You, doctors, laryngologists, dear friends, to whom the little instrument to which such kind allusion has been made owes all its power for good ; you, representatives of the great music schools of London in one of which I passed so many years, working happily beside brother musicians, and to the other of which I have so often come to mark with pride our own great art of music prospering beyond belief under the care of a beloved chief and genial staff ; you, too, my pupils, among whom it rejoices me so keenly to welcome faces missed for many years and found again to-day, while others have been with me, near and dear ; to you all, thanks from an old heart that did not know what youth it still possessed till it expanded to embrace you all. This portrait from the hand of this great master, which grew in happy hours, too few for me since they passed so rapidly in his companionship, shall be my pride and joy in the days to come. If you will bear with me a moment longer I should like to say one little inadequate word of thanks to him from whose initiative this wonderful demonstration has sprung, my friend Sir Felix Semon, with whose name I link that of an institution dear to me beyond all others, the Laryngological Society of London, and its chosen representative, that social Atlas, the Garcia Committee.

Among the musicians present were Sir Hubert Parry, Sir Alexander Mackenzie, Sir Frederick Bridge, Mr. Otto Goldschmidt, Mr. Walter Macfarren, Mr. Santley, Mr. Randegger, Dr. C. H. Lloyd, Dr. Eaton Fanning, and Madame Blanche Marchesi, who brought a beautiful floral tribute from her parents, M. and Madame Marchesi.

In the evening a banquet, in honour of Signor Garcia, was held at the Hotel Cecil, attended by about 400 guests. Mr. Charters J. Symonds, M.S., President of the Laryngological Society of London, occupied the chair, on his right being the guest of the evening and Lord Suffield, the latter representing the King. In response to the toast of his health, proposed by Sir Felix Semon, the hero of the day replied in the following genial strain :

Words, one has said, are given us to conceal our thoughts. They will admirably fulfil that purpose if you take mine as a full and complete expression of my feelings on this extraordinary occasion. But words, whatever use we make of them, are not mere masks. They are living things, intensely living things to some, to those of us who hold the magic ring that makes them slaves. They are as mighty friends, friends such as you to me, who from the ocean depths of your indulgence fling back to me my own poor and trivial deeds, transfigured into something 'rich and strange.' There are so many of you to be greeted, old friends out of the past, old pupils, comrades, children! Ah, children! Sixteen societies of laryngologists, and mostly come of age, calling me 'father'! They will have it so, and I am pretty proud of the title, I can tell you. Well, do you think one solitary man could find fit words to answer all these voices? But you can do it for me. There is an old story some of you may remember, which when I read it changed the aspect of things for me by its very name, for that was a stroke of genius, 'Put yourself in his place.' What a different world it would be if we all did that. Well, you try now. Try hard. Think yourselves each 100 years old to-day. Not the ladies, I will not ask them. Though they may come to that, they will never look it, and they will never know it,

and no one will ever believe it. But you men can try. Fancy you each have lived 100 years and woke to-day to find yourself surrounded by kindly clamorous voices, 'troops of friends.' What would you say? I think you would say nought. Only the infinite nought which circles all things could give an adequate answer to you all. I shall say nought to this great master of the brush, Mr. Sargent, who with a few creative touches in a moment brought life from void. I shall say nought to this rash friend of mine (Sir Felix Semon), who into the midst of a busy life crammed all the work and worry of the labour of love that has brought you here to-day ; nought to the friends so very near my heart, the Laryngological Society of London, and the chosen band whose really terrible labours it fills me with remorse to think about—the members of the Garcia Committee ; I shall say nought, nought, nought to all of you except just this, 'God bless you every one.'

In the course of the evening the hero of the banquet received the following telegram from the Prime Minister, Mr. Arthur Balfour :

I send heartiest congratulations.

### CASTLE RISING AND SANDRINGHAM.

Castle Rising is a delightful and interesting village situated four and a-half miles from King's Lynn on the road to Sandringham. It can hardly be called a rising place, except in name, but it was formerly a township of considerable importance. From 1558 until the Reform Bill of 1832 it returned two members to Parliament. They were elected on the nomination of two landowners, the election taking place in the church with the Mayor as returning officer, and the agents of the two families managing the business. 'A Mayor?' someone who has visited the village may be inclined to exclaim. Yes ; up to the year 1835 Castle Rising was an ancient Borough by prescription and had its Mayor and two aldermen. Moreover, until 1883, when this and other Boroughs, picturesque even in their ancient institutions, were effaced, Castle Rising had its separate Commission of the Peace. But it had no prison. Two logs of wood, called 'roaring Még' and 'pretty Betty,' were fastened to the ankles of the unfortunate prisoners as their punishment. These primitive hindrances to liberty are still preserved in the castle.

The Castle Rising of to-day is celebrated for three things : the castle, the almshouses, and the church. The castle, more or less in ruins, is hidden from the distance by earthworks round it, only the top of the Keep being in view. As Mr. E. M. Beloe, the learned antiquary of the district, says : 'We have here one of the finest examples of the mighty earthworks which were raised to guard the Great Road which passed it. They are purely British. Nothing Roman has ever been found, and the form of the works does not denote that origin.' The castle itself is of the latter part of the 12th century, and has in some of its parts the most beautiful and refined designs of late Norman work. These have frequently been sketched and engraved, together with the whole of its exterior, and are well known. Within, it partakes of the usual form of a first-rate Norman keep. It is approached from the outside by a staircase

which enters a large lobby, groined about a century after its building. This is the ante-hall to the great hall, and the entrance between the two is one of the grandest pieces of Norman work that we have. This magnificent arch has been for centuries blocked up to divide the hall from the ante-hall in order to make that a separate room for the keeper. When this arch was open the view of the hall from the ante-hall must have been very grand, and proves how lavish the expenditure of William D'Albini the Second must have been both on his castle and his church. To the right of the arch was an entrance to a gallery of the hall from the ante-hall: this gallery went down the side of the hall and along it were carried the necessities to the apartments at the end. To the left from the staircase, and also from the hall, was the entrance to the chapel, of rather unusual form, which remains fairly perfect. The local interest of the ruin lies in the fact of the imprisonment within its walls of Queen Isabella, mother of Edward III. The young king visited her there, and in his letters

addressed her as 'carissima mater.' Viewed in the glorious sunlight of a perfect summer's day, this fine old castle is seen to the best advantage.

The Almshouses at Castle Rising are the perfect embodiment of a quiet resting-place, and form a most interesting and quaint feature of the village. In letters-patent and in all documents they are styled 'The Hospital of the Holy and Undivided Trinity of Castle Rising, of the foundation of Henry, Earl of Northampton.' The Almshouses remain as they were built, 1609-1615. To quote from Mr. Beloe\* 'It forms a square court. The Chapel is on the side opposite the entrance, with the common hall on the one hand and the matron's residence on the other, and around are the rooms of twelve "poor women." It is a beautiful example of Norfolk brick architecture' (see p. 236). The old ladies who are so comfortably housed in this home of peace wear antique chimney-pot beaver hats, and their quaint red cloaks are adorned with the Howard badge.

\* 'Castle Rising, Norfolk: the Barony; the Borough; the Franchise.' A Sketch by Edward M. Beloe, F.S.A. Reprinted from the Proceedings of the Norfolk and Norwich Archaeological Society. 1894.



CASTLE RISING CHURCH.

*Photograph by Mr. F. Ralph, Dersingham.*

We now come to the church, of which all the outside walls, except the transept, are late Norman. Mr. Beloe gives expression to his righteous anger at the changes which have been wrought in this

when Stigand was bishop of Norwich—for he was owner of Rising as his private estate, and perhaps withdrew it from episcopal authority, and the bishops never regained their right.



THE WEST WINDOW AND SECTION OF ARCADING,  
CASTLE RISING CHURCH.

(From Mr. E. M. Beloe's paper on Castle Rising in the Proceedings of the Norfolk and Norwich Archeological Society, 1894.)

ancient sanctuary. He says: 'The demon of restoration never has done worse work than has been done here. Salvin added a row of quasi clerestory windows without the slightest authority, and raised the roof; this was followed in a few years by Street's addition of a short transept, which was subsequently taken down. But, on the death of the Honourable Mrs. Greville Howard, in 1872, a sum of money was left sufficient to destroy all its beauty and proportion. There were added a story to the tower, costly and vulgar, a new porch rather worse, and the transept rebuilt.' But these terrible transformations have not much affected the interior, with its tower gallery, nor the fine Norman west front; a photograph of a section of the latter, showing the detail of the west window and part of the arcading, will be found above.

The church of Castle Rising is not only exceptional in its structure, but in its administration. There are four parishes,—Rising, the two Woottons, and Roydon—entirely free from episcopal jurisdiction, and also, except inductions, from that of the archdeacon; but they collectively form, under the rector of Rising, a kind of sub-episcopate, and each rector proves the wills of his parishioners. Probably this arose

afterwards I showed the tune to Barnby, who passed it on to the Rev. R. Brown-Borthwick for insertion in a new Hymnal he was then bringing out. A curious thing happened. Barnby did not like one passage in my tune and wrote an amendment which I cheerfully accepted, and Barnby's *patch* appeared in Brown-Borthwick's book. A few years later Novello's "Hymnary" was on the point of coming out and my tune to "The roseate hues" was included in it. Shortly before publication, Barnby wrote to me asking me to reconsider one strain. It was the identical passage that he himself, not so very long before, had interpolated! I did reconsider it, or rather, as I suppose that one cannot be said to reconsider another man's idea, I changed it; and the result now stands in the "Hymnary." My old master Garrett discovered a likeness between the second part of my tune and a song then in vogue called, I think, "The Mouse-trap Man." I am bound to admit that there is a certain justification for the gibe, though I emphatically declare I had never heard the ditty in question when I wrote "Castle Rising." It was Garrett's delight to hum the phrase in question in a casual, abstracted manner in my hearing, especially when he thought I wanted taking down a peg!

Castle Rising has given the name to a well-known and melodious hymn-tune composed by the Rev. Canon F. A. J. Hervey, C.V.O., Domestic Chaplain to the King. The origin of the tune may be told in the composer's own words as related to the writer of this article. 'I wrote the tune,' says Canon Hervey, 'in my Cambridge undergraduate days. I was staying for a few days, as I very often did, at Castle Rising rectory with my uncle, the late Chancellor Bagot, who was rector of the parish for very many years. I was waiting in the drawing-room for some of my cousins with whom I was going out somewhere, probably bent on mischief of some sort. Lying on the pianoforte—that dear old Broadwood grand, how well I remember it!—was a copy of "Hymns Ancient and Modern," and a scrap of blank music-paper, and I had a pencil in my pocket. I happened to open the book at "The roseate hues" and found a tune—mind, that was in the *first* edition—that hardly seemed to me to suit the words; and then and there, standing with elbow on the lid of the piano, I scribbled down the tune, instinctively changing the rhythm at the fifth line, in which respect I see that I have been followed by other setters of the same hymn. Soon



When Canon Hervey as a boy visited his uncle at Castle Rising he little thought that he would one day become rector of the neighbouring parish of Sandringham, the country home of the King.

#### SANDRINGHAM.

From Rising we go down the hill and over the marsh, in the centre of which runs a river wending its way from the chalk hills of Norfolk to the sea: this river divides the Castle Rising and Sandringham estates. Straight away for the next half-mile is Butler's Cross, the broken shaft of which marks the boundary of the chase of Rising as distinguished from its estate, and here the interest in Sandringham begins.

Sandringham is the mansion with the accessories to a large property belonging to the King, together with the residences of those who are attached to his Majesty, or who are useful to the upkeep of the estate. The mansion and park with these residences have been for centuries alone—it is the several villages aggregated around which form Sandringham, these villages being Babingley, West Newton, and Wolferton, and in the 18th century Appleton was added.

But Sandringham is of special interest, for it is the seat of him who represents the modern power of the Empire. The estate formerly belonged to the Henleys, who sold it on the death (in 1834) of Mr. H. Hoste Henley to Mr. Motteaux, of a well-known Huguenot family settled at Beachamwell, in Norfolk, and he bequeathed it to the Honourable Spencer Cowper. In 1863 Mr. Cowper sold the estate to the Prince of Wales.

At West Newton, the working settlement of the whole estate—as it comprises the houses of the labourers who toil thereupon—everything is in beautiful order, and all the recent alterations have not injured its great natural beauty. The church of SS. Peter and Paul, standing on a slope, was restored at the sole expense of his Majesty, and Queen Victoria gave the organ. The club house for the use of the inhabitants, and opened on November 9, 1884, is managed by the labourers themselves.

About a mile beyond is Appleton, which came to the Sandringham estate in 1710; by its ruined church stands the residence of Their Royal Highnesses the Prince and Princess Charles of Denmark. York Cottage, the residence of the Prince of Wales, stands within the grounds of Sandringham. It has a lovely outlook over the lake and woodland and deer of the Park, and then we come to Sandringham House, the country home of the King.

The old house—a square, cemented building—was pulled down, and has been rebuilt by

his Majesty. As it now stands, the house is in singularly good taste, with no pretension: in fact, the residence of a country gentleman, with every accommodation for his distinguished visitors. A short time before his accession the King purchased Anmer, and with it a great part of Shernbourne, thus greatly extending his estate, which now consists of 11,000 acres. One day in the week during the summer his Majesty is graciously pleased to throw open the beautiful grounds of Sandringham, wherein visitors are allowed to visit the kennels, stables, church, &c., without let or hindrance. Over the whole of his property the King exercises a personal superintendence which cannot be excelled by any practical farmer in the county. Everything receives his individual attention, and all improvements spring from his Majesty himself. In this, the work of his private life, there is order and skilful management: this is the King at home.

Sandringham Church, dedicated to St. Mary Magdalene, and picturesquely situated in the Park, is a small building in the Perpendicular style; it comprises nave, chancel, transepts, western tower, and south porch. The transepts contain four beautiful stained-glass windows by Messrs. Heaton and Butler, the gifts respectively of her late



THE NORMAN FRONT OF CASTLE RISING CHURCH.

Majesty Queen Victoria, H.R.H. the late Duke of Saxe-Coburg-Gotha, the late Mr. F. W. Gibbs, Q.C., and the members of his Majesty's Household. The west wall of the tower is adorned by a



window, by the same artists, erected in memory of the late Duke of Clarence by his Royal Highness's brother officers in the 10th Hussars, and in the chancel are four small windows (also by Messrs. Heaton and Butler) presented by the King, one being in memory of the infant Prince who died at Sandringham in 1871, and whose little grave is in the churchyard immediately beneath the east window. The two windows in the nave are filled with Munich glass, and the stained glass in the east window is by Messrs. Clayton and Bell. On each side of the chancel — which contains medallions in marble to the memory of several members of the Royal Family, including one to Queen Victoria — is a spacious seat of open

carved oak work, affording accommodation for the King and Queen and other members of the Royal Family, their Majesties' guests, and Household.

The organ is placed at the west end of the church, as shown on p. 237. The organist of the church is Mr. Arthur H. Cross, who has held the appointment since 1878. The choir, which is unsurpassed, consists *entirely* of the royal servants and their children, and the service is sung without any outside help. Canon Hervey says: 'We aim at *simple* excellence—or excellent simplicity, which?—*i.e.*, Anglican Chants and "Hymns Ancient and Modern."

Fair efficiency is maintained by rigid exclusion of chants and tunes presenting difficulty as regards



CANON HERVEY AT THE PORCH OF SANDRINGHAM CHURCH.  
(*Photograph by his daughter, Miss Alexandra Hervey.*)



CASTLE RISING BEDE HOUSES, BUILT IN 1615.

STYLED IN ALL DOCUMENTS AS 'THE HOSPITAL OF THE HOLY AND UNDIVIDED TRINITY OF CASTLE RISING, OF THE FOUNDATION OF HENRY, EARL OF NORTHAMPTON.'

(*From Mr. E. M. Beloe's paper on Castle Rising in the Proceedings of the Norfolk and Norwich Archeological Society, 1894.*)



SANDRINGHAM CHURCH.

(Photograph by Mr. F. Ralph, Dersingham.)

both compass and progression in any of the four parts.' How sensible this is. Would that other village churches had such a wise rector as the Reverend Frederick Alfred John Hervey, C.V.O., M.A., Domestic Chaplain to the King, Canon of Norwich, and Rector of Sandringham (with West Newton and Babingley), Norfolk.

For kind help in the preparation of the above article we are indebted to the Rev. Canon Hervey, of Sandringham, and Mr. Edward M. Beloe, F.S.A., of King's Lynn, who also has permitted the use of three photographs.

DOTTED CROTCHET.

#### CLIFTON COLLEGE AND ITS MUSIC.

The youngest of the great public schools of England, Clifton, is in the front rank in regard to music, as indeed it is in all educational achievement. While the classics are fundamentals in the school curriculum, the enlightened policy of its three successive and wise headmasters has permeated this modern foundation with healthy views of education: consequently antiquated and useless traditions have not been allowed to canker the usefulness of this splendid institution. Clifton College was founded in 1862. Its phenomenal success is due primarily to its first

headmaster, Dr. Percival, now Bishop of Hereford, who opened it with sixty boys; and subsequently to Canon Wilson, now of Worcester. At the present time there are nearly 600 boys, a tenfold increase in forty-two years. Most schools have their ups and downs; but while Clifton, by reason of its natural environment, will always have its Downs, it has no cause to complain of its 'ups.'

One of the most healthily situated of public schools, its buildings form a picturesque group, as the accompanying photograph testifies. When the school

was opened (in 1862) only 'Big School' and the Head's house were built. In 1867 the beautiful College Chapel was erected by Mrs. Guthrie in memory of her husband, Canon Guthrie, formerly Chairman of the Council. The reredos is enriched with some beautiful mosaics and other memorials to departed friends. The Quadrangle was proceeded with by adding the Percival buildings, to commemorate the beneficent régime of the first headmaster, and in 1889 the Great Tower was added and named the Wilson Tower after Canon Wilson, Dr. Percival's successor in the headmastership, who largely contributed to its erection. Of these subsequent additions to the fair pile of buildings, the library and museum are permanent tributes to the far-reaching influence of Dr. Percival and his successors in moulding the lives of the thousands of boys who have passed, and who will pass through the school.

As to the study of music at Clifton, a serious attempt is being made to render it possible for a boy to combine the advantages of a public school education with a musical training sufficiently adequate to enable him to make music his vocation if he so desires. How is this worked out? In the first place music is recognized as a serious study at Clifton. Engagements made for music lessons and practices have to be strictly kept. A certain weekly minimum of practice is insisted upon; but a large number of boys of their own free will habitually exceed this minimum. At the

in full sympathy with the study of music, recognising it as a refining influence in a boy's life. The foundation of the music course at Clifton was laid by the first music-master, the late Mr. W. F. Trimmell. But the present healthy state of affairs is due to the liberal educational atmosphere of the school, combined with the exertions of the present organist and director of the music, Mr. A. H. Peppin, and of his able staff, which includes Mr. F. S. Gardner, Mr. F. W. Rootham, Mr. R. O. Beachcroft, and Mr. W. E. Smith.

It is interesting to learn some of the methods which have been so successful in results. The Music School (see the photograph on p. 239), built in 1898, consists of a fine hall suitable for full rehearsals of a choral or orchestral work. In the lower part are nineteen sound-proof teaching and practising rooms, which any boy can use for practice at any time, if the room is disengaged; and as every door is provided with a glass peep-hole, no occupant of the room need be disturbed by anyone in quest of practice. The boys are taught the organ, pianoforte, violin, violoncello, harmony, and class-singing. A ponderous ledger is kept, in which the name and record of every boy learning music is entered, with the title of every piece learned, or in the process of being learned, the date it was commenced and finished, &c. In looking through these lists of pieces, one is struck with the excellence of their selection, there being nothing unworthy of serious



BIG SCHOOL.

LIBRARY AND  
MUSEUM.

WILSON TOWER.

CHAPEL.

CLIFTON COLLEGE, FROM 'THE CLOSE' (CRICKET GROUND).

(Photograph by Mr. R. C. Fawcett, M.A.)

same time it is the boast of the music staff that the study of music at the school is carried on without any interference with the just claims either of school work or of athletics. Not only does the headmaster, the Rev. Dr. M. G. Glazebrook, support the efforts put forth by his musical staff, but the assistant-masters are

study even in the wisely-given bright pieces, which boys of yet older growth delight in.

A valuable stimulus to the work consists of 'House competitions in music,' held yearly. Each of the nine Houses sends in three or four boys (pianoforte, organ, violin, or violoncello pupils, as the case may be) to

compete against boys from another 'House.' A preliminary competition settles the order of the final test, at which four 'Houses' compete for the Challenge Cup. An outside adjudicator makes the final awards, and the keenness of the competition furnishes a commendable incentive to earnest work on the part of

and Strings (by Böhm), pianoforte solos (including a Prelude and Fugue from Bach's '48'), violin solos, violoncello solos, and two folk-songs to test the capacity of the choir—all the music being good but not dry, interesting but educative, as of course it should be.



FIVES COURT.

MUSIC SCHOOL.

(Photograph by Mr. R. C. Fawdry, M.A.)

both teachers and pupils. To show the standard of work—that is the *ordinary* work, as distinct from mere examination grind—at these 'House competitions,' we give the programmes of the first four Houses at the competition held in July last:

Pianoforte—Song without words (No. 25) ..	Mendelssohn.
Violoncello—Adagio (Op. 38) ..	Bargiel.
Pianoforte—Wedding-day (Op. 65, No. 6) ..	Grieg.
Organ—Prelude and Fugue in F ..	Bach.
Organ—Great Fugue in G minor ..	Bach.
Pianoforte—Nocturne in G minor (Op. 37, No. 1) ..	Chopin.
Pianoforte—Waltz in D flat (Op. 64, No. 1) ..	Chopin.
Violin—Largo ..	Handel.
Violin—Meditation ..	Bach—Gounod.
Violin and Pianoforte Duet—Sonata (No. 2) ..	Bach.
Pianoforte—Study (Op. 47, No. 25) ..	Heller.
Violin—Romance in F (Op. 50) ..	Beethoven.
Pianoforte—Sonata, Les Adieux (Op. 81, No. 1) ..	Beethoven.
Violin and Pianoforte Duet—Allegro from Sonata in F (No. 5) ..	Beethoven.
Pianoforte—Prelude in A flat (Op. 28, No. 17) ..	Chopin.
Pianoforte—Romance in F (Op. 26, No. 1) ..	Rubinstein.

The foregoing list furnishes definite information of the solid and practical work—guided by artistic ideals and organized on common-sense lines—that is carried on among the senior boys in the school. No less satisfactory are the methods pursued in the Junior School. At the last concert—the performers being boys whose ages ranged from eleven to fourteen-and-a-half—the programme included a Trio for Pianoforte

It is quite possible so to exaggerate the importance of the study of music in a public school as to repel rather than attract the sympathy of boys and even masters. To start on a propaganda of making every boy musical, or compelling him to learn a musical instrument, would end in failure. But there is no reason why a boy should not be encouraged to take an interest in music, even though he may never become a performer. This is what the musical arrangements of the school are designed to do, and with results that justify all the thought and care bestowed upon them. And who can estimate the far-reaching benefits of such methods upon boys who in after life will hold positions of influence and responsibility? As showing how this interestization (if the word may be allowed) in music is carried out at Clifton, Mr. Peppin hands us the analytical programme of an orchestral concert given in 'Big School' last October, and at which a complete professional orchestra conducted by him played the following selection:

Overture ..	'Tannhäuser' ..	Wagner.
Symphony No. 7 ..	..	Beethoven.
(Allegretto and Presto and Trio movements.)		
Two Gavottes ..	..	Bach.
Overture to 'Rosamunde' ..	..	Schubert.
Two Hungarian Dances ..	..	Brahms.
Symphonic Poem 'Dance Macabre' ..	..	Saint-Saëns.

For a month before this orchestral concert—which is an annual event—informal and voluntary lectures are given on the various works to be performed. These discourses, with musical illustrations played on the pianoforte, are attended by at least 200 boys, all of whom soon get to know the principal themes—in fact, first and second subjects are being constantly whistled about the place. The whole school attends the concert and forms a most intelligent and enthusiastic audience: last October these music-loving young Cliftonians wanted to encore almost every piece in the programme, and not the least irresistible and unanimous demand for repetition was that of the Beethoven Presto and Trio! The exigencies of space prevent us from enlarging upon the concert side of the work done at Clifton,—the result of a natural and healthy growth after careful seed-sowing and skilled nurture—but we may mention that the ordinary resources of the school enable performances to be given of such works as Stanford's 'Revenge,' Mozart's 'Figaro' Overture and the first movement of Schumann's Pianoforte Quintet, played by the boys themselves.

In connection with the important matter of training listeners in music, some wise words of Mr. Peppin's may be quoted: they form the conclusion of an article on 'Music and Secondary Education,' contributed by him to *The School World* of June, 1900:—

A large and most important class of boys for whom a school music-master must provide is the class consisting of those who will never be performers, but, by the grace of heaven, may become intelligent listeners. The art of listening to music is a difficult one, and needs much training. You may, and should, provide concerts of good music for your boys, but that alone is of little use. Make them sit still and listen to a quartet of Beethoven's for the first time, and most of them will come away with the indelible impression that classical music is a thing entirely outside their ken. The net must be a wide one and must be skilfully cast. The programme should be short, and the individual numbers attractive and varied. Analytical programmes containing brief biographies and quotations from the leading themes should be printed and circulated for weeks beforehand. Boys should be encouraged to come to the music-school and have these programmes explained and the themes played over, and those who learn music should be persuaded to hammer the themes out for themselves. Everything, in fact, should be done to arouse interest in the pieces before they are listened to at the concert, because interest is the best preliminary to appreciation. The net must be wide even if only a few fish are to be caught. Many missionaries have found the truth of this, and a school music-master must always be something of a missionary.

Two choral services are held on Sundays in the School Chapel. The organ is unfortunately badly placed for sustaining an adequate accompaniment to a large number of voices; it would seem as if the west gallery was the proper situation for the instrument. The chapel choir consists of about fifty voices, including six or seven masters. It is interesting to know that Dr. S. S. Wesley specially composed for the College an anthem, a setting of the words 'Let us now praise famous men.' In this connection the 'Clifton College Register' (1904) furnishes the following interesting information:

The association of our music with the late Dr. Wesley is a memory of which the School may well be proud. In 1873 and 1874 Dr. Wesley wrote two anthems for

us—one, that which we now use at Commemoration, the other a more elaborate composition to the same words. Some extracts from his correspondence with Mr. Trimnell will be found characteristic of the great musician:

October, 1873: 'My reason for not liking to set the words ["Let us now praise famous men," &c.] is this—I don't like much solo singing in church.'

A more difficult setting was first composed, the Doctor often referring to the fact that the words had 'proved a hard task.' This form of the anthem was intended for a professional choir. Upon its unsuitability being represented to Dr. Wesley, he wrote the anthem which we now use, the words only being the same.

In November, 1873, he writes: 'I hope I have not left out any words. One word I know I have; but I did not think it mattered, or I would have put it in. It is the word "for," in ver. 14 [Ecclesiasticus xlv.]. Oddly enough, Handel left out that word in his setting of the verse. It occurs in one of his Chandos Anthems, and used to be sung at Royal funerals. I did not think I should ever have set words which are all about mankind.'

In July, 1874, Mr. Trimnell received the easier anthem, which we now sing at Commemoration: 'I now send the second anthem I have composed to the words—the difficult words you gave me. I assure you they have proved a hard task. I am pleased with what I send, and hope it will suit your young warblers.'

From a large number of boys at a public school some are sure to become 'famous men.' Mr. Plunket Greene, a Clifton 'old boy,' is an instance; and one may hope that fame may come to H. T. Depree, another Cliftonian, who has obtained an organ scholarship at Clare College, Cambridge. Mr. Depree gained this distinction while still at Clifton, where he had been taught exclusively from the age of eleven. Other musical scholarships recently gained by Clifton boys have been the Stewart of Rannoch University Scholarship for Music (Cambridge), and the Organ Scholarship at Worcester College, Oxford, gained by Mr. C. B. Allen, who was trained at the school from his fourteenth to his eighteenth year, and subsequently for one year at the Royal College of Music. These are results upon which the musical staff are to be warmly congratulated. That the College is showing increased interest in the art is proved by the offer of an open scholarship for Music of £25 a year (with possible augmentation) to a candidate showing sufficient knowledge in Latin, Mathematics, English, and French.

Finally, no better testimony to the value of music as an educational influence at Clifton College could be borne than the opinion of the Head Master, the Rev. Dr. Glazebrook, who has kindly contributed the following remarks specially for this article:

'The object which we have set before us for the last eight years is to give music a definite place as an integral part of a liberal education. Therefore, though we have welcomed exceptional talent and tried to develop it, we have thought chiefly of the influence of music upon the school as a whole. Not that every boy should learn either to sing or to play an instrument,—only about one-third of the whole number do so—but that every boy should feel music to be part of his life. Thanks to Mr. Peppin, and the able masters who work so harmoniously with him, a large measure of success has been attained.

'Long ago I learned from John Farmer, at Harrow, to regard music as a moral agent. Unison "house-singing" of the type which he invented has been an

institution at Clifton for a dozen years. The good-fellowship and good feeling which are promoted by all singing together, whether they have voices or not, do not cease with the moment, but are a permanent influence making for unity. Nor is it less important that familiarity with wholesome words and tunes defends the mind and the lips from much that is trivial or base in the popular songs of the day. This kind of singing has been wisely encouraged by Mr. Peppin, though he has left the management of it to amateurs. His own principal work has been to give music the intellectual hold without which it cannot exercise its full powers.

'By various means a remarkable degree of interest has been aroused. The average boy, who can neither

And the few boys of real talent are greatly benefited. In the attitude of others they find at once a stimulus to effort and a check upon pretension, for they have not that consciousness of singularity which is the root of affectation.

'Intellectual and moral influences unite in the chapel service. The increased love of music, together with the wonderful improvement of the choir, has lent a new grace to worship, without in any degree diminishing reverence. Again and again I hear from old boys that some of their happiest recollections of Clifton are connected with the psalms and hymns which they learned to love there.

'He who cherishes such memories is under the spell of music still. He has taken with him into



THE CHAPEL, CLIFTON COLLEGE.

(*Photograph by Mr. R. C. Fawdry, M.A.*)

play nor sing, at least testifies to the reality of music by his criticisms. He can judge solo performances with only partial reference to the popularity of the player. He can often show a real appreciation of long orchestral pieces, and discuss them, if not with knowledge, at least with pleasure. Indeed, it is delightful to sit among the school at an orchestral concert for which Mr. Peppin's lectures have prepared them, and see how intelligently the boys enjoy music of a high class. This creates an atmosphere at once critical and sympathetic, which is highly favourable to all degrees of ability. Average boys, who cannot expect ever to play well, are encouraged to a degree of careful effort which disciplines the mind and trains the perceptions better than some regular school subjects. Those, again, who have a moderate gift make the most of it, and often play surprisingly well: so that there are now individual houses which can give as good a concert as the whole school could offer ten years ago.

manhood a sensibility to that great art which is second only to poetry in the power to refine feeling and interpret life. When music is not a thing apart, making for singularity, but woven into the texture of a liberal education, the mind in which it lives cannot but be sympathetic and humane.'



The Royal Library at Berlin has just purchased the valuable collection of Bach autographs and manuscripts which formerly belonged to Franz Hauser, after whose death they became the property of his son Josef, who died last year. There are said to be 194 cantatas, the autograph of the 'Luke' Passion, and various instrumental works, of which 282 sheets are in Bach's own handwriting.



## Occasional Notes.

He that can set and humour notes aright,  
Will move the soul to sorrow, to delight,  
To courage, courtesy, to consolation,  
To love, to gravity, to contemplation :  
It hath been known (by its magnetic motion)  
To raise repentance, and advance devotion.  
It works on all the faculties, and why?  
The very soul itself is harmony.  
Music it is the breath of second birth,  
The saints' employment and the angels' mirth,  
The rhetoric of Seraphims ; a gem  
In the King's Crown of New Jerusalem :  
They sing continually ; the exposition  
Must needs infer there is no intermission.  
I hear some men hate music ; let them show  
In holy writ what else the angels do :  
Then those that do despise such sacred mirth,  
Are neither fit for Heaven, nor for Earth.

ANON. 1678.

The performance of Sir Hubert Parry's oratorio 'Judith' recently given at Huddersfield and noticed by our Yorkshire correspondent, deserves more than passing recognition. Huddersfield rejoices in the possession of chorallists especially gifted with fine resonant voices, and with an unbounded enthusiasm for the art in its highest forms. When such rich and obediently plastic material is shaped by the will of a chorus-master like Dr. Coward, and applied to the interpretation of a masterpiece of modern choral writing, it may be imagined that the result must be supremely fine. It was astonishing to hear chorus after chorus sung, now with exciting vehemence and now with dainty delicacy, and to find that in the superb numbers at the end of the work these inexhaustible singers surpassed their previous record in piling up magnificent climaxes. What inspiration and encouragement our English school of composers may derive from this display of ability and enthusiasm ! What thrills of pleasure Sir Hubert Parry, who conducted, must have experienced on finding his imaginings gorgeously and vividly realized as probably they never have been before in this work ! He has attempted to voice his feelings in the following letter sent to the secretary of the Society :

Royal College of Music,  
South Kensington, London.

March 9, 1905.

Dear Mr. Eagleton,—I must just send you a line to express my appreciation of the admirable forces you put at my disposal for the performance of 'Judith.' The orchestra really acquitted themselves most admirably, and gave me the most agreeable feeling of being most willing and unsparing of their attention and efforts to do all they could for the work. Of course it was a great delight to me to have Agnes Nicholls for 'Judith,' and the little boys seemed thoroughly good. As for the chorus, of course they quite beat my resources of expression to convey even approximately my sense of their truly superb performance. Their vigour and certainty, and dramatic intelligence are quite amazing, and as for the volume of tone, I can positively feel it inside still. It is a perfect delight to hear such singing.

With many thanks also for your friendliness and deep interest.—I am, Yours very truly,

C. HUBERT H. PARRY.

So, thanks to the Huddersfield chorallists, the familiar expression 'to get inside a composer's work' gains a new and interesting nuance of meaning.

Instances are happily multiplying of the favour meted out to British composers on the Continent. On February 24 the 'Requiem' of Sir Charles Stanford was performed under the direction of that excellent artist Herr Julius Butts. Concerning the work the *Düsseldorfer Neueste Nachrichten* in a highly appreciative notice says :

With his 'Requiem' Herr Stanford takes an honourable position among composers of the present time. In this work he shows not only great ability in musicianship, but he makes it evident that he has successfully striven to clothe the ideas of his text in an appropriate musical garb. Herr Stanford, through his restrained language, which speaks to the heart, has found many friends. Though for these reasons we pay Herr Stanford the respect which we owe, yet we must confess that we should have preferred, especially in the 'Dies Iræ,' a more energetic 'building-up' and a darker background. And in other places, now and again, the serious style is missed. With these exceptions, however, the general impression made by the work was excellent. In the polyphonic Sanctus the composer gives evidence of his great ability in the art of using the 'motif' and its contrapuntal treatment. The Agnus Dei ends the work in a highly intellectual and extremely impressive manner. The part which Herr Stanford has assigned to the orchestra must be accounted very successful. In all the seven numbers the solo quartet is prominently employed with the chorus, whereby great variety and excellent effect is obtained.

The interest of the public in the work increased from number to number. After the Sanctus the composer was called, and at the end had to return to the platform again and again to acknowledge the enthusiastic applause. No less was Prof. Butts honoured, to whom much gratitude is due for the preparation and splendid performance of the work.

Sir Edward Elgar's 'Variations' have recently been performed at Dresden, Munich, and Frankfort. In a notice of the last-named concert, ably conducted by Herr Siegmund von Hausegger, the *Frankfurter General Anzeiger* says :

In this work the composer follows in the footsteps of Brahms, who in the Variation form has given us so much that is beautiful, and that has scarcely been equalled (in this particular style) since Beethoven. Yet this, the finest form of imagination and musicianship, has in Elgar's work found expression which—in addition to the evident and strong influence of Brahms—is not foreign to Tchaikovsky, and to which modern orchestral technique is no stranger. Many-sided and fascinating are the 'Variations' of this richly-gifted composer—now serious, now striding majestically, now playful and gay, but always noble and inspired, characteristics which he shares with masters so contrasted as Brahms and Tchaikovsky.

The Bristol Musical Festival—the eleventh of the series—is announced to be held on October 11, 12, 13, and 14, under the conductorship of Mr. George Risleley. The draft programme includes the following works :—

*Vocal*: 'Messiah' (the entire oratorio) ; 'Elijah' ; Mozart's Mass in C minor (*first time in England*) ; 'Engedi' ; 'Lohengrin' (the complete opera, without cuts) ; 'Edipus at Colonus' (Mendelssohn) ; 'Dream of Gerontius' (Elgar) ; 'Song of the Fates' (Brahms).

*Instrumental*: Symphony Fantastic, and its sequel 'Lélio' (Berlioz) ; Beethoven's Violin Concerto ; Mozart's Double Concerto for two Pianofortes ; and 'Taillefer' ('The Battle of Hastings'), by Richard Strauss (*first time in England*).

The statement in the draft programme that Brahms's 'Song of the Fates' ('Gesang der Parzen') is to be sung for the first time in England, is incorrect, as it was performed at a Richter Concert in London on May 5, 1884.



The recent Garcia Centenary commemoration, more especially in its banquet feature, is not without precedent. A similar function took place nearly a century ago, the hero of the day being a Mr. Bartholomew Johnson, of Scarborough. But the *Gentleman's Magazine* of October, 1810, shall tell the tale :

Oct. 3. Mr. Bartholomew Johnson, of Scarborough, Yorkshire, a highly respected musical character, completed *one hundred years* of his life, since the date of his baptism (3d Oct. 1710), as proved by the Parish Register of Wykeham (near Scarborough), where he was born. This event, so highly interesting to all who know him, was celebrated by a Jubilee Dinner, and musical performance, at the Freemasons' Hall in Scarborough. The selections of vocal music (accompanied chiefly on the organ) were well adapted to the occasion ; and his musical friends at that place, assisted by the principal Choristers from York Cathedral, afforded the company much gratification. About ten o'clock at night the good old man bore a part in a Quartett, by performing on the Violoncello the Bass to a Minuet, which he himself composed upwards of sixty years ago, for the late Beilby Thomson, esq. of Escrick Park, in Yorkshire, by whose name it is usually known at Scarborough : the other instrumental parts were very obligingly and kindly written for the occasion by W. Shield, esq. in compliment to the original composer, whom Mr. Shield has long known and greatly esteemed. Lord Mulgrave, the Hon. Henry Phipps, the Worshipful the Bailiffs of Scarborough (Robert Tindall and William Chambers, esquires), Colonel Lloyd, Richard Cardwell, esq. and upwards of 70 of the respectable visitors and inhabitants of Scarborough and the neighbourhood, honoured the meeting with their company. Congratulatory letters on the occasion was sent by the Right Hon. C. Manners Sutton, the Hon. Gen. Phipps (the Members for Scarborough), and Richard Langley, esq. of Wykeham Abbey : the last of whom is the present proprietor of the estate on which Mr. Johnson was born. Several poetical compositions from the classical pens of the Rev. F. Wrangham, Tho. Hindewell, esq. &c. were sung, and recited, with great applause. The gratifying presence of the veteran Musician, together with the sight and hearing of his performance on his favourite instrument, gave birth to the most touching sentiments of sympathetic affection and transport in the hearts of the company, and realized Mr. Walter Scott's glowing description of the 'aged Minstrel' :

'When ev'ry string's according glee  
Was blended into harmony ;  
And then, he said, he would full fain  
He could recall an antient strain  
He never thought to try again :  
But quick he caught the measure wild ;  
The *Old-Man* rais'd his face and smil'd,  
And lighten'd up his brilliant eye  
With all a Poet's ecstasy.  
In varying cadence, soft or strong,  
He swept the sounding chords along.  
The present scene, the future lot,  
His toils, his wants, were all forgot ;  
Cold diffidence and age's frost  
In the full tide of song were lost.'

The venerable object of this public testimony of regard, retired about eleven o'clock, in the highest health and spirits, followed by the blessings and best wishes of all who were present.

Mr. Johnson was similarly honoured in 1809, when he entered his 100th year. The *Morning Chronicle* of October 10, 1809, thus records 'the conviviality of the Jubilee' :

On Tuesday last, Mr. Bartholomew Johnson, of Scarborough, a well-known and highly respected musical character, entered the 100th year of his age. The Magistrates, Clergy, and a numerous circle of Gentlemen dined with him at the Freemasons' Hall, and

congratulated him on the auspicious event. An ode composed by his friend Shield expressly for the occasion, was sung with excellent effect ; and several catches, glees, and musical performances succeeded, in which the good old man bore a part with much vivacity ; and the conviviality of the Jubilee was kept up to a late hour with the utmost gratification that music, wine, and friendship could inspire.

The wonderful power of music to express our deepest emotions and its appropriateness to the most dramatic and, at the same time, most solemn incidents of life, is perhaps never more emphatically illustrated than on the occasion of the burial of a warrior with full military honours. On Saturday, March 18, the little churchyard of Churcham, five miles from the city of Gloucester, was roused from its customary quietude by the rare event of a military funeral. Sergeant Alfred Henry Hook, V.C., one of the valiant heroes of Rorke's Drift, was being brought to his last resting-place in the village among whose fields and lanes he had wandered as a boy. On a perfect spring afternoon, beautifully typical of the peace of death after the stormy tempests of this life, the procession wended its way in silence across the Severn out into the peaceful country roads. The gun-carriage, drawn by four fine bays, was escorted by detachments of soldiers representing many branches of the Service. Passing the beautiful grounds of Sir Hubert Parry's country home, the procession reached the lane leading from the main road to Churcham Church before the band began their last tribute to their dead comrade. Then, as the cortège turned into the narrow lane the thrilling strains of Handel's immortal march were heard among the silent trees and hedgerows—not as a mournful dirge, but in tones of triumph ; the march of a victor led to glory, seeming to say : 'Well done, thou good and faithful servant !' But most beautiful of all, most inexpressibly appealing to every sense—military, musical, and human—was the final farewell of the soldier to the honoured dead. Then all instruments, save one, were silenced, for now the life of the camp is recalled as the buglers wake the echoes of that quiet country spot with the 'Last Post.'

Dr. C. Harford Lloyd writes as follows on the subject of Handel's use of the second inversion of the dominant seventh chord :

With reference to Dr. Cummings's article on p. 166 of the March number of THE MUSICAL TIMES, controverting Rockstro's statement that 'Handel never by any chance wrote the second inversion of the dominant seventh,' it may not be inapposite to note that Alessandro Scarlatti—who was born about twenty-six years before Handel—freely used this chord in performance. Mr. E. J. Dent, in his recently published and valuable work on the famous Italian master, quotes from Scarlatti's own rules for accompanying a *basso continuo* as follows : 'The second inversion of the dominant seventh, figured 6, and theoretically considered as a concordant second inversion of the "imperfect triad," is always to be given the fourth as well as the third in practice, when the bass descends conjunctly, . . . "because it sounds well."—(Alessandro Scarlatti: his Life and Works, p. 154.)

Dr. Cummings sends some further examples of Handel's use of the  $\frac{6}{3}$  :—

Chorus, 'Thanks be to God' ('Messiah') bar 2 ; Suite de Pièces, book 2 ; Prelude in B flat, bar 28 ; Chaconne in G, bar 3 ; also in the 4th, 56th, and 60th Variations of the same composition.

Mischa Elman, the most recent of wonderful juvenile violinists, was born in 1892, at Stalnoje, a village in the Government of Kiev, of poor parents. His father, by profession a schoolmaster, had sufficient knowledge of music to be able to recognise his son's great talent. At the age of five, the boy played before a select audience at a concert arranged by the President of the village, a lady of nobility, when the youthful performer astonished his hearers by playing several pieces on a small violin. He had no knowledge of notation, but played by ear familiar and popular pieces which his father had previously played to him. In the face of many difficulties, M. Elman succeeded in taking his son to Odessa, so that the boy might undergo a thorough musical training, and after surmounting all kinds of obstacles, Mischa was admitted to the Imperial School of Music. The professors were not



long in estimating his wonderful gifts. He speedily developed a decided taste for the violin, and under the fostering influence of the celebrated Professor Fidemann, he not only made rapid progress, but very soon attracted attention beyond the confines of Odessa. During his pupilage at the School of Music, the boy played before such masters of their art as Auer, Sarasate, Brodsky, and in so doing won their praise and approval. In November, 1902, Master Elman had another opportunity of playing before Professor Auer, whilst the latter was on a concert tour in Southern Russia, with the result that Auer bade him come to St. Petersburg, and took him as his pupil in January, 1903. Invited by Colonne to play at Paris, Nebdal at Prague, Steinbach at Cologne, and also in London—with what success in the Metropolis our notice of Mr. Charles Williams's concert on p. 259 fully testifies—this twelve-year-old violinist has already made himself famous. His future career will be watched with interest.

'What would they not give in London to have such a concert with 1,000 seats at a penny each?' asked Mr. Coleridge-Taylor after conducting a concert recently given by the York Symphony orchestra. As a matter of fact nearly 1,400 persons paid their penny to attend that music-making, and how thoroughly they enjoyed it! 'The best amateur band in the kingdom—not one of the best,' remarked the conductor-composer. Need anything more be said in testimony and encouragement of the enterprise of Mr. T. Tertius Noble in cultivating a love for good music in the city of York?

The one-act opera 'Don Sanche, ou le Château d'Amour,' composed by Liszt when fourteen years old and produced at the Paris Académie Royale in 1825, of which the score was discovered not very long ago, is, according to report, to be given at Paris in concert form. It is to be hoped that the critics will be able to pass a more favourable judgment on the music than did the Paris correspondent of the *Harmonicon* of 1825, who declared that 'the whole thing turned out to be of an exceedingly childish nature.'

Mr. F. Gilbert Webb, the well-known musical critic, has transferred his services from *The Standard* to *The Daily Telegraph*. His many friends will wish him success in his new field of journalistic work.

#### FROM THE MUSICAL TIMES OF fifty years ago :

PHILHARMONIC SOCIETY.—The first concert of the season was on the 12th March. The new conductor, Herr Richard Wagner, commenced his new duties on this occasion.

A Correspondent—who says he is too old to go in for an examination, but who has managed to get on, if not honour, by degrees—sends us the following 'Questions' as being, in his opinion, suitable for an examination-paper in music :

1. Give an example of (a) an uncommon common chord, and (b) a disfigured bass.
2. Describe the punctuation of the organ, and explain its connection (if any) with an acoustical comma.
3. What animal's skin covered the first drum on record?
4. Under whom did Orpheus study when he learned the lute?
5. Give the names of all the compositions known which terminate with the common chord.
6. What kind of c(h)ord is used for *suspension*?
7. Draw up a programme suitable for the Concert of Europe, concluding with 'Rule, Britannia.'
8. If you were to write a Sinphonia Telephonia, how would you express the inquiry 'Are you there?' assuming that the callee replied in a flat?

One of the many stories related of Dr. S. S. Wesley has reference to a performance of Handel's 'Judas Maccabæus,' at which the eminent musician presided at the organ. During the singing of the air 'Father of heaven,' Wesley remarked to a friend who was 'turning over' for him : 'In London we used to call that the cat's solo,' adding, with a chuckle, 'Don't you hear the words?'

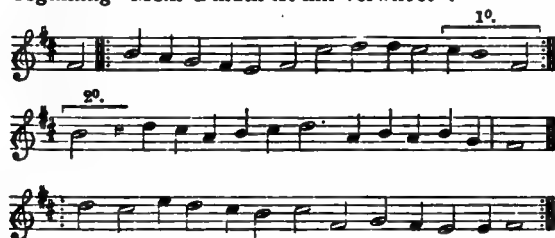
'While we prepare with holy rites,  
To celebrate the *Feast of Lights* !'

An ecclesiastical journal, in treating of a musical subject, refers in the same paragraph to 'the works of Palestine' and 'The Holy City.' Geographically speaking, no fault can be found with such a juxtaposition.

## Church and Organ Music.

### THE PASSION CHORALE.

Of the German chorales that have enriched the worship-song of the English people, the Passion Chorale is one of the most beautiful. Its devotional strains will be sung during the present month in countless churches and chapels, therefore a few remarks on its history may not be unacceptable. Those who have not made a study of the evolution of hymn-tunes may be surprised to learn that this most sacredly charged melody is of secular origin, in fact, a love song. It is the composition of Hans Leo Hassler, a Nuremberg musician, and made its first appearance in his 'Lustgarten deutscher Gesänge,' published in 1601, where it appears thus, set to words beginning 'Mein G'müth ist mir verwirret':



The melody, however, soon found its way into the realm of sacred song by its insertion in 'Harmonizæ sacræ,' . . . Gorlitz, 1613, only twelve years after it had first appeared as an amorous ditty. In the 'Harmonizæ sacræ' the tune is harmonized in five parts and associated with the hymn beginning 'Herzlich thut mich verlangen,' the melody being in this form:



But it was not until the year 1656 that the tune was 'born again'—if the expression, without irreverence, may be used—when it became indissolubly associated with Paul Gerhardt's hymn 'O Haupt voll Blut und Wunden,' of which the English version is 'O sacred head, now wounded.' This happy mating of words and music took place in the Frankfurt Edition of Crüger's 'Praxis' in 1656, and has continued to this day.

That John Sebastian Bach had a special affection for this chorale is evidenced by the fact of his having used it five times in his 'St. Matthew' Passion, where it appears in the keys of E, E flat, D, F, and C. It is hardly necessary to refer to the loveliness of these simple strains as they fall on the ear in the course of that wonderful oratorio; their soul-moving effect on the sympathetic hearer cannot be expressed in words. Organists who can still enjoy the tranquillity of pure organ music, and who are not intimately acquainted with Bach's Choral Preludes, may have their attention drawn to a very beautiful arrangement of the Passion Chorale in vol. 5 of the Peters edition of Bach's Organ Works, where it appears (No. 27) under its older title 'Herzlich thut mich verlangen.'

The great Cantor has harmonized the tune in various ways and in manner most masterly. We give one of

the lesser known examples of his harmonic resources in the following version from the '371 vierstimmige Choralgesänge von Johann Sebastian Bach':

O HAUPT VOLL BLUT UND WUNDEN.



The stepwise progression of the melody will not escape notice, and the walk of the bass part is worthy of the simple superstructure as composed by Hassler.

Like many other composers who have contributed an undying strain to the music of the Church, very little is known of the life of Hans Leo Hassler. The eldest and ablest of the three sons of Isaac Hassler, a musician of Nuremberg, he is said to have been born in that Meistersinger town in the year 1564. A pupil first of his father and during the year 1584 of Gabrieli, at Venice, he became organist at Augsburg in 1585, and found a home in the house of the Fuggers in that town. In 1601 Hassler returned to Nuremberg on his appointment to the organistship of the Frauenkirche and 'städtischer Kapellmeister' at a salary of 200 gulden and a rent-free dwelling-house. Some years later (in 1608) he entered the service of Christian II. of Saxony as 'Hoforganist und Musicus.' He died at Frankfurt, while on a visit there, on June 8, 1612. That Hassler was a prolific composer the pages of Eitner's Quellen-Lexikon bear abundant testimony. Proske says of his style that 'it unites all the greatest beauty and dignity that can be found in both the Italian and German art of that day.' It is quite certain that 'the greatest beauty and dignity' are combined in the Passion Chorale.

No less interesting than the origin of the tune is the history of the words with which for 250 years it has been so happily associated. The words form part of 'a sweet and beautiful' Latin hymn attributed to St. Bernard of Clairvaux, a saintly writer born in Burgundy in 1091 and one of the greatest men of mediæval times. This poem, addressed to the various parts of our Lord's body on the Cross, is in seven sections, the last of which, addressed to the Head, begins 'Salve caput cruentatum.' This section Paul Gerhardt, one of the most successful of German

hymn-writers, has translated into the familiar lines beginning 'O Haupt voll Blut und Wunden.' This hymn was published in 1656 when, as already stated, the Passion Chorale became mated to the words. It would be interesting to know if Gerhardt suggested the union of hymn and tune. The English translation—'O sacred head, now wounded'—to be found in nearly all hymnals, is that made by the Rev. Dr. James Waddell Alexander, an American divine, who died in 1859: it first appeared in 1830.

#### A MUSICAL PARISH CLERK.

To the curiosities in epitaphs may be added the following from *Notes and Queries* of March 11: the tombstone whereupon the inscription appears is in Warnham Churchyard, near Horsham, Sussex:

Sacred to the Memory of MICHAEL TURNER,  
clerk and sexton of this parish for 50 years, from  
Jan. 17, 1830 to Jan. 20, 1880. Born May 25,  
1796. Died Dec. 18, 1885.

His duty done, beneath this stone  
Old Michael lies at rest.  
His rustic rig, his song, his jig  
Were ever of the best.

With nodding head, the choir he led,  
That none should start too soon:  
The second too, he sang full true,  
His viol played the tune.

And when at last his age had passed,  
One hundred—less eleven,  
With faithful cling to fiddle string,  
He sang himself to Heaven.

#### THE ETHICS OF ORGAN-BUILDING.

In connection with our remarks on this subject (p. 185 of the March issue), a London organ-builder writes as follows:

I think every organ-builder must have noticed with pleasure your comments on the increasing commission business on the part of organists. I cannot call it anything but a curse to honest trading, and it no doubt accounts for so many organs having to be rebuilt in a few years after their erection. The honest builder does not stand a chance when he is told, as I have been, that because commission asked for by an organist is not given the order will be placed elsewhere. I have told such an organist before now that it simply meant I was to rob the church authorities and hand over the money to him. The reply has been that it did not matter who built the organ so long as the commission was paid. When the builder is asked to allow an organist something out of the sum paid annually for tuning, I think it is time that the commission question was thoroughly exposed. It would be interesting to hear the views of other organ-builders on this subject.

At Canterbury Cathedral on March 2 was held the second of a trio of special musical services arranged to be given during the present season. The chief feature of the service was Dvorák's 'Stabat Mater,' sung in its new form, with English words ('At the foot of the Cross') as adapted by Mr. F. J. W. Crowe, of Chichester Cathedral. This was followed by a performance of Mozart's G minor Symphony. The orchestra numbered fifty-two players, and the chorus consisted of the members of the Cathedral Oratorio Society, assisted by a few tenors from Folkestone. Dr. Perrin, the Cathedral organist, who conducted with care and judgment, is to be heartily congratulated on his efforts in promoting these oratorio services in the noble minster of which he is chief musician.

#### WESLEY'S 'WILDERNESS.'

Mr. A. M. Martin, of Beckenham, writes:

DEAR SIR,—If the question of the tenor recitative in 'The Wilderness' has not already been sufficiently discussed, I should like to say that I was for five years a chorister at Gloucester Cathedral under my uncle Dr. S. S. Wesley, and I sang in the above anthem on more than one occasion to his organ accompaniment. My recollection as to the passage in question is perfectly clear: the C Sharp was used to *both* the words—'lame man.'

The annual general meeting of the Choir Benevolent Fund took place at the Chapter House, St. Paul's Cathedral, Mr. Calkin Lewis in the chair, when the fifty-third annual report was passed. As usual an eminently satisfactory balance sheet was presented, and the report gives the gratifying information that the time had been reached when a small annual pension could be granted to a few aged members, and that seven members had, during the past year, received this benefit. The members of the Committee are now increased by representatives of several provincial cathedrals. The statement that the Fund had been benefited by an offertory of over £10, collected at an organ recital given by Dr. G. J. Bennett, in Lincoln Cathedral, may suggest to some other Cathedral organists to 'go and do likewise.'

Mr. C. W. Perkins, organist to the Corporation of Birmingham, has compiled an interesting booklet entitled 'A Short Account of the Organ in the Town Hall, Birmingham.' The history of this famous instrument—which contains the first tuba ever made—is pleasantly set forth, and the seven illustrations added to the attractiveness of this well got-up brochure. It is published by Messrs. Cornish Brothers, Limited, Birmingham, at the price of two shillings.

The re-opening of the organ, after re-building, in St. Andrew's Church, Holborn, took place on March 1, when the resources of the renovated instrument were well displayed at a recital given by Mr. F. G. M. Ogbourne, organist of the church.

At the Welsh National Festival held in St. Paul's Cathedral on St. David's Day an anthem, 'Cenwch i Dduw,' was sung which had been composed by Mr. T. Westlake Morgan, Organist of Bangor Cathedral, specially for the occasion.

The Lenten performances of Bach's 'St. John' Passion have been given with their wonted impressiveness at St. Anne's Church, Soho, under the careful direction of Mr. E. H. Thorne.

#### ORGAN RECITALS.

Dr. William Prendergast, Winchester Cathedral.—Fantasie in E minor, *Buxtehude*.

Mr. M. B. Kidd, Parish Church, Forfar.—Communion, *Grisson*.

Mr. R. E. Parker, Parish Church, Wilmslow.—Postlude in D, *Tours*.

Mr. F. W. Whitehead, Ness Bank United Free Church, Inverness.—Meditation in F, *E. d'Evry*.

Mr. H. F. Nicholls, Victoria Road Congregational Church, Newport.—Andante in D, *Silas*.

Mr. A. M. Colchester, St. Paul's, Canonbury.—March in E flat, *Smart*.

Mr. Richard B. Hamilton, St. Aidan's, Liverpool.—Berceuse in G, *Faulkes*.

Mr. Fred. Gostelow, Town Hall, Burton-on-Trent.—Overture in C, *Hollins*.

Mr. H. R. Woledge, St. Nicholas', Whitehaven.—Fugue in G, *S. Wesley*.

Mr. Arthur E. Davies, St. George's, Brockley.—First Sonata da Camera, *A. L. Peace*.

Mr. H. Crackel, Wesleyan Church, Whittington Moor.—Second Sonata, *Guilman*.

Mr. W. Henry Maxfield, St. John's, Altrincham.—Festal March in D, *Elvey*.

Mr. Allan Paterson, St. Paul's, Greenock.—Suite Gothique, *Boellmann*.

Mr. G. S. L. Lohr, Parish Church, Emsworth.—Concert Fantasia, *Stewart*.

Mr. J. E. Adkins, Parish Church, Preston.—Choral Song and Fugue, *S. S. Wesley*.

Mr. Edward Potter, St. Luke's, West Holloway.—Sonata in E minor, *Rheinberger*.

Mr. John E. Borland, St. Botolph's, Bishopsgate.—Pastoral Prelude (on a descending scale), *Stainer*.

Mr. H. A. Hawkins, St. Paul's, Southampton.—Réverie and Intermezzo, *Selby*.

Mr. Felix Corbett, Town Hall, Middlesbrough.—Fantasia in F, *Freyer*.

Mr. William Reed, Chalmers Church, Quebec.—Fantasia in C, *Tours*.

Mr. Matthew Bowen, Parish Church, Ruabon.—Andante in F, *Smart*.

Mr. S. W. Pilling, St. Oswald's Church, Hotham (dedication of new organ built by Messrs. Alexander Young and Sons).—Variations on 'Adeste Fideles,' *Thomas Adams*.

Mr. H. Mozart Sheaves, Moss Side Baptist Church, Manchester.—Intermezzo in D flat, *Hollins*.

Mr. F. G. M. Ogbourne, St. Andrew's, Holborn.—Theme with variations.—*Lemmens*.

Mr. P. J. Bradford, Brixton Independent Church (dedication of new organ, the gift of Amy, Lady Tate).—*Salomé*.

Mr. C. H. Moody, Stanhope Parish Church.—Concerto in D minor, *Stanley*.

Mr. Herbert Hodge, St. Nicholas Cole-Abbey.—Fantasia in E flat, *Saint-Saëns*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. H. Maitland Barnes, Congregational Church, Wellingborough.

Mr. Arnold Birch, St. Mary's Parish Church, Acton.

Mr. F. G. Cole, St. John's Church, Notting Hill.

Mr. W. J. Comley, Gresham Baptist Church, Brixton.

Mr. B. Greek Stoneman, St. Andrew's Church, Worthing.

## Reviews.

*Alessandro Scarlatti: his life and works.* By Edward J. Dent.

[London: Edward Arnold.]

How strange is fame! In Alessandro Scarlatti we have a musician of the first rank—vaguely known to us all as an epoch maker in the Art, the inventor of the accompanied recitative and of the now discredited 'Da Capo,' the composer of 115 operas, 200 Masses, over 600 chamber cantatas, and many other works, yet of all this enormous mass of compositions but few even of the best-read musicians would be able to give the title of a single work! Articles innumerable will be found in the musical dictionaries and other works of reference giving the outlines of the composer's career. To Sir Hubert Parry we are indebted for the first serious attempt at a critical estimate of Scarlatti's position, but this was of necessity limited in a work like the 'Oxford History of Music' by conditions of space. It was reserved to Mr. E. J. Dent to treat the subject on an adequate scale, and with him it has evidently proved a labour of love.

The task was one of great difficulty, for it must be borne in mind that, with one exception,—of which the composer himself was probably unconscious, for its existence was due to an English publisher—not one single work of his was printed during the composer's lifetime. Much has no doubt been irretrievably lost, and what remains has to be searched for in libraries public and private scattered over the whole continent of Europe and our own country. It will be seen therefore what persistent research has been called into practice in the compilation of the extensive catalogue of works which Mr. Dent has been able to add to his volume. It is a subject of curious inquiry how such a state of things can have arisen. Till the middle of the 17th century many musical works, especially service music, continued to be printed in Italy in a style of considerable luxury, nor in the time of Scarlatti had the art entirely ceased to be practised, for the original editions of Corelli brought

out in Rome are excellent examples of printing. But in many cases the office of the printing press seems to have been replaced by that of a numerous band of professional copyists, whose noble style of writing is familiar to all who are interested in hunting among old music. No doubt these copyists were in some cases in the sole employ of particular composers; for example, Mr. Dent tells us that he recognises the work of four such persons in the many libraries which he has consulted, as occupied exclusively with the works of Scarlatti. The demand in those days was of course limited, especially for such works as operas, the runs of which were at that time short. Probably the purchase of a copy of the score carried with it what we now know as 'performing rights,' while the acceptance of a copy, by a dilettante on the grand tour, of a chamber cantata was probably accompanied by a suitable present to the composer. This appears to have been the practice with nearly all the compositions of those and even later days in Italy. For example, the works of Pergolesi—a composer, if not of greater, certainly of more widely diffused celebrity—in his native country existed in manuscript only. His famous opera 'La Serva Padrona' was printed for the first time in Paris, consequent on the famous 'Querelle des Bouffons,' while his serious opera 'L'Olimpiade' was never printed, although MS. copies are to be found in many libraries. It will be seen therefore that the study of the works of Alessandro Scarlatti is beset with difficulties, and it is not surprising that they are not more widely known, and where in modern times a few have been printed it is in such collections as those of Rochlitz, Dehn, or Proske, which are almost inaccessible to most musicians as the original MSS. We believe, however, that in recent years a small collection of airs from the operas and cantatas has been published by Messrs. Ricordi. As we have already said, the catalogue of the master's works which Mr. Dent has compiled is a masterpiece of research, carried on in the face of great difficulties, for it involved the ransacking of many libraries at home and abroad, in the latter case often imperfectly, if at all, catalogued; while in some instances, as Mr. Dent laments, it is difficult for the foreigner and the heretic to obtain admission at all to Italian ecclesiastical libraries. Of the 115 operas with which Scarlatti is credited, 64 only are extant, and of these many are incomplete, while the titles of others are known only from the existence of the printed libretto.

The main facts of Alessandro Scarlatti's biography had been fairly well recorded, so that Mr. Dent has not had occasion to modify them to any considerable extent; but the result of his investigations has been to fill up many details, and to assign many of the compositions to their proper period. It is curious that, while there is no doubt that Scarlatti was born in Sicily, and that an autograph score of the opera 'Pompeo' bears the inscription 'Musica del Signor Alessandro Scarlatti da Trapani,' no baptismal register is to be found at that place. This score has now disappeared, although both Fétis and Florimo professed to have seen it. The question is complicated by the fact that in the records of the Arcadian Academy at Rome the composer is described as a native of Palermo. It seems improbable that, if the inscription was in his handwriting or even in that of a copyist, a seaport of secondary importance should have been claimed as his birthplace unless the claim was a correct one. The account of his education is also not without difficulty. According to the received tradition he was a pupil of Carissimi, but this master died at an advanced age, when Scarlatti was only fifteen. There can be no doubt of the influence which the works of Carissimi had on Scarlatti, who probably, like many musical geniuses, blossomed early.

Contemporary notices of Scarlatti are strangely few. A scanty account of a visit paid to him during the last years of his life by Quantz, the famous flute-player of Frederick-the-Great, is given in Marpurge's 'Beiträge' (Berlin: 1744-1762). Handel no doubt made his acquaintance during his visit to Italy, but was on terms of much greater intimacy with his son Domenico. Some particulars were given to Burney by Geminiani, and Mr. Dent has been fortunate enough to unearth from the Archivio Mediceo an extensive correspondence between the composer and Ferdinand III. de' Medici, who was an able amateur, which is frequently quoted in the work, throwing much light on



Scarlatti's artistic aims and practice, and incidentally on his movements and financial circumstances, which were not always flourishing.

That the music of Alessandro Scarlatti can in these days be galvanized into life is hardly conceivable. Enthusiast as he is, Mr. Dent probably does not expect this; but his admirably printed volume abounds with examples excellently analysed, and these will serve to introduce the composer to many musicians with whom he is a mere name. Musical research has for some years past run in directions so different that it is refreshing to find a neglected period of art adequately treated. Much has been done to this end by Sir Hubert Parry in his masterly volume of the 'Oxford History.' Mr. Dent has proved himself a worthy fellow-worker. Higher praise cannot be given.

*Song of the Spirits.* (Op. 167.) Franz Schubert. English translation by Paul England.

An English version of Schubert's eight-part chorus for men's voices, with accompaniment of violas, violoncellos, and basses, is very welcome. It is furnished with an excellent English translation by Mr. Paul England from the German of Goethe, and a helpful pianoforte accompaniment has been supplied by Mr. John E. West. The work, which is laid out for tenors and basses, opens impressively *pianissimo* with the words 'The soul of man is as the water,' but at the line 'Rugged boulders in vain oppose it,' the music becomes extremely vigorous, and speedily the basses are engaged in a semiquaver passage representing the foaming waters. To this succeeds in admirable contrast a tranquil section, and after an effective climax has been worked up the music ends in an impressive *diminuendo*.

#### BOOKS RECEIVED.

*Hector Berlioz (1803-1869), sa vie et ses œuvres.* Par J. G. Prod'homme. Pp. viii. and 495; 5 fr. (Paris: Librairie Ch. Delagrave.) *A History of Irish Music.* By Wm. H. Grattan Flood. Pp. xiii. and 492. (Dublin: Browne & Nolan, Ltd.)—*Planchant and Solesmes.* By Dom Paul Cagin and Dom André Mocquereau. Pp. 70; 1s. net. (Burns & Oates, Ltd.)—*The Violin: Solo playing, Soloists, and Solos.* By William Henley. Pp. 107; 2s. 6d. ('The Strad' Office.)—*First principles of Pianoforte Playing.* By Tobias Matthay. Pp. viii. and 129; 2s. 6d. (Longmans.) This is an extract from the author's 'The Art of Touch,' and is designed for school use: it includes two new chapters, 'Directions for Learners' and 'Advice to Teachers.'—*A short account of the organ in the Town Hall, Birmingham.* By C. W. Perkins. Pp. 27; 2s. net. (Birmingham: Cornish Brothers, Ltd.) Noticed on p. 246. *Beethoven.* By Ernest Walker. Pp. xi. and 195; 2s. 6d. net. (Philip Wellby.)—*Worship Song with accompanying tunes.* Edited by W. Garrett Horder. Pp. xxxii. and 918. 4s. net. (Novello).

#### SIR EDWARD ELGAR ON 'A FUTURE FOR ENGLISH MUSIC.'

Sir Edward Elgar, the 'Richard Peyton' Professor of Music at the University of Birmingham, delivered his inaugural lecture on March 16 at the Midland Institute, Birmingham. Sir Oliver Lodge, Principal of the University, presided over a large audience. The following extracts are taken from the excellent report of the lecture which appeared in the *Birmingham Daily Post*:

A living art of music consisted not only of composers, as some of the race seemed to imagine, but also of executants, and, he would dare to add, critics. These three factors were necessary to form a complete musical art. Composers were in a different position from painters and literary authors. The painter finished his picture and his labour was then over. To fulfil its mission the picture must be hung and exhibited, and then it met its public, and there was nothing to stand between the public which the artist addressed and himself. With a literary author the case was rather different. His personal work ended when his manuscript was finished, but

he had to call in the help of the publisher to present his work in such a form that it might reach the public. But with the composer of music a different state of things existed. His own personal work, as with the author, ended when he finished his manuscript. The publisher had to be called in to print and present the work in tangible form, but the great gulf which separated musical from literary authorship was the fact that the work remained practically unheard and not understood without the help of executants. By executants he meant singers, players, and above all, conductors. He wished to insist on the belief that the living art of music should consist of those three factors—the composer, the executants, and the critics: the composer providing the material upon which the other two classes subsisted; the executants rising to the level of the composer in doing their best to give a worthy performance of such things as were provided for them; while the critics, with not necessarily always friendly opinion, but large-minded and luminous advice, should help to a better understanding of the composer and the audience that the composer addressed. These three factors should have a definite 'action,' one upon the other, for the advance of music.

What was and could be an English School of Music? It was easy to go back to the days of Purcell and revel in the glories of those days and earlier, when England led the world in the matter of composers, but such thoughts had no practical value on the music of the present day, which in the Birmingham University was all they had to consider. We had been severely lectured many times for the want of robustness, and had been told that certain boisterous, heavy, strenuous choral works had represented the height of English music and the English spirit. That was absolutely untrue. Why should we accept as an ideal for English music a type that existed in no other art? He pleaded that the younger men should draw their inspiration more from their own country, from their own literature, and from their own climate. Only by drawing from real English inspiration should we ever arrive at having an English art.

#### MUSIC FOR THE PEOPLE IN WESTMINSTER.

There is no doubt that the prices charged for admission to London concerts are prohibitive so far as the great public is concerned. There are many to whom even a shilling, the lowest price, is a consideration; and there are also many who cannot afford the higher charge for the better seats which they would like to occupy. Last month a concert, one of a series, was given in the Royal Horticultural Hall, Westminster, by the St. Margaret's Musical Society. The prices of admission were one shilling for a reserved, sixpence for an unreserved seat. Although the hall is large, no vacant seats were to be seen. It may be thought that the programme was of a 'popular' character. It consisted, however, of Sterndale Bennett's oratorio 'The Woman of Samaria'; a novelty in the form of a military anthem for solo and chorus; Sir Frederick Bridge's setting of 'Crossing the Bar'; two unaccompanied anthems by Mendelssohn and Sullivan respectively; and the final chorus from Beethoven's 'Mount of Olives'—therefore the entire programme consisted of high-class music. The audience listened in appreciative silence, but by loud applause showed outwardly the pleasure they had felt. The members of the choir and orchestra are hard-working folk during the day, and regard music as an enjoyment. Weekly rehearsals are held,—one for orchestra, one for chorus—and the Rev. Jocelyn Perkins is the enthusiastic trainer and conductor of the Society. The singing was hearty and really very good; the rendering of the choruses in the oratorio, and especially in Mendelssohn's 'Judge me, O God,' testified amply to the care with which the singers had been trained, and to the interest they take in their work. There are many ladies among the strings of the orchestra. The bright, effective Military Anthem, entitled 'The Sound of War,' was composed by Mr. Thomas Tertius Noble, organist of York Minster, who conducted his work, and with marked success. This Society, now in the fourth year of its existence, deserves every encouragement, and, as the Rev. Jocelyn Perkins told the audience, the best way in which friends can help on the good work is to become subscribers of one guinea per annum, which would entitle them to three reserved seats at the more important concerts.

# Shepherds all, and maidens fair.

April 1, 1905.

## PART-SONG.

Words by BEAUMONT and FLETCHER.  
(Song of the Priest of Pan, from "The Faithful Shepherdess.")

Composed by HERBERT W. WARREN.

LONDON NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegretto.*

SOPRANO. *mf* Shepherds

ALTO. *mf* Shepherds

TENOR. *mf* Shepherds all, and maid-ens fair, *p* fold your flocks up, fold your flocks up, *mf* Shepherds

BASS. *mf* Shepherds

(For practice only.) *Allegretto. ♩ = 78.*  
*legato. mf* *p* *mf*

all, . . and maid - ens fair, Fold your flocks up, fold your

all, Fold your flocks up, fold your

all, Fold your flocks up, fold your

all, Fold your flocks up, fold your

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First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "flocks up, and the flocks up, for the air 'Gins to thick - en, and the flocks up, for the air 'Gins to thick - en, and the flocks up, for the air 'Gins to thick-en, and the". Dynamic markings include *mf* and *p*. The key signature is one sharp (F#).

Second system of the musical score. The lyrics are: "sun Al - rea - dy his great course hath run, sun Al - rea - dy his great course hath run, Shepherds all, and maidens fair, Fold your sun Al - rea - dy his great course hath run, sun Al - rea - dy his great course hath run,". Dynamic markings include *mf* and *p*. The key signature is one sharp (F#).

Third system of the musical score. The lyrics are: "Shepherds all, and maid - ens fair. Fold your flocks up, fold your flocks up, Shepherds all, maid-ens fair, Fold your Shepherds all, and maidens fair, Fold your Shepherds all, maid-ens fair, Fold your". Dynamic markings include *mf*. The key signature is one sharp (F#).

flocks up, . . fold your flocks up, See the heav - y clouds low falling, And bright  
 flocks, fold your flocks up, See the heav - y clouds low falling, And bright  
 flocks, fold your flocks up, See the heav - y clouds low falling, And bright  
 flocks, fold your flocks up, See the heav - y clouds low falling, And bright

Hes - pe - rus down call - ing The dead night . . from un - der ground,  
 Hes - pe - rus down call - ing The dead night . . from un - der ground,  
 Hes - pe - rus down call - ing The dead night . . from un - der ground,  
 Hes - pe - rus down call - ing The dead night from un - der . . ground, Bright

the dead night from un - der ground.  
 the dead night from un - der ground.  
 night, the dead night from un - der ground.  
 Hes - per - us down call - ing The dead night from un - der ground.

un poco più lento. Più lento. rall.

See the dew - drops how they kiss Ev - 'ry lit - tle flow'r that is,  
 See the dew - drops how they kiss .. Ev - 'ry lit - tle flow'r that is,  
 See the dew - drops how they kiss .. Ev - 'ry lit - tle flow'r that is,

Damps and va - pours fly a - pace, .. damps and va - pours fly a - pace,  
 Damps and va - pours fly a - pace,  
 Damps and va - pours fly a - pace,  
 Damps and va - pours, damps and va - pours fly a - pace,

*p non staccato.* Hov'-ring o'er the wan - ton face Of these pas - tures, where they  
*non staccato.* Hov'-ring o'er the wan - ton face Of these pas - tures, where they  
 Hov'-ring o'er the wan - ton, wan - ton face Of these pas - tures, where they  
 where they  
 where they  
 where they

*L. H. p.* *non staccato.* *Poco più lento.* *f*

*Meno mosso.*  
*mf dolce.*  
 come, where they come, Striking dead both bud and bloom. . . There - fore from such  
*mf dolce.*  
 come, where they come, Striking dead both bud and bloom. . . There - fore from such  
*mf dolce.*  
 come, where they come, Striking dead both bud and bloom. . . There - fore from such  
*mf dolce.*  
 come, where they come, Striking dead both bud and bloom. . . There - fore from such  
*Meno mosso.*  
*mf dolce.*  
 dan - ger lock Ev - ry one his lov - ed flock, . . . So you  
 dan - ger lock Ev - ry one his lov - ed flock, . . . So you  
 dan - ger lock Ev - ry one his lov - ed flock, . . . So you shall . . .  
 dan - ger lock Ev - ry one his lov - ed flock, . . . So you  
 shall good shep - herds prove, good shep - herds prove, . . .  
 shall good shep - herds prove, good shep - herds prove, . . . And for  
 good shep - herds prove, good shep - herds prove, . . .  
 shall good shep - herds prove, so you shall good shep - herds prove, . . . And for

*mf*  
And for ev - er ... hold the love Of our great, great god,  
*mf*  
ev - er ... hold the love Of our great, great god,  
*mf*  
And for ev - er hold the love Of our great, great god, ..  
*mf*  
ev - er ... hold the love Of our great, great .. god,

*f allargando.* *Tempo 1mo.*  
of our great, great .. god.  
*f allargando.* *mf* *p*  
of our great, great god. Shep-herds all, and maid-ens fair, Fold your  
*f allargando.*  
of our great, great god.  
of our great, great god. *Tempo 1mo.* *mf* *p*

*mf*  
Shep-herds all, .. and maid - ens .. fair, ..  
*mf*  
flocks up, fold your flocks up, Shep-herds all, maid-ens  
*mf*  
Shep-herds all, and maid-ens  
*mf*  
Shep-herds all, maid-ens  
*mf*

Ped.

Fold your flocks up, fold your flocks up, Sweet-est slum-bers And soft  
 fair, Fold your flocks, fold your flocks up, Sweet-est slum-bers And soft  
 fair, Fold your flocks, fold your flocks up, Sweet-est slum-bers And soft  
 fair, Fold your flocks, fold your flocks up, Sweet-est slum-bers And soft

si-lence, fall in num-bers On your eye-lids! So fare-well, .. fare-well, ..  
 si-lence, fall in num-bers On your eye-lids! So fare-well, .. fare-well,  
 si-lence, fall in num-bers On your eye-lids! So fare-well, .. fare-well,  
 si-lence, fall in num-bers On your eye-lids! So fare-well, .. fare-well, ..

Thus I end my eve-ning's knell, thus I.. end my eve-ning's knell,  
 Thus I end my eve-ning's knell, thus I end my eve-ning's knell,  
 Thus I end my eve-ning's knell, thus I.. end my eve-ning's knell,  
 Thus I end my eve-ning's knell, Thus I end my eve-ning's knell,  
 Thus I end my eve-ning's knell, thus I.. end my eve-ning's knell,  
 Thus I end my eve-ning's knell, Thus I end my eve-ning's knell,

*a tempo.* *p* thus I end my eve - ning's knell, Fare -

*a tempo.* *p* thus I end my eve - ning's knell, Fare -

*a tempo.* *p* thus I end my eve - ning's knell, Fare -

*p a tempo.* *mf* thus I end my eve - ning's knell, . . thus I end my eve - ning's

*p a tempo.* *mf* *p*

*rall* - *en* - *tan* - *do.* *Lento.* *pp* *ppp*

- well, fare - well, fare - well, fare - well.

*rall* - *en* - *tan* - *do.* *pp* *ppp*

- well, fare - well, fare - well, fare - well.

*rall* - *en* - *tan* - *do.* *pp* *ppp*

- well, fare - well, fare - well, fare - well.

*p* *rall* - *en* - *tan* - *do.* *ppp*

knell, . . thus I end my eve - ning's knell, fare - well, fare - well.

*Lento.* *pp* *ppp*

*p* *rall* - *en* - *tan* - *do.* *pp* *ppp*



## THE BOHEMIAN SCHOOL OF MUSIC.

Sir Alexander Mackenzie selected the above theme for a course of three lectures which he delivered at the Royal Institution on February 4, 11, and 18. He divided his subject into three divisions—(i.) A historical survey from the 10th century to about 1860, (ii.) Smetana and Fibich, and (iii.) Dvorák.

The lecturer began by stating that from ancient times as in the present day music has been one of the most powerful agents in keeping alive the language and the independent spirit of the Czechs. Although the earliest known Bohemian composer was one Závěce, a learned professor at the University of Prague in 1387, it is to John Huss, who began to preach in 1402 of the Reformation, that the country owes the survival of its native music. The oldest known hymnal (Cantional) of the Hussites contains a celebrated war-song beginning, 'You, who are the Lord's warrior,' which has survived the ages, inasmuch as it is used as the principal subject in Dvorák's strenuous 'Husitzka' Overture and also in Smetana's Symphonic Poem 'Tabor' (the camp of the Hussites). Sir Alexander drew a doleful picture of Bohemian church music at the time of Huss—the choir came to the service late, the priests even later, and both seemingly sang when and how they liked; and at one Convent, while the service was proceeding, the nuns sat very comfortably sewing shirts! Towards the end of the 15th century some unobjectionable folk-songs were adapted to sacred words and thereupon passed into the service of the church. These melodies were frequently in three strophes, and often began in the major and ended in the minor key. The establishment in 1725 of an opera house in Prague was brought about by the composition of Fux's opera 'La Constanza e la Fortezza.' A few years later a national opera entitled 'Prague Nascente di Libussa e Primislao' was produced; in 1750 and 1752 came two operas by Gluck, and the subsequent advent of Mozart caused Prague to become famous as a musical centre. The struggle for the existence of the Bohemian language and music were next referred to—after 1774 German was ordered to be used in the upper schools, and it was not till 1823 that Bohemian translations came into use. Franz Skroup, a lawyer, composed a national opera called 'The Wire-worker'; he was also the author of the Bohemian national song 'Mein Heim,' on which Dvorák founded his Overture bearing that title.

At his second lecture Sir Alexander covered more familiar ground in his remarks on Smetana (1824-1884) and Fibich (1850-1900), both of whom, however, were much indebted to Karel Bendl, who died only eight years ago. In a critical survey of the works of Smetana reference was made to his excellent but almost unknown pianoforte music, and to the fact that he was a born composer of opera, a sphere of art-creation which contains his best work. As a pupil of Liszt's, it is not surprising that he favoured the Symphonic Poem as a means of musical expression. Of these he composed nine—three of them were written in Sweden, and the remaining six, called 'Mein Vaterland' (on National subjects), he wrote between 1874 and 1879, after his return to Prague. This series the lecturer described as a national monument in music. Deafness, that dire calamity to a musician, ultimately came upon Smetana, who died in a lunatic asylum in 1884. In regard to Fibich, Sir Alexander said, *inter alia*, that 'among other excellent pianoforte works, there is an odd collection of no fewer than 352 very short pieces, something after the manner of Schumann's "Papillons." Though they are mere scraps, a sort of musical note-book, containing much that may be called experimental, they are full of originality, and at times of a daring sort.' These pieces are entitled 'Moods, impressions, and recollections.'

As an old friend of Dvorák, Sir Alexander Mackenzie discoursed on a congenial theme at his third lecture, when he treated of the most eminent of all Bohemian composers, Anton Dvorák, one who occupied a place in the front rank of European creative artists. In tracing the events of Dvorák's career, the lecturer referred to the encouragement he (Dvorák) received from Brahms, and the just recognition generously extended to him, even at a very early stage in his career, in England. In this connection it should not be forgotten that the full score of his 'Patriotic Hymn' (Op. 30) bears on its title-page: 'Dedicated with feelings of deep

gratitude to the English people.' In the course of a thorough and keenly critical estimate of Dvorák's compositions—any condensation of which would be an injustice to its excellence—Sir Alexander said: 'In the greater works of Smetana and Dvorák there is no morbidity, nor is there any of that superficial emotion or manufactured enthusiasm we meet with so frequently in the latest phases of orchestral music—music which burns brilliantly on the surface, but is jejune, weak, and frosty within. The music of these two masters is all eminently truthful—sometimes even roughly so—and quite without affectation.' Again: 'We, in this country, may not have the same enthusiasm for our own Folk-Music, chiefly, I take it, because we fortunately long ago ceased to require the stimulus in such a degree. All the same, a material similar to that which went to the making of Bohemian art, and exhibiting even more varied complexions and qualities, lies equally ready to our hand. It might be better, and certainly more wholesome, if we fixed our attention upon this material rather than continue to imitate the eccentric and insincere poses of a decadent foreign art, which do not chime in the least with either our character or our traditions. These death-bed moanings and similar incoherent and morose babblings, which we are carefully informed are the expressions of the "Zeit-geist," ring false in comparison with the clear, healthy tones and forceful vigour of the music I have endeavoured to describe to you.'

Musical illustrations of this trio of interesting lectures were ably interpreted by Miss Ethel Wood (vocalist), Miss Marguerite Elzy (pianoforte), and Messrs. E. R. Woof, H. J. Boden, J. Lockyer, and B. O'Donnell (string quartet).

## THE PHILHARMONIC SOCIETY.

The inaugural concert of the 93rd season of this Society took place at Queen's Hall on March 15, under Dr. Cowen's able direction. The programme concluded with the only actual novelty announced to be given during the season, therefore this may claim first consideration. In the spring of 1903—not 1902, as stated in the programme-book—Sir Alexander Mackenzie conducted a series of musical festivals in Canada. What more natural than that he should 'pick up' some of the popular tunes in vogue in the Dominion and weave them into a 'Canadian Rhapsody'? This he has done, and with conspicuous success. The thematic material is naturally French in character, from the fact that the first settlers in the colony were of that nationality. The first and last movements are as bright as bright can be, with exhilarating melodies, while the slow movement is invested with a peculiar charm by the introduction of a very old French air, but distinctly Scotch in its idiom, now called 'Bytown,' the old name of Ottawa. It forms the chief theme of the *Andante* movement, and is counterpoised, so to speak, by an equally beautiful tune known as 'Un Canadien Errant.' The development of this section is most cleverly and effectively done, the two themes being intertwined in a very graceful and charming manner. This pleasure-affording Rhapsody, conducted by the composer and brilliantly played by the orchestra, met with warm approval, the picturesque orchestration and conciseness of the work adding not a little to its undoubted success.

The remainder of the concert does not call for extended notice. It opened with the National Anthem, to which succeeded the 'Academic' overture of Brahms. By the way, in the analysis of the overture we were informed (p. 8 of the programme-book) that Joachim was a student at the University of Göttingen 'some thirty years ago'—i.e., when he was forty-three years old! Wagner's 'Four Songs'—'Der Engel,' 'Stehe still,' 'Schmerzen,' 'Träume'—delightfully orchestrated by Felix Mottl, were artistically rendered by Miss Ada Crossley. Mr. Busoni—one of the best equipped and most artistic of present-day pianists—gave splendid interpretations of the solo part of Saint-Saëns's Pianoforte Concerto in F, and Liszt's 'Todtentanz,' the latter a composition which might well be buried. By no means the least enjoyable feature of the evening's music was a Haydn Symphony in the key of D, No. 6 of the Salomon set—first performed, and in London, on February 17, 1792, under the composer's direction. A well-spring of pure melody, its genial strains fell upon the ear with unalloyed charm and refreshing sweetness.

## THE COLLECTING OF ENGLISH FOLK-SONGS.

At the meeting of the Musical Association held at Messrs. Broadwood's on March 14, Dr. W. H. Cummings presided over a large audience who were doubtless attracted by the interest of the subject—a paper by Miss Lucy Broadwood, the Hon. Secretary of the Folk-song Society, on the 'Collecting of English Folk-songs.' Twenty-two musical illustrations from the lecturer's collection were sung by herself and Mr. J. Campbell McInnes, or played by Mr. C. A. Lidgely.

Miss Broadwood pointed out that the true traditional folk-song is of practically unknown origin. It defies research in ancient as in modern music books or manuscripts. To trace its words we must go to the ballad sheets. The vulgar, gaudy modern ballad sheet still issued by a few printers is the lineal descendant of the Catnach broadside of the early 19th century; and that again is the descendant of a long line of ballad sheets, the earliest of which date from the time when printing was invented, and which did but record already ancient and orally-transmitted ballads. One may sometimes supply missing sense or rhyme to an already corrupted blackletter broadside of the 16th century from a traditional 20th century version of one's own collecting, noted from an illiterate country singer. Go farther back, and we find the plot of a ballad sung to-day being used by a Chaucer, or a Boccaccio, and they again drew upon old folk-tales for their inspiration. Finally, we lose the words of our folk-song in the mist of bygone centuries.

The origin of the tunes to which such homely narratives are sung is even more obscure. With the rarest possible exceptions, and those only in the case of the less characteristic tunes, in no song-books, ballad-operas, collections by D'Urfey or Playford, in no earlier works can we find anything like these airs. The traditional English ballad-tune is exceedingly simple in construction, often but eight bars long; its subjects are repeated with artless economy, yet its cadences are perhaps the most original, varied and beautiful in music, and the melody moves in superb curves. It is purely diatonic, and in a very large number of cases it is purely modal. The country singers show a great preference for modal airs. They are often very critical of modern melody, which one illiterate Surrey singer described as 'all chopped up into little bits often.'

The collector should sing songs new to a country audience of singers, inviting them to join in the chorus. By singing airs in modern and modal scales he will test the quickness and ease with which the countryman will catch up a tune, and will thus dispel doubts as to whether 'modal intervals' may not be due to faulty intonation only! The most characteristic modal ballad-tune is more allied to the plain-song of the Gradual or Office Book than to any other form of music. [Dorian and Mixolydian tunes from Sussex and Surrey were here sung.]

The English countryman is as reserved about his heritage of old songs as about all else that touches him most nearly, so one may never hear a note of these traditional songs unless the collector can win his confidence by singing or quoting a genuine ballad himself. Are not these mysterious, simple, yet often strikingly beautiful airs the real expression of a healthy, sturdy people, none the less emotional because slow to talk of its emotions? [Examples of beautiful tunes from Northamptonshire, Sussex, and Surrey were played.] The superficial sceptic, who would call all modal and lovely folk-music noted in England 'Scotch' or 'Irish,' should remember England's glorious musical record throughout the Middle Ages. And that she would import her own ballads and music, together with the English language, into Scotland and Ireland, is more probable than that the unlettered Saxon or Norman labourer in England should have picked up Celtic tunes from hypothetical Scotch or Irish singers, and applied them to his own ancient, English ballad-words.

Whereas a century ago such men as Bunting, Moore, Scott, and Burns collected traditional words and tunes in Ireland and Scotland (often sadly mutilating them), no one collected in England until 1822, when Davies Gilbert printed eight traditional West of England carols with tunes, followed by Sandys who, in his book of 'Carols Ancient and Modern' (1833), added a few of his own finding.

In 1843 the lecturer's uncle, the Rev. John Broadwood, of Lyne, in Sussex, had printed for private circulation his collection of Sussex Songs, our first serious work on traditional English music. It gives absolutely faithful transcriptions of the tunes, then thought so uncouth owing to their modal intervals, flat sevenths amongst them. Especially during the last twenty years many collections have been made and published. The Folk-Song Society (founded in 1898) and the Irish Folk-Song Society (founded last year) point to a growing interest in the subject, and capable collectors are on the increase. But many more helpers are needed if the national treasures of English music are to be even partially saved before old singers die. Our folk-song offers a natural basis to our national musical education. In teaching the growing generations the beautiful airs evolved by their forefathers we shall build upon the healthy artistic instincts of our people, and develop conditions necessary for a fine or characteristic English School of Music.

In workhouses, hospitals, dockyards, smithies, there are as good singers to be found as in the country. Bell-ringers, gardeners, carters, shoemakers, blacksmiths, shepherds, old family servants, all these may be coaxed by the sympathetic collector. And he must himself be patient, letting the singer, who often cannot discriminate between old and new, exhibit his favourite modern song, in order that he may be rewarded with more primitive and beautiful ballads later. Nor must he take for granted that a dirge on Napoleon, or the last dying speech of some criminal hanged a few years ago, is not worth listening to, or noting—for modern words are often wedded to the oldest ballad-airs, and *vice-versa*.

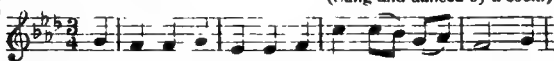
'Ballet' is a form of the word 'ballad' commonly used in olden days, and still used by country people. It points to a time when the singer danced as he sang. The lecturer collected a song, to a spirited Dorian tune, from a Lincolnshire nurse. She learned it as a child from an old cook. The cook danced as she sang the ballad, beating time on the stone kitchen floor with her iron pattens. Here it is:

## THE LOST LADY FOUND.

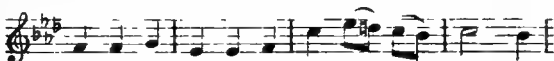
DORIAN MODE.

LINCOLNSHIRE.

(Sung and danced by a cook.)



Twas down in a val-ley a fair maid did dwell. She



lived with her un-cle, as all know full well. 'Twas



down in the val-ley where vi-o-lets were gay, Three



gip-sies be-trayed her, and stole her a-way.

Here we find an interesting survival of an extremely old custom.

Miss Broadwood gave a short account of various types of folk-songs and singers, and the lecture ended with the singing of a group of songs collected from Northamptonshire, Hampshire, Sussex, and Surrey singers, Christmas mummings, quarrymen, carters, gamekeepers, farm labourers, and their wives.

## DR. STRAUSS'S 'SYMPHONIA DOMESTICA.'

The first performance in this country of Strauss's 'Symphonia Domestica' (Op. 53), by the Queen's Hall Orchestra, under Mr. Henry J. Wood, on February 25, was a notable event. There were other important items in the programme, which included Liszt's first pianoforte concerto (played very finely by Herr Emil Sauer) and Mozart's beautiful Haffner symphony in D, No. 35 (Köchel, No. 385). Whether or not the sandwiching of the latter delicacy between the far less easily digestible crusts of Liszt and Strauss was designed or accidental, it had the beneficent

effect of inducing a tranquil mental state for the reception of the 'Domestica.' The composer tells us that this singular work is designed to illustrate a day in his family life. In view of the stress and storm of the music, we hope we may say that it is fortunate that the family at present consists simply of father, mother, and only one child. Ten years hence even Strauss's genius might not be equal to the occasion. A 'poetic basis' so simple would seem to invite artless treatment. But it is curious to note that in comparing, say, 'Don Juan' with the 'Domestica' the complexity of the music is in an inverse ratio to the simplicity of the inspiring basis. The later work demands an exceptionally constituted orchestra. Besides the usual strings there are needed eighteen wood-wind instruments, including an oboe d'amore, a cor anglais, and a clarinet in D; twenty brass instruments, including eight horns and four saxophones: four tympani, and of course harps, a glockenspiel, and a bass drum. A somewhat detailed account of the meaning of this or that portion of the music is furnished by the composer. We are told, for instance, in one passage, that aunts and uncles are gazing at the baby and saying 'just like papa,' 'the image of his mamma,' and other passages are supposed to stand for the objection of the baby to the harmless, necessary bath. But to dwell upon such trivialities or, we should say, to occupy one's mind with any definite programme whatever during a performance would be a bar rather than an aid to the appreciation of the music. One is only anticipating the verdict of the great inquest of time in frankly listening to it all as what is usually termed 'absolute' music, and in making one's own imaginative programme according to the mood of the moment. In this way a listener can be fascinated by the undeniable beauty and brilliancy and delicacy of the colour, and can marvel at the ingenuity with which the three chief themes—the father, the mother, and the child—are developed and combined. For our own part we confess that at the first hearing we were unable to make out anything in the way of music in some of the strenuous passages. It was only too obvious that the whole orchestra was, as it were, 'turned on at the main,' but it was apparently impossible to tell whether right or wrong notes were being played. The performance was a remarkably good one and has added much to the fame of Mr. Wood and his orchestra. Very rarely, if ever, in this country has an orchestral work been so diligently rehearsed.

### THE LONDON SYMPHONY ORCHESTRA.

#### AN ELGAR CONCERT.

In pursuance of its announced plan to appear under various conductors, the London Symphony Orchestra gave a concert at Queen's Hall on March 8, under the conductorship of Sir Edward Elgar. The whole programme, selected from his compositions, was as follows:

Overture—'In the South,' Op. 50 ('Allassio').  
 Funeral March—'Grania and Diarmid.'  
 Song-Cycle—'Sea Pictures.' Miss Ada Crossley.  
 March in C minor (Op. 39, No. 3)—Pomp and Circumstance.  
 (First time of performance.)  
 Overture—'Cockaigne.'  
 Introduction and Allegro for String Orchestra (Op. 47).  
 (First time of performance.)  
 Enigma Variations (Op. 36).

Such a programme exhibited the distinguished composer in all his moods. It is a remarkable tribute to his power and versatility that throughout it held the close attention of the vast audience assembled. The execution by the splendid orchestra fully maintained the great reputation that fine organization has now attained. Appreciation of 'In the South' Overture grows at every hearing; it is certainly one of the finest specimens of the composer's ripest style. Much of the interest of the concert centred upon the new piece for string orchestra. This work is elaborately developed, and is an important addition to the repertory of music for stringed orchestras. Being himself an excellent violinist, the composer always writes gratefully for the strings. A feature of the form of the new work is the use of a solo quartet in contrast to and combination with the full string orchestra. One of the chief themes was suggested by reminiscences of Welsh melodies, heard whilst the composer was sojourning in the Principality. This theme is developed with superb effect, especially in the climax near

the end. A *Fugato* with an ornate subject, elaborately and most vigorously treated, is another interesting feature of the form. The new March, brilliantly scored as it is, will perhaps not be so popular as the two forerunners have proved to be. There is no broad, singable melody to catch. Nevertheless it is a good example of the open-air kind of music advocated by the composer in his recent Birmingham lecture. It will probably be found even better suited to a military band than to the usual orchestral combination.

### THE PALACE THEATRE OF VARIETIES.

#### 'THE KNIGHTS OF THE ROAD.'

Great things often arise from small beginnings. The chief business of a music-hall manager is to amuse his audience, and music forms one of the strongest means for that purpose. Hitherto, however, there has been a desire to pander to public taste, which, as regards the tonal art, is not very elevated: patter songs, jingling tunes, and orchestration of a noisy kind, these are the things which catch and most delight the ear of the general public. Composers of high-class music have never made it their business to try and elevate the taste of music-hall audiences; probably indeed until recently they have never been asked to try and do so. Mr. Alfred Butt, however, commissioned Sir Alexander Mackenzie to set to music a simple, one-act libretto by Mr. Henry A. Lytton, with the result that the little operetta called 'The Knights of the Road' was successfully produced at the Palace Theatre of Varieties on February 27. The piece contains one or two love ballads, a humorous song, a madrigal, and, by way of conclusion, a spirited, taking song with chorus, 'Who'll serve the King?' The music is melodious, refined, and effectively scored. The plot of the operetta is very simple, and the work takes under half-an-hour in performance. Sir Alexander Mackenzie conducted on the opening night, and met with an enthusiastic reception. The performers were Miss B. Gaston-Murray, and Messrs. Henry Claff, Walter Hyde, Leslie Stiles, Cairns James, and Alec Davidson.

### MR. CHARLES WILLIAMS'S CONCERTS.

The concerts organized and conducted by Mr. Charles Williams at Queen's Hall have assumed unexpected artistic importance owing to his selection of new and little-known works, and the excellence of their interpretation under his direction by the London Symphony Orchestra. At the first—given on February 7, and inadvertently omitted to be noticed in our last issue—Bach's little-known Suite in C for two oboes, bassoon and strings, was performed, in addition to Brahms's third symphony.

On February 28 was played Mozart's almost forgotten, but beautiful symphony in B flat No. 33 (Köchel, No. 319), the slow movement of which is a gem of infinite charm. At the same concert was produced a set of Symphonic Variations in E minor (Op. 34), by Mr. J. D. Davis, and the first performance in London in their entirety with orchestra of M. Bruneau's 'Chansons à danser.' Mr. Davis is a composer little known in the Metropolis, but he is greatly esteemed as a musician in Birmingham, where he was born in 1870. The 'Variations,' five in number and written upon an admirably constructed theme, show inventiveness, ingenuity, and a full knowledge of the orchestra; the work so pleased the audience that Mr. Davis was twice called to the platform. M. Bruneau's songs gain enormously by being sung to orchestral accompaniment—in fact, they might almost be described as a suite for orchestra with vocal obligato. Interpreted with dramatic intensity by Miss Marie Brema, the songs made a most favourable impression. The programme included Brahms's second symphony.

The concert on March 21 was rendered memorable by the first appearance in England of Master Mischa Elman, of whom a portrait is given and biographical reference made on page 244. The boy's technical command of the violin and the expressiveness and charm of his playing were phenomenal, and his interpretation of the solo part of Tchaikovsky's violin concerto excited wild enthusiasm. Truly a marvellous boy! The revival at this concert of Sir Hubert Parry's symphony No. 2, in F, was also most successful, and it is to be hoped that this noble and exhilarating work will no longer be neglected. It was

composed at the instigation of the Cambridge University Musical Society, and produced by that organization on June 12, 1883. Four years later, on June 6, 1887, it was performed at a Richter concert at St. James's Hall, but in a revised form that left little of the original version unaltered. Its subject is the 'impressions, feelings, and experiences of a young man during the period of his undergraduateship at Cambridge,' and it is treated with a manliness and exuberance which are most stirring. The first and third movements are particularly fine, the former instinct with the joy of life and the latter a love poem of refined fervency and great melodic beauty. The other movements are a vivacious *Scherzo* and a vigorous *Finale*, both written with masterly skill.

#### THE PATRON'S FUND CONCERT.

The third concert organized by the administrators of the Edward Palmer Patron's Fund took place on March 9 at the Royal College of Music. Four orchestral works and a set of songs were produced, all of which merit comment. The scheme commenced with a *Serenade* in four movements, written for small orchestra by Mr. William H. Bell, by whom it was conducted with conspicuous ability. The work, entitled 'Epithalamion,' is based upon Spenser's poem of that name, the joyous character of which is reflected in the music with delightful directness and clearness of expression. The themes are thoroughly English in idiom, and the strength exemplified in restraint by the composer testifies in greater degree to his genius than the scores of his more complicated creations.

To the *Serenade* succeeded a *Fantasia* for Violin and Orchestra in G minor (Op. 12) by Mr. Thomas F. Dunhill. The composer has gone to Manx national melodies for his thematic material, with the happiest results; the tunes he has selected being full of sturdiness and vigour; moreover, their treatment accentuates their salient features. The solo part was brilliantly played by Mr. Haydn Wood, and the picturesque orchestration was most effectively rendered under Sir Charles V. Stanford's direction.

The settings by Mr. G. Molyneux Palmer of five songs by Heine showed that the composer had not only intuitively acquired a perception of the spirit underlying the poems, but that, in setting them, he had combined artistic aims with command of orchestral effects. These qualities were particularly in evidence in the songs commencing 'The world is dull' and 'Golden stars,' the music of the former being essentially virile, and that of the latter suggesting with convincing force the weird import of the words. The vocalist was Mr. F. Greeves Johnson.

The remaining works were a Concert Piece for Organ and Orchestra by Mr. B. J. Dale, and a Suite in A by Mr. H. Balfour Gardiner. The solo part of the former is written with appreciation of the capacities of the king of instruments, and it was brilliantly played by the composer.

Mr. Gardiner's contribution to the programme proved the most mature of the productions. His Suite consists of four distinct movements built up with vivacious and manly themes, all of which are treated with a terseness, vigour, and command of orchestral resource remarkable in a young composer. The final movement is most inspiring, and the work leaves an exhilarating feeling that attests to the life inherent in the music. Mr. Gardiner was the only composer not hailing from the Royal Academy or Royal College of Music, having been trained in his art privately. It should be added that he conducted his work with alertness and verve. One striking feature of the concert was the great skill in scoring shown in more or less degree in all the works, and still more satisfactory was the absence of what may be termed churchyard music, of which of late we have had more than enough.

#### EISTEDDFOD AT THE ROYAL ALBERT HALL.

It was a bold enterprise on the part of the promoters of the 'Chair Eisteddfod,' usually held at Queen's Hall, to transfer the scheme to the Royal Albert Hall. But it may be said that, so far as a numerous audience is a criterion of success, the gathering which took place on February 23 amply justified the change of venue. The Hall was not full,

but there were thousands more present than the Queen's Hall could have accommodated. The proceedings displayed all the usual features: considerable ability in solo singing, some extraordinarily good choral performances, the use of some commonplace music that was not worth the trouble of getting up, much uncritical enthusiasm on the part of a happy and good-tempered audience, and a highly flexible time-table. The chief event was a competition of six male-voice choirs for a prize of one hundred guineas. The choirs came from Manchester, Aberdare, Mid Rhondda and other Welsh districts, and one was composed of Welshmen in London. The four hundred or so singers in these choirs patiently waited their turn until 10.30 p.m., at which hour the first choir began to sing the one test-piece, 'Homeward bound,' a dramatic chorus by Mr. D. C. Williams, which took at least fifteen minutes to perform. The Manchester Choir, under Mr. Nesbitt, set a high standard in the way of beautiful vocalization, but they did not infuse much moving expression into their execution. In this point they were excelled by the Cymon (Aberdare) Choir, under Mr. W. J. Evans. Although other choirs, amongst which we may specially mention the London Welsh Choir, under Mr. Merlin Morgan, gave highly creditable performances, the adjudicators—Dr. Coward, Mr. D. Emlyn Evans, and Mr. D. C. Williams—did not find that any were, on the whole, so good as the Aberdare singers, and accordingly they were awarded the prize. It is a pity that the manners and customs of Eisteddfodau so often give all the prize money to the first choir. Why do not the promoters of the scheme have the courage to imitate the good example of the best-managed institutions in England, instead of the bad example of the Welsh schemes? We venture also to suggest that, so far as the object of the competition is to give due credit to the best choir and not merely to the choir which can perform best a long piece of a peculiar character, it would be fair to have two test-pieces, one at least of which should be of the English glee type. The soprano solo prize fell to Miss Jessie Ellis, of Cardiff, a young lady of great promise.

The Lord Mayor of London presided, and Mr. L. D. Jones was the lively and cheerful 'conductor,' i.e., a sort of master of the ceremonies. Mr. David R. Hughes, the hon. secretary, again showed his powers as an efficient organizer.

#### COMPETITION FESTIVALS.

##### CARLISLE.

The annual musical competitive festival was held here on February 28 and March 1 and 2. The interest of the event was well maintained. The entries were generally numerous, and the standard of performance satisfactory. Some of the choral singing reached a high degree of excellence, especially in the Challenge Shield Class, in which the Eaglesfield Society was victorious. It is a worthy feature of the Carlisle scheme to give due importance to sight-singing, both in the junior and senior classes. Another excellent feature was the inclusion of classes for girls and boys' club choirs. A concert given by the united adult choirs was highly successful. The chief item was Mendelssohn's 95th Psalm, which was conducted by Mr. Sydney H. Nicholson, the new acting organist of the Cathedral. Madame Emily Squire and Mr. Robert Radford were the soloists. Mr. T. Tertius Noble, organist of York Minster, was the adjudicator.

##### PRESTON.

The second annual series of competitions was held on February 23, 24, 25. The first day was devoted chiefly to vocal soloists, the second day to the children, and the third day to choirs from all parts. There were numerous entries. The school sections were especially successful, in fact the entries were so numerous as to constitute a record in gatherings of this kind. The Padiham Vocal Union gained the chief choral prize for mixed voices. The Habergham Choir won the male-voice choir prize. The music chosen for the competitions earned the public approbation of Dr. Roland Rogers, who, with Mr. Dan Price, adjudicated. The audiences were sometimes very large, and altogether the results were highly satisfactory.

## London Concerts.

### ROYAL CHORAL SOCIETY.

Sir Edward Elgar's oratorio 'The Apostles' attracted a large audience to the Albert Hall on Ash Wednesday (March 8), and although the performance was not flawless—there being at times evidence of insufficient rehearsal—the interpretation in its entirety showed advance upon that of last year. The choristers were not only more familiar with the music, but they had a clearer apprehension of its dramatic character, and the more massive choruses were sung with magnificent balance of tone and precision of attack under the baton of Sir Frederick Bridge. The solo parts were excellently rendered by Mesdames Agnes Nicholls and Edna Thornton, and Messrs. William Green, Kennerley Rumford, Andrew Black, and Ffrangcon-Davies.

### A FORGOTTEN CONCERTO BY MOZART.

'I must do it once, but I won't do it again,' remarked Miss Fanny Davies to a prominent critic shortly before her three-concerto-concert at Queen's Hall on March 7. The occasion possessed great musical interest. M. Colonne had been engaged to conduct the London Symphony Orchestra, and the programme contained Mozart's pianoforte concerto in G (Köchel 453) which, so far as could be ascertained, had not previously been performed in England. According to Otto Jahn the work was finished in April, 1784, and is the seventh of the seventeen creations by the master in this form. It consists of three movements, all of which are thoroughly characteristic of the composer's genius. The *Andante* is a gem of Mozartian grace and gentle melancholy, while the *Finale* is delightfully gay in spirit. Miss Davies interpreted the solo part in full sympathy with the music, and the orchestral portion was rendered with fascinating delicacy and crispness under M. Colonne's direction. The other pianoforte concertos were those in D minor and G minor by Brahms and M. Saint-Saëns respectively, in each of which Miss Davies played with conspicuous ability.

### LISZT'S 'FAUST' SYMPHONY.

The performance of Liszt's 'Faust' symphony at the Queen's Hall Symphony concert under the direction of Mr. Henry J. Wood, on March 11, calls for record if not for criticism, for the work has not been heard in its entirety in London since 1897. Mr. Wood was the conductor on that occasion, and this in part no doubt accounts for the revival of the symphony, for familiarity with the score excites esteem for the author—one who, writing fifty years ago, could so far anticipate modern orchestral procedure. Moreover, the symphony contains much of Liszt's best music. He never wrote anything more sincere and tender than the 'Gretchen' movement, and it is to be regretted that the excessive length of the work—it occupies an hour and ten minutes in performance—precludes it from being given except on rare occasions. Mr. Wood secured an excellent interpretation, and the choral ending, added in 1857, was effectively sung by Mr. Metcalf's choir.

The first performance of a pianoforte quintet in C (Op. 20), composed by Mr. Thomas F. Dunhill, took place on March 10 at Bechstein Hall, the occasion being a concert given by the Grimson Quartet. The work is remarkable for its thoroughly English character, its themes being direct in expression and their treatment clear and firm. It comprises four movements, the third of which is a grave and dignified *Elegy* that forms an effective contrast to the robust and vigorous spirit permeating the other sections. The work was excellently rendered with the composer at the pianoforte, and so well received that we may hope to hear it again at no very distant date.

At the Barns-Phillips chamber concert on March 11, at Bechstein Hall, there was played by Miss Ethel Barns and Miss Marjorie Lutyens, for the first time in London, a sonata for violin and pianoforte by Herr Volkman Andreas About, a young German composer resident in Zurich. While somewhat lacking in virility, the music possesses a romanticism

and frequent plaintiveness that appeal to the listener, and the spirited *Presto* with which the work concludes increases the pleasant impression made by the composition. Mr. Phillips sang two new songs, severally entitled 'The Shoshone's Adieu' and 'A Vision,' by Mr. S. Coleridge-Taylor, both of which bear witness to the composer's gifts, and should secure wide acceptance.

The first appearance in England of the famed 'Quatuor Capet' of Paris took place at the Broadwood chamber concert at Æolian Hall on March 23. The party consists of MM. Lucien Capet, L. Bailly, A. Tourret, and Louis Hasselmans, and the playing was remarkable for smoothness, admirable balance, and refined quality of tone. These qualities were particularly in evidence in the interpretation of Mozart's Quartet in D minor, No. 13, and greatly added to the natural charm of the work. Beethoven's Quartet in F (Op. 59, No. 1) was also played, and Mdlle. Ella Správka, the pianist, contributed César Franck's Prelude, Chorale, and Fugue.

Another 'Three-Concerto' concert was given at Bechstein Hall on March 22 by Miss Dora Bright, assisted by the London Symphony Orchestra. The concertos (pianoforte) were those of J. S. Bach, in D minor, Beethoven, in C minor, and Chopin, in E minor. Mr. Landon Ronald conducted.

The Students' terminal orchestral concert was successfully given at the Guildhall School of Music on March 22, conducted by the Principal of the School, Dr. W. H. Cummings.

The Alexandra Palace Choral and Orchestral Society gave a performance of Sullivan's 'Golden Legend' on February 25, under the direction of Mr. Allen Gill. Both choir and orchestra were alike admirable, as might be expected under this inspiring conductor, and the solo vocalists, Miss Ethel Lister, Miss Cecile Vicars, Mr. Lloyd Chandos, Mr. Lorne Wallett, and Mr. Watkin Mills, were all excellent.

The Dulwich Philharmonic Society gave a successful performance of Gounod's 'Redemption' in the Crystal Palace Concert Room on March 11. The band and chorus numbered 300, and the solo vocalists were Miss Euneta Truscott, Miss Lorna Stamm, Miss Ethel Bevans, Mr. Henry Beaumont, and Mr. Franklin Clive. Mr. Arthur Fagge occupied his usual post as conductor.

### PIANOFORTE RECITALS.

Interest in pianoforte recitals continues unabated, and when an artist has shown marked individuality he or she may always count upon an audience. It is some time since Herr Emil Sauer paid us a visit, but there was a numerous gathering at Queen's Hall on February 27, when he gave a pianoforte recital, and played for the first time in England his sonata in E flat (No. 2). The composer has adopted the old form of four movements, but only in the first number has he satisfactorily followed accepted design. This first section has two excellent and well-contrasted principal themes, and they are developed with clearness and vigour. The thematic material of the *Nocturne* and the *Scherzo* is indefinite in character, but better subjects have been invented for the *Finale*, which is bright and vivacious. It is scarcely necessary to add that the work abounds in brilliant passages, which were most effectively played by the composer. Of three pieces described as new, and severally named 'Barcarolle,' 'Le Luth,' and 'Orage d'Avril,' the most pleasing is the second, a delicate and tasteful little work.

While in these days of precocity Miss Briana Prager can scarcely be described as a prodigy, her playing at her first pianoforte recital at Steinway Hall, on March 1, bore witness to precocious ability that indicated special musical gifts. Her execution was wonderfully firm and assured for a girl of twelve years, and her interpretations testified to musical feeling.

Amidst so much that is sensational in modern readings of the classics of the pianoforte, it is particularly valuable to listen to a pianist who preserves tradition, consequently Miss Mathilde Verne's recital of works by Schumann and Brahms, at Bechstein Hall on March 3, was very welcome to



earnest musicians, for the clever lady was a pupil of Madame Schumann. Miss Verne chose the ever welcome 'Papillons,' the romantic 'Waldscenen,' and the great Fantasia in C, and imparted to all these a charm and subtle significance too often absent in ambitious renderings by giant pianists.

A pianoforte sonata, new to Londoners, by Joseph Casimir Hofmann, was played by Señor Sobrino at his recital—given in conjunction with Madame Sobrino—on March 4 at Bechstein Hall. The work is modern in character, earnest in purpose, and one that possesses considerable brilliancy, and therefore it is worthy of the attention of other pianists.

Miss Louie Basche, a pupil of Herr Sauer, gave a pianoforte recital, assisted by Miss Marie Hall, on March 14, at Queen's Hall, and proved that she possessed a brilliant technique. The young artist has yet to acquire those qualities which make for significance and charm, but her readings of Beethoven's sonata in G (Op. 31, No. 1) and several pieces by Chopin indicated musical intuition.

Signor Parisotti gave a vocal recital at the Salle Erard on March 3, when he was ably assisted by Miss Adèle Haas as solo pianist.

### MUSIC IN NEW YORK.

(FROM OUR OWN CORRESPONDENT.)

New York, March 7, 1905.

The grand opera season is over, and the American metropolis is now enduring a deluge of the small concerts which could neither have benefited nor suffered, from popular engrossment in the opera, had they been given earlier. They belong to the trifles which do not call for record. Different is the case of the opera. It was the second season under the regime of Mr. Heinrich Conried, who succeeded Mr. Maurice Grau. Mr. Conried began his administration with large protestations of reform and improvement in the artistic department of the Metropolitan institution; he ends his second year with the opera on no higher plane than Mr. Grau left it in any particular, and on a lower plane in several.

The season, which came to a somewhat inglorious conclusion from an artistic point of view, began on November 21, and endured fifteen weeks. There were sixty subscription performances and thirty-four outside the subscription. In all thirty operas and two ballets were produced. One difference between the two sets of performances—a difference in which I am inclined to see a significant indication for the future—is marked by the repertoires. Of the sixty regular representations sixteen were German, thirteen of Wagnerian operas and three of Strauss's operetta 'Die Fledermaus'; on the other hand, of the performances outside the subscription, twenty-six out of thirty-seven (there were two 'double bills') were German, and of these all but three were Wagnerian. Only one of the Nibelung dramas was given in the first list, 'Die Walküre,' but there were two serial representations (serial with a qualification, because the dramas were given a week apart) of 'The Ring of the Nibelungen' and eight of 'Parsifal,' which this year did not have one third the attractive power that it had last. No new works were produced, but there were revivals of 'La Gioconda' and 'Lucrezia.' The latter had one unhappy performance, resembling in this respect 'Fidelio,' which also was given but once in a Saturday-night performance at popular prices. In the first series the hero of the hour was Caruso, in the second Wagner.

Our new conductor, Herr Panzner, of Bremen, has been introduced by the Philharmonic Society; he proved himself to be a man of excellent parts, but failed to make as deep an impression as his predecessors. The honours of the season go to Herr Weingartner for superb performances of Beethoven's Choral Symphony at two special concerts. Herr Weingartner introduced a welcome innovation in making the last movement follow the third without pause, though to do it he compelled the choir and solo singers to come upon the stage after the *Scherzo*. The device which the late Sir George Grove so stoutly contended for is one that I long have waited vainly for. There can be no question of its value, and I am convinced that trial would everywhere result in its employment. In this case it was necessary for the choristers to stand throughout the slow movement, the stage not being large enough to accommodate them with chairs; but no ill effects were observable in their singing.

Hard on the heels of the Choral Symphony followed the Choral Fantasia at a Concert of Old Music, conducted by Mr. Sam Franks, and an interesting glimpse was given thereby into the operations of Beethoven's mind. Of course, serious students of the works and their histories have long known that the Choral Fantasia is the Choral Symphony *in nuce*; but it helps the demonstration to hear the two works in close succession. The Choral Fantasia was a quasi-novelty in New York, not having been performed here in public in twenty years. A complete Beethoven novelty was 'Wellington's Victory,' which Dr. Walter Damrosch brought forward at a concert of the New York Symphony Orchestra on February 5. At two services of the Church Choral Society, under the direction of Richard Henry Warren, in St. Bartholomew's Church on February 8 and 9, the principal works performed with generally good effect were Mendelssohn's 'Hymn of Praise,' Brahms's 'Song of Destiny,' and Elgar's *Te Deum* and *Benedictus*.

H. E. KREHBIEL.

### MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, March 15.

Two small novelties have been given at the Court Opera—'Das war ich,' by Leo Blech, conductor of the German theatre at Prague, and 'Die Abreise,' by Eugen d'Albert. Both are one-act pieces and have attractive text-books. The former is based on one of Boccaccio's merry tales, often used in stage literature. 'Die Abreise' is half serious, half cheerful; the psychological development of the three personages is finely traced. Blech's music is rather weak, and by no means suitable to the action, for which it is too pretentious and too restless. Hence after a few performances the work was withdrawn, although it was admirably given. On the other hand, d'Albert's opera created a genuinely deep impression; of all the composer's works with which we are acquainted it is the freshest and the most beautiful. Ever since the production of the opera at Frankfurt-on-the-Main in 1898 the number of performances throughout Germany has been on the increase. It is not written with a view to ordinary operatic effect, but it is most refined, most *intime* in character. The music is delightful, full of natural warmth, and it flows on in logical sequence; the vocal parts are also finely worked out. Madame Gutheil and MM. Weidemann and Schröcker represented the three personages with an ensemble quite exceptional.

The programmes of our great choral and instrumental concerts have included much that is praiseworthy. A Symphony in D minor by Sinding did not create a deep impression, but the Overture, 'In the South,' of Elgar's proved more interesting; the taste of the public for this composer's music is on the increase. One of Bach's 'Brandenburg' concertos created great excitement through the extremely high-sounding trumpet part, the technical difficulties of which almost border on the impossible. The Concertverein has performed Bruckner's first Symphony, a work which, though now forty years old, is little known; and yet it does not possess some of the strange qualities of the later symphonies. It is also more compact in form, and the structure is more logical. Director Loewe made great effect in conducting the work. Of him it may be said with much truth that he is a born Bruckner conductor; of this he gave proof at a Bruckner festival recently held at Munich. But his programmes included other interesting works:—Dvořák's Symphony in D minor; some Dances, original and poetical, for string orchestra, written by Schubert at a very early age; while Goldmark's 'Ländliche Hochzeit' and Brahms's Serenade in A were by no means hackneyed gifts.

The Gesellschaft der Musikfreunde introduced a highly original novelty for soli, chorus and orchestra, 'Das trunkne Lied,' by Oscar Fried, a young German composer. The peculiar, fantastic text, a mixture of philosophy and poetry, is from Nietzsche's 'Also sprach Zarathustra.' The music is of modern German type, extravagant in its harmonies, insatiable as regards colour, measureless in extent, highly pretentious, and yet in spite of many weak places, full of talent. The performance, under the direction of Franz Schalk, was quite wonderful, and no one would have suspected that in technique the music was most difficult.

Various works by Max Reger, a highly gifted composer at Munich, have been performed by the Ansoerge Society and the Society of Composers; and for one of these performances Reger himself came from Munich. The best impression he made was with his songs, admirably sung by Fräulein Rahn from Munich. In Variations on a Bach theme, and in others on a Bagatelle by Beethoven, he displayed rare skill as a composer for the pianoforte. A Trio for Flute, Violin, and Viola proved very original; but two Sonatas, one for Violin and the other for Pianoforte, pleased less.

The Ansoerge Society has also produced works of the composer Conrad Ansoerge, whose name it bears, especially quartets, though they did not meet with so much favour as a pleasing, poetical quartet by Max Jentsch, a Viennese composer, and a Pianoforte Quintet in F sharp minor by the opera conductor, Walter. Lovers of old music enjoyed the neat, expressive performances of the Paris Société de Concerts et d'Instruments Anciens, given under the direction of Henri Casadesus in the Carl Theatre. The instruments consist of a viol di gamba, a viola d'amore, a harpsichord, a quinton (a small five-stringed violin), and a three-stringed double-bass. One would, however, have preferred to hear more works originally written for these instruments, and displaying their characteristic qualities, rather than transcriptions.

The Society of Wind Instruments, under the direction of the flautist Leeuwen, of the Court Opera, achieved great success by the performance of Gounod's Symphony for Wind Instruments. As regards subject-matter the work may not be particularly striking; but in the treatment of the instruments and in conciseness of form it is a little masterpiece. The Singakademie brought forward Mozart's C minor Mass. The composer did not complete this work, but used the music for his 'Davidde Penitente.' Alois Schmitt, who died a few years ago at Dresden, and who was conductor of the Mozart Society in that city, reconstructed the Mass, and skilfully completed it from other works of the composer. The performance was under the direction of Wilhelm Kienzel, composer of 'Der Evangelimann.'

MANDYCZEWSKI.

### MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The season of the Philharmonic Society closed on March 10 with the first performance in Ireland of Elgar's 'Dream of Gerontius,' the preparation for which had been in progress during the whole season. It is gratifying to record that, although not free from blemishes, the performance as a whole was a really good one in the opinion of many who had heard the work in England. When its great difficulties for chorus and orchestra are considered, this result adds another 'feather' to the already well furnished 'cap' of Dr. Koeller, who is his own chorus-master and bandmaster. The local players under his training have made such progress that only four of the band were imported. The solo parts were extremely well sung by Mr. Gervase Elwes, Miss Alice Lakin, and Mr. Charles Bennett. This concert had been anticipated with great interest, and the general verdict was that the work is a really splendid one, which must rank among the greatest modern creations.

The seventh of Dr. Walker's Chamber Concerts took place in the Examination Hall of the Queen's College on March 6. (This hall, by the way, cannot be considered satisfactory in its acoustic qualities. Its height being very great in proportion to its length and width, sound seems to lose itself and lack definiteness.) The only performers were Mr. G. Vincent, Herr Bast (Dublin, violoncello), and Dr. Walker, with Mr. Harrison Moreland as vocalist.

### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The performance of Horatio Parker's 'Hora Novissima' by the Festival Choral Society on February 23 was of quite exceptional merit. The choral numbers were magnificently sung, and after the *a capella* movement, 'Urbs Syon unica,' the applause was so enthusiastic and prolonged that Dr. Sinclair signalled to the chorus to rise in response, thus introducing an innovation of a graceful kind. The principal vocalists were Mesdames Emily Squire and Marie Brema, Messrs. Gregory Hast and Frederic Austin. Mr. Perkins

played the organ part with fine effect, and the beautiful scoring was well brought out by the band led by Mr. Bernhard Carrodus. This work was followed by Beethoven's 'Choral Symphony,' in which principals and chorus again distinguished themselves, and the orchestral part received a fair average rendering. Professor Parker's work made a deep impression on the crowded audience.

At the Halford Concert of February 28, two concertos were performed—Rubinstein's Pianoforte Concerto No. 4, in D minor, with Miss Gertrude Peppercorn as soloist, and the A minor Violoncello Concerto of Saint-Saëns, with Mr. Johan C. Hock in the solo part. Both were splendidly played. The orchestral pieces were Beethoven's Seventh Symphony, grandly played, and the 'Flying Dutchman' Overture. At the ninth concert, on March 14, Mr. Egon Petri gave a masterly exposition of the solo part in Saint-Saëns's Fifth Pianoforte Concerto (Op. 103), and also played pieces by Chopin, Alkan, and Liszt, being enthusiastically applauded and recalled. The programme included Beethoven's Eighth Symphony, the 'Vorspiel' and 'Liebestod' from 'Tristan,' and Tchaikovsky's 'Romeo and Juliet' Overture. All were finely played, under Mr. Halford's skilful direction. The last Harrison concert, on March 13, was also orchestral, the Queen's Hall Orchestra being engaged, with Mr. Henry J. Wood as conductor, and Mrs. Henry J. Wood, vocalist. A fine, and in some respects novel, reading of Beethoven's Fifth Symphony was given, and wonderful performances of 'Till Eulenspiegel' (Strauss), and the 'Casse-Noisette' Suite (Tchaikovsky). Mrs. Wood sang the 'Liebestod' very finely, and also two songs by Eugen d'Albert. Mr. Max Mossel's last drawing-room concert took place at the Grand Hotel on March 16. A well-selected programme was admirably interpreted by Miss Frida Kindler (pianoforte), Mr. Max Mossel (violin), and Mr. Hugo Heinz (vocalist). Mr. G. H. Manton was, as always, excellent as accompanist.

The concert given by the Amateur Orchestral Society to the members of the Midland Institute, on March 18, was of more than ordinary interest, inasmuch as it introduced two works by the Finnish composer, Jean Sibelius. These were the tone-poem 'Finlandia,' and the music to the drama 'King Christian II.' The first piece created a great impression. Mr. Willy Lehmann was artistic in the solo part of Rubinstein's Violoncello Concerto in A (Op. 65). Mr. Granville Bantock conducted. The same day a concert was given at the Edgbaston Assembly Rooms by Miss Marie Roberts, who appeared as a vocalist with success. Mr. H. Lane Wilson also sang, and pianoforte pieces were tastefully rendered by Miss Eva Young, Mr. James Capener acting as accompanist. Bare mention must suffice of the Town Hall concert by the Police Band, and the organ recital on March 23 of Mr. E. H. Lemare, with Mr. Ffrangcon-Davies as vocalist.

On March 4, the Male-Voice Choir directed by Mr. W. Sewell gave an excellent concert in the Town Hall. The tone of the choir, numbering upwards of sixty voices, was good. Mendelssohn's 'Foundation day Festival,' and Spofforth's 'Come, bounteous May,' were legitimate triumphs, while operatic choruses went well. Vocal solos were given by Miss May Eaves, Miss Pritchard, and Messrs. J. Chambers and T. Griffiths. Mr. Sidney Brooks played violoncello pieces by Popper and others.—Mr. F. W. Beard gave an orchestral concert on March 11, with a programme devoted to Wagner, Liszt, Saint-Saëns, and Elgar. Mr. Ripley-Evans was the vocalist, and Mr. Willy Lehmann played Bantock's 'Elegiac Poem' for violoncello, with orchestra. On March 18, a recital of Gounod's 'Faust' was given by the Choral Union, conducted by Mr. Facer.

A series of excellent chamber concerts is taking place on Saturday afternoons in the Exhibition Hall of the Botanical Gardens under the direction of Mr. Oscar Pollack.

An event of importance was the inaugural lecture of Sir Edward Elgar, as Professor of Music in the University of Birmingham, to which reference is made on page 248.

The Report and Balance Sheet of the Cardiff Musical Festival of 1904 has been issued. The former is cast in a pleasant strain, while the balance sheet shows that the Welsh music-making again paid its way and left a balance in hand, though only of 6s. 4d.



## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Bristol Choral Society, on February 25, gave a performance of Saint-Saëns's 'Samson and Delilah' at Colston Hall, this being the first time the work had been given in the city. The principal soloists were Madame Marie Brema, Mr. Charles Saunders, and Mr. Francis Braun, the subsidiary parts being sung by Messrs. F. H. Baber, H. L. Wensley, A. J. Woodland, J. Barker, and W. Thomas, local vocalists. The choir and band numbered 600 performers, Mr. H. Lewis being leader. Mr. George Riseley conducted.

There was a large attendance at Colston Hall on March 2, the ladies' night of the Bristol Royal Orpheus Glee Society who, under the direction of Mr. Riseley, interpreted admirably a well-arranged programme. The choir were assisted by Mr. Santley who, in addition to taking the solos in several glees, conducted the rendering of his own 'Cupid swallowed,' which he wrote for the Bristol Madrigal Society sixteen years ago. Others who attended to direct the interpretation of their pieces were Dr. W. H. Cummings and Mr. C. Lee Williams. The former's 'O! the summer night' and a new contribution, 'Far, far away' (the latter dedicated to the Bristol Orpheus Society) were sung, and Mr. Williams's 'Crossing the bar' and 'There was a maid' (both composed for the Society) were given. The novelties were well received, and the composer-conductors enthusiastically recalled after the performance of their respective works.

An interesting concert was held at Redland Park Hall on March 7, when the choir and orchestra of Bristol Grammar School gave the fourteenth annual performance in aid of local charities. They were assisted by Miss Jennie Ellis (prize-winner at the National Eisteddfod in 1904) and Mr. A. E. Bullock (vocalists). Mr. Harold Bernard led the orchestra, the conductor being Mr. A. Ernest Hill (organist of St. John's Church), and Mr. E. Morrie Tyrrell conducted the choir, who rendered several part-songs very creditably.

The Bristol Harmonic Choir gave their annual concert on March 8 in the hall of the Young Men's Christian Association, Mr. J. Jenkins conducting. Several part-songs were well sung by the choir. Miss M. Griffiths Mullins was the vocalist, and Mr. Haydn Gunter contributed some violin solos.

On March 15, the ladies' night of the Society of Bristol Gleemen attracted a large audience at the Victoria Rooms, and under the direction of Mr. Walter J. Kidner, the choir gave a large number of compositions, many of which had been heard at previous concerts of the Society. At intervals Miss Violet Perry contributed songs.

The fourth for the season of the Clifton Chamber Concerts was held at the Victoria Rooms on March 16. The executants were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violin), Ernest Lane (viola), and Percy Lewis (violoncello). Dvorák's Quartet in E flat major (Op. 51) and Brahms's Quintet in F major (Op. 34) were the principal works performed, and were well received by a large audience. The vocalist was Miss Violet Myers.

## MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

The most interesting concert of the term was given by the Cambridge University Musical Society on March 20. The programme included two rarely performed works of Brahms, the Rhapsody (Op. 53) and the Trios for female voices, two horns, and harp. Miss Meta Diestel sang the Rhapsody and a selection of songs superbly. The programme was completed by Gluck's 'Iphigenia' Overture and Schubert's Octet. An exceptionally fine performance of the latter was given under the leadership of Mr. H. Inwards.

Mr. Plunket Greene and Mr. Percy Grainger gave a recital on February 22, under the auspices of the Cambridge University Musical Society. Other concerts have been given by Miss Marie Hall and the Misses Eyre. The Cambridge Choral Society's programme consisted of 'Elijah.'

## MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

Miss Edith French (pianist) and Miss Nora Thomson (violinist) gave a pleasant concert in the Antient Concert Rooms on February 24. Besides playing solos on their respective instruments they united in an interpretation of Brahms's Sonata in D minor and 'Charakterstücke' by Dvorák. Madame Cosslett-Heller and Mr. J. C. Doyle were the vocalists and Miss Sophie Allen accompanied.

At the Dublin Orchestral Society's third concert, given on March 1 at the Royal University Hall, a new Orchestral Suite from the pen of Signor Esposito, the accomplished conductor of the orchestra, formed the principal novelty. The work, in four movements and illustrating an Arab story, is very well written for the orchestra, and met with a very favourable reception. Beethoven's Second Symphony, Weber's 'Preciosa' Overture, Palmieri's 'Italian Serenade,' Järnefelt's 'Preludium,' and Wilhelmj's arrangement of Wagner's 'Good Friday' music from 'Parsifal'—in which the solo violin part was played by Herr Adolf Wilhelmj—completed the programme.

Mr. Plunket Greene gave two song recitals in the Antient Concert Rooms on March 13 and 15, the programme including two song-cycles by Vaughan Williams and Arthur Somervell, Stanford's 'Five songs of the sea,' Irish songs arranged by Hamilton Harty, Stanford, and others. The accompaniments were very well played by Miss Constance Greene.

On March 14 the Irish Ladies' Choir gave a concert conducted by Madame Cosslett-Heller, when her admirable singers rendered several part-songs specially arranged for them by Dr. Jozé and Mr. Robert O'Dwyer. Miss Nora Thomson (violinist), Miss Edith Davis (harpist), and Miss Sophie Allen (pianist) assisted.

## MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

With the twelfth concert, on February 22, the season of orchestral concerts was brought to a triumphant close. The programme was devoted to Wagner, and in addition to the purely orchestral items Madame Brema gave a truly great rendering of a scene from the 'Götterdämmerung.' At the close Dr. Cowen and his band received a well-deserved ovation, for never has a more enjoyable or more successful series of orchestral concerts been given in Edinburgh.

Another of Mr. Denhof's chamber concerts was given on February 18, and Messrs. Halir and Hugo Becker, and Mdlle. Marie Munchhoff aided the concert-giver in carrying through in delightful style a characteristically high-class programme. On the same date the Edinburgh Select Choir, conductor, Mr. J. W. Cowie, gave a pleasant concert of well-rendered part-music. Mr. Winram, as solo violinist, proved a valuable adjunct to the choral portion of the programme.

The concert of the University Musical Society on March 3 was one of the best it has hitherto given. The works performed were Handel's 'Dettingen' Te Deum and Stanford's 'Revenge,' with some part-songs by Sir Henry Bishop (a one-time occupant of the chair of music) and well-sung solos by Mr. Charles Tree. Mr. Moonie conducted, and a section of the Scottish Orchestra, with Mr. Collinson at the organ, played the accompaniments.

A most interesting song-recital was given on March 7 by Miss Marion Richardson, an excellent soprano, who was ably assisted by Miss Mabel Barrows (pianoforte) and Mr. Ossian Fohstrom (violoncello); and on March 21 Messrs. Halstead, Verbruggen, and Fohstrom conjoined in an admirable chamber concert, special interest attaching to the B flat Trio of Dvorák and the Pianoforte and Violoncello Sonata (Op. 6) of Richard Strauss.

Much praise must be given Mr. Felix Gade for his enterprise in the formation of a new orchestra—partly amateur, partly professional—numbering some sixty players. Considerable success attended the first concert on March 11. The 'Siegfried Idyll' and 'Prometheus' Overture offered a fair test of skill, and the players came through the ordeal

with credit. Mr. Jean Ten Have gave a very good rendering of Beethoven's Violin Concerto.

The Bach Society's concert on March 16 witnessed the début of a promising young local pianist in Miss Gordon McKenzie, whose efforts were warmly applauded. The choir of St. George's Church, under Mr. Hartley, gave a fine rendering of the beautiful cantata, 'O light everlasting.'

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The season of the Choral and Orchestral Union was brought to a close on February 25, when the usual plébiscite programme was performed before an audience that literally crowded St. Andrew's Hall. The season has been a very successful one in all respects; the playing of the Scottish Orchestra under Dr. Cowen has never been better, and the performances of the Choral Union, so ably conducted by Mr. Bradley, have been uniformly excellent.

As is customary at the end of the orchestral season there has been quite a rush of musical events representing purely local effort. Of these we have to record the performance of 'Samson' by the Sunday School Union Choir, and 'Elijah' by the recently-formed Govan Choral Union, both choirs being under the direction of Mr. Alec Steven. For three consecutive weeks, beginning February 28, amateur opera was much in evidence, the performers being the opera class of the Athenæum School of Music ('The Daughter of the Regiment'), the students of the Glasgow College of Music ('Falka'), and the Orpheus Club ('Princess Ida'). The Athenæum Class has been conducted this year by Mr. Henri Verbruggen, and the performance of Donizetti's music would have done credit to professional artists. A special feature of this production was the accompaniments played by a capital orchestra, led by Mr. R. Daeblitz. From the proceeds of these performances local charities will benefit considerably.

On March 6 the Musical Association connected with Pollokshields West Church (Mr. D. S. Eadie, conductor) gave a very praiseworthy rendering of Parts 1 and 2 of Coleridge-Taylor's 'Hiawatha.' The solo music was tastefully sung by Miss Gertrude Russ and Messrs. J. F. S. Adams and Fred Taggart. The Glasgow Glee and Madrigal Society, conducted by Mr. B. W. Hartley, gave a highly successful concert on March 14. In such numbers as Wilbye's 'Sweet honeysucking bees' and Sullivan's 'The long day closes' the choir gave evidence of much painstaking study. On March 16 the Hamilton Choral Union, under Mr. T. S. Drummond's experienced direction, performed Handel's 'Samson.' A most capable band led by Mr. Daly, with Mr. Sydney Butler at the organ, supplied the accompaniments, and the soloists were Misses Agnes Glenn, Helen Mains, and Messrs. H. Tyhurst and Robert Burnett.

The St. Mungo Choir, under Mr. Golan E. Hoole, performed Coleridge-Taylor's 'The Death of Minnehaha,' and Challinor's 'A song of the sea,' on March 21. Although not numerically very strong, the choir is well balanced, and their singing, especially of the former work, was marked by much intelligence and refinement. Another choral performance of merit was 'Acis and Galatea' by the newly-formed Athenæum Choral Society on March 22. Mr. J. M. Diack is the conductor of the new Society. At the second concert of the Glasgow Amateur Orchestral Society (Mr. Hoeck, conductor), on March 23, an exceedingly interesting programme was submitted, the main items being Haydn's symphony, 'The Queen of France,' a first performance here of Gluck's overture to 'Alceste' (with the *Finale* by Weingartner), Mozart's symphonic concertante for violin, viola, and orchestra, and Mackenzie's Scotch Rhapsody No. 1. The solo parts of the concerto were beautifully played by Messrs. Verbruggen (violin) and Haigh (viola), who also gave an excellent rendering of three duet caprices by Wieniawski. Miss Therese Grabowsky, who was vocalist, was heard to advantage in songs by Goring Thomas and Noel Johnson.

Mr. Walter W. Hedgcock has been appointed successor of Sir August Manns as musical director of the Crystal Palace. He will still retain the post of organist, the duties of which he has so ably discharged since 1894.

### MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second concert of the season given by the Gloucester Choral Society was held at the Shire Hall on March 7. The programme included Mendelssohn's 'First Walpurgis Night' and Elgar's 'The Banner of St. George.' The former work had not been heard in Gloucester since the Festival of 1883, and Mendelssohn's delightful setting of Goethe's poem was greatly enjoyed. The chorus, both in this and in Elgar's vigorous ballad, was heard to great advantage under Mr. A. Herbert Brewer's skilful direction. The soloists were Miss Amy Maynard, Mr. Ben Calvert, and Mr. Walter Ivimey (of the Chapels Royal). The band (led by Mr. W. H. Reed) played Mackenzie's 'Benedictus,' and the Air and Gavotte from Bach's Suite in D, the latter movement being encored.

The last month has been an active time with district choral societies, performances having been given at Stroud, Dursley, and Blakeney. Mr. Edis Tidnam, at Stroud, had a band and chorus numbering 200, and a very good performance was given at the concert on March 2 of Bridge's 'The Flag of England.' The band played several selections in good style, and Miss Gleeson-White and Mr. Ivimey contributed a number of songs. Mr. W. H. Reed was the solo violinist. There was a very large audience, and the concert was a great success.—The Dursley Choral Society gave Handel's 'Samson' at the concert on March 1, with band and chorus numbering seventy performers. Mr. A. W. Keys conducted, and the soloists were Miss Emily Shepherd, Miss Katherine Longland, Mr. James Davis, and Mr. David Evans.—The chief work performed by the Blakeney Choral Society was 'The Haymakers,' a cantata by George F. Root. Mr. Evan Jones proved an able conductor, and so great was the demand for seats that the performance had to be repeated in the evening.

The last of the free recitals of sacred music given at fortnightly intervals in the Nave of Gloucester Cathedral took place on March 2. The congregations on these occasions number between 2,000 and 3,000 people, and Mr. Brewer, the Cathedral organist, is always able to command good soloists, professional or amateur, and a good choir. The performances, which are timed to last one hour, are so greatly appreciated that one wonders that the example of Gloucester of using its fine Cathedral for such a purpose is not more generally followed in other dioceses. Only one collection is made, viz., at the last recital of the series.

The concert given by the Gloucester Instrumental Society on March 10 was the fifteenth under the direction of Mr. E. G. Woodward. The orchestral pieces were the Overture to 'Don Giovanni'; Entr'acte and Ballet Music from Schubert's 'Rosamunde'; Haydn's Symphony No. 1 in C; a Prelude by Massenet, and a popular Sullivan selection. Mr. Arnold Lanor played most effectively Mendelssohn's 'Capriccio Brillante.' Mr. W. F. Newton led the band (composed very largely of amateurs). Mr. Percy Lewis was solo violoncellist, and Miss Amy Newton vocalist.

### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The initial concert of the Liverpool Symphony Orchestra was given in the Sun Hall on March 13. The standard of attainment was high, whilst the attendance was large, and the appreciation of such works as Tchaikovsky's 'Pathétique' Symphony, the 'William Tell' Overture, and Tchaikovsky's Violin Concerto (the solo part brilliantly played by Mr. Arthur Catterall) was most encouraging to Mr. V. V. Akeroyd, the conductor of this new and welcome organization. It is to be hoped that the Liverpool Symphony Orchestra has come to stay.

The Orchestral Society put forward a most interesting selection on February 25. Of four items in the programme three were played for the first time in Liverpool—César Cui's Suite 'In modo Popolari,' Richard Strauss's Violin Concerto, Dvorák's Serenade for wood-wind, horns, violoncello, and bass. Mr. Granville Bantock conducted, and Mr. Weingartner won a triumph in the solo part of the Strauss Concerto.

At the Philharmonic Society's Concert on February 21, Beethoven's 'Birthday Festival Overture' (Op. 115), Schubert's Ninth Symphony, Strauss's 'Till Eulenspiegel,'

and Wagner's 'Entrance of the Gods into Valhalla,' comprised Dr. Cowen's scheme. Madame Suzanne Adams was the vocalist. The same Society, at the penultimate concert of the season on March 7, performed Humperdinck's 'Hänsel und Gretel' Overture, Svendsen's 'Carnaval de Paris,' Borodine's Second Symphony, and Tchaikovsky's Violin Concerto, with M. Zacharewitsch as soloist. The violinist gave a very fine rendering of the work, and at the close was the recipient of a particularly warm demonstration of appreciation. Madame Clara Butt sang.

A very large audience greeted Mr. Henry J. Wood and the Queen's Hall Orchestra on the 14th ult., when his programme included Beethoven's Fifth Symphony, the 'Casse-Noisette' Suite, and the 'Tannhäuser' Overture. 'The Golden Legend' was sung on February 19, by the Sunday Society, with Miss Annie Goodwin, Miss Maud Holmes, Mr. Walter Lawley, and Mr. Fowler Burton as principals, and Mr. J. W. Collinson conducted.

The Methodist Choral Union again advanced their claims upon particular attention by a very worthy performance of 'The Golden Legend' on March 17, and all the principals, namely, Miss Helen Jaxon, Madame Dews, Mr. Lloyd Chandos, and Mr. Charles Knowles, won favour. Mr. Schiever's final concert took place on March 4, when the programme consisted of Ernst Joki's String Quintet (for the first time in England), Schubert's D minor Quartet, and Wolf Ferrari's Pianoforte Quintet (first time in Liverpool). Mr. Charles Ross was the solo pianist.

Miss Jeannie Tomkinson, Miss Carlyle, Mr. Ffrangcon-Davies, Mr. Osborne Edmundson, and the Hoylelake Male-Voice Choir (sixty voices) were the contributors to an attractive concert at West Kirby on March 1. The West Kirby Choral Society, on February 27, sang Stanford's 'Revenge' and Max Bruch's 'Fair Ellen.' The Birkenhead Glee and Madrigal Society gave their sixth concert on March 6, at the Town Hall, Birkenhead, when they were assisted by Miss Effie Thomas, Mr. H. Dearth, Miss Adie L. Moir (harpist), and Mr. Josef Greene (solo pianist).

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The faithful, untired janitors are closing for us one by one the doors of our local Temple of Music. The great portal of all was darkened on March 16, when the twentieth and last of the Hallé Society's Concerts, for the forty-seventh season, was given in the Free Trade Hall. At the seventeenth concert, on February 23, Brahms's high and dry 'Tragic' Overture opened the programme, and a remarkably effective rendering of the 'Scotch Symphony' closed it. This is Dr. Richter's second achievement this season in behalf of Mendelssohn. The French artist, M. Edouard Risler, was the solo pianist. He gave an interpretation of Beethoven's Fourth Concerto that was picturesque rather than broad. Mr. Percy Pitt's 'Oriental Rhapsody' was in the programme. At the eighteenth concert, on March 2, 'Till Eulenspiegel' repeated his 'Merry Pranks,' and was duly executed—with the long drop—on account of them. The Second Symphony—in D—of the Finnish composer, Jean Sibelius, was played, without creating any pronounced impression. Miss Ada Crossley was the solo vocalist. At the nineteenth concert the 'Dream of Gerontius' came to its third hearing. As Dr. Richter was indisposed, Mr. R. H. Wilson—the chorus-master here and at the Birmingham Festival—who of course knows the work thoroughly, took the baton, and directed an adequate performance of the work. The principals were Miss Maggie Stirling, Mr. John Coates, and Mr. Andrew Black. Dr. Richter had to surrender the conductorship of the final concert to Dr. Brodsky, who, as he had to play with Mr. Carl Fuchs in Brahms's double Concerto (Op. 102) for Violin and Violoncello, gave up his place temporarily at that point to Mr. Speelman, the leader of the violas. There was an excellent performance of the 'Meistersinger' Overture. Dr. Brodsky secured for the first of Liszt's Rhapsodies—that in F—a rendering full of the required spirit and emphasis. Beethoven pronounced his noble benediction upon the concert and the season, in a performance of the 'Eroica' Symphony.

The annual concert of the Hallé Orchestra, on March 23, on behalf of their Pension Fund, was a great success. Dr. Brodsky conducted. Lady Hallé played Mendelssohn's Violin Concerto, Mr. Wilhelm Backhaus Richard Strauss's pianoforte solo 'Burleske,' and Miss Fillunger sang. The fund, originated at Dr. Richter's suggestion, now reaches nearly £3,000.

Dr. Richter unbends a little, and so do the subscribers, at the more than venerable Gentlemen's Concerts. And so, on February 28, we had the overture to Auber's 'La Sirène,' and Mozart's infinitely pleasing, and just now very popular, little Serenade, 'Eine Kleine Nachtmusik.' Mr. Percy Grainger played Tchaikovsky's difficult, but, to us, more curious than captivating, second Pianoforte Concerto in G (Op. 44). Mr. Hjalmar Arlberg sang, amongst other selections, Hugo Wolf's 'Anacreon's grave,' and the 'Ratcatcher,' his efforts being wonderfully set off with the descriptive orchestral accompaniments.

At the last of the Gentlemen's Concerts, on March 20, Brahms was called upon to confer a Lenten character upon the first part of the programme, Lady Hallé and her sister, Miss Olga Neruda, playing the composer's severely reflective Sonata for pianoforte and violin (Op. 72); and Mr. Kennerley Rumford singing those last four serious songs. In the second part of the concert Sir Villiers Stanford gave a St. Patrick's Day flavour to the programme, Lady Hallé playing two Irish Fantasies of his for violin, dedicated to the player; and Mr. Kennerley Rumford singing the composer's arrangement of 'Remember thee' as well as 'Eva Toole.' Between Brahms and Stanford Lady Hallé placed old Vitali's well-known 'Ciaccona.'

The fourth and last of the Vocal Society's concerts was given on March 22. The programme was a slightly enlarged edition of the 'Consort of Vocal Music' to which last month's notes referred, and under Dr. Henry Watson's able direction was immensely enjoyed by a huge audience.

The seventh and last of Mr. Brand Lane's popular Subscription Concerts was given on March 4. The presence at it of Mr. Plunket Greene, and of Mr. Mark Hambourg, as well as of Mrs. Henry J. Wood, Madame Bertha Bird, and Miss May Mukle (violoncello), rounded off the series with specially flattering success. The Brodsky Quartet concerts are the only important serial arrangements here that are not concluded in the month of March. At the fifth concert, on the 15th, the programme consisted of Beethoven's String Quartet in B flat (Op. 18, No. 6); Tchaikovsky's Pianoforte Trio, 'In memory of a great artist' (Nicholas Rubinstein); and Mozart's String Quartet in G minor. Dr. Brodsky, let us add, was the friend and fellow-countryman of both Tchaikovsky and Rubinstein. Mr. Wilhelm Backhaus took the pianoforte part in the performance of the Trio, from which the fugal variation of the second movement was omitted. The Mozart Quartet, saturated with ethereal sorrow, was beautifully played.—The final concert at the Schiller-Anstalt was a Beethoven one, with the 'Twelve Variations' on the 'Zauberflöte' air, the Pianoforte and Violoncello Sonata (Op. 69), and the Pianoforte Sonata (Op. 106). In the two former Mr. Carl Fuchs, who directs these concerts, was the violoncellist, and M. Edouard Risler was at the pianoforte.—Mr. John Dunn gave a violin recital here on March 17, exhibiting his well-recognised technical skill.—Mr. Carl Armbruster has just delivered the third of three lectures, illustrated with vocal and pianoforte selections, on 'Some neglected Italian and French composers.' Cherubini and Auber were in the category.

Appreciation of Sir Edward Elgar's work has led to a very satisfactory performance by a suburban amateur choral society—the St. Margaret's—of the composer's Oratorio 'The Light of Life.' A competent little orchestra was engaged. The opera selected this year for platform performance by the students of the Royal Manchester College of Music is 'Figaro.' A tablet has just been unveiled at the College in memory of the late Mr. Charles E. Lees, of Oldham. He purchased and presented the present College premises, and was the original—and very generous—treasurer of the College, to which his widow continues his and her own good-will.

The Queen's Hall Orchestra (under Mr. Henry J. Wood) supplied the programme at the last Harrison concert on March 21.

Now that music is about to take the air as well as the airs, the subject of music in our parks and open spaces is a little prominently before the public. A municipal band of professional musicians is advocated in some directions. In this open air music the municipality spends more than £3,000 a year—wisely. An attempt at municipal concerts during the winter months has collapsed, after two seasons of trial.

### MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The South Shields Orchestral Union is to be warmly congratulated on the success of its opening concert on March 1. This is the first time that an orchestral society of high aims has been organized in this important town: it is to be earnestly hoped that its initial programme—which included Beethoven's finished and Schubert's unfinished Symphonies, and Gade's 'Ossian' Overture—has heralded a long and widely-beneficial career. Mr. A. Adams is the enthusiastic and painstaking conductor.

The Stockton Choral and Orchestral Society gave a Coleridge-Taylor concert on March 2, and the similarly-combined society at Darlington performed Mendelssohn's '42nd Psalm' and Stanford's 'Last Post' on February 23. Miss Wormald was the vocalist, Miss Ethel Robinson played Grieg's Pianoforte Concerto, and the orchestra contributed a very interesting novelty, 'The Swan of Tuonela,' a legend by Jean Sibelius, the Finnish composer whose works are becoming more widely known in this country. Mr. T. Henderson conducted.

By a curious coincidence Beethoven's Fifth Symphony, which has not been heard in Newcastle since 1894 until it was played at the Scottish Orchestra Concert of February 15, was repeated exactly a month later (March 15) by the Queen's Hall Orchestra. Strauss's 'Till Eulenspiegel' and Tschaiakovsky's 'Nutcracker' Suite were included in the programme. On the same evening the Gateshead Vocal Society, under the conductorship of Mr. T. Robinson, performed C. H. Lloyd's 'Hero and Leander' and Schubert's 'Song of Miriam'; the soloists were Miss Elsie Foster and Mr. N. Laycock.

An excellent performance of Sullivan's 'Martyr of Antioch' was given with strings and organ accompaniments by the Newcastle Philharmonic Society on March 16, under the direction of Mr. George Dodds. This Society is making good progress, and is coming well to the fore in the march of local societies; but its efforts are sadly marred by strangely noisy and inattentive audiences. The performances are well worth more appreciative listeners. The soloists were Misses Mabel Manson and Margaret Hoggarth, and Messrs. G. D. Gibson and H. Brown. On March 17 the Armstrong College Choral Society gave their annual concert, when the programme included Schumann's 'Requiem for Mignon,' Mendelssohn's 'Loreley,' and a selection from Purcell's dramatic works.

We have had visits from Hegedus and the Bohemian String Quintet.

### MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A very successful concert was given by the Norwich Philharmonic Society on February 23 at St. Andrew's Hall, Norwich, when an excellent programme was presented. Mr. Julian Clifford played Saint-Saëns's Pianoforte Concerto No. 2, in G minor, and the Ilon. Mrs. Clifford sang a cycle of songs entitled 'The Dream of Flowers,' composed by her husband, which was very favourably received, and the dramatic scena, 'Adonais,' by Landon Ronald. The band, augmented by a few London players in the wood-wind department, surmounted the difficulties in Tschaiakovsky's Fifth Symphony in very creditable style, and the accompaniments to the Concerto were excellently played.

The Norwich Festival chorus, under the energetic direction of Dr. A. H. Mann, is working hard in preparation for the Musical Festival in October next. Sir Edward Elgar's 'Apostles' is now in rehearsal.

A new organ constructed by Messrs. Norman and Beard was dedicated at St. Andrew's Church, Norwich, on March 6, when, after a short address by the Dean of Norwich, an

organ recital was given by Dr. Mann, of Cambridge, interspersed with vocal music, Mendelssohn's 'Hymn of Praise' being performed in the evening of the same day. Miss Ethel Lister and Miss Mildred Jones kindly volunteered their services as vocalists. In the 'Hymn of Praise' the church choir, an entirely voluntary one, and sixty in number, acquitted themselves admirably, showing the careful training of the choirmaster, Mr. Dobson. The church organist, Mr. Harden, accompanied with taste and discretion.

At the Saturday Popular Concert arranged by Dr. Bunnett in St. Andrew's Hall on March 4, Miss Ethel Lister and Miss Mildred Jones contributed some songs and vocal duets in a style which met with much appreciation, and Mrs. W. H. Cozens-Hardy played two violin solos, and at the Popular Concert on the following Saturday the Philharmonic Society and the Norwich Choral Society, under the conductorship of Dr. Bates, assisted, Mrs. Bates being the vocalist.

The Norwich Orchestral Union has already given one concert this season, at which Handel's 'Ode on St. Cecilia's Day' and a miscellaneous programme were provided, including two compositions, a part-song, and an oboe solo by the conductor (Mr. Ernest Harcourt), who announces another concert to be given on May 18.

### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Gaul's 'Holy City' was performed by the Pyebridge and District Choral Society on February 26. The solos were sung by Mrs. Hayner, Miss Meggitt, Mr. C. A. Wilson, and Mr. J. Sharp; Mr. Knighton led the orchestra, and Mr. Bonsall conducted.

The Grantham Philharmonic Society, under the direction of Mr. H. P. Dickinson, devoted their attention to works by British composers, at their concert on February 28, by performances of Elgar's 'Coronation Ode' and Stanford's 'Phauidrig Crohoore.' Miss Winifred Siddons, Miss Emily Hart, Mr. Henry Plevy, and Mr. J. O. Kelley were the soloists.

The last of the Nottingham Orchestral Concerts of the season took place on March 2, under the direction of Mr. Allen Gill. The programme was specially attractive in that Tschaiakovsky's Fifth Symphony was given. The orchestra gave a good account of themselves in this work, in Sullivan's 'Di Ballo' Overture, and in the more familiar 'Euryanthe' Overture. Miss Caroline Hatchard's songs 'Softly sighs' (Weber), and 'Non paventer' (Mozart) were well received.

Mendelssohn's 'Walpurgis Night' and Bennett's 'May Queen' formed the principal features of the concert given by the Worksworth Choral Society on March 3. The solos were rendered by Miss Bessie Cartwright, Mr. C. W. Fredericks and Mr. J. Coleman. A feature of the evening was a song, 'Stars of night,' composed by the conductor of the Society, Mr. Carl Ashover, and sung by Mr. Coleman.

The Ilkeston Hospital benefited by the combined efforts of the Ilkeston and Nottingham Co-operative Prize Choirs, who gave Mendelssohn's 'Hymn of Praise' on March 4. The vocalists were Mrs. Gill, Miss Nellie Carter, and Miss Lilian Hemm, of Nottingham; Miss Stafford and Mr. Robinson, of Ilkeston, and Mr. Moore, who conducted.

Great credit is due to Mr. Arthur Richards, of Nottingham, for introducing, in his Orchestral Concert on March 11, two new works by local composers, as well as for the inclusion of Bach's Concerto (for three pianofortes) in D in his programme. The new compositions were a Ballad for Strings only by Mr. Eric Coates, and an Idyll for full Orchestra by Mr. Frank Taylor. Tunefulness was the chief feature of the former and brilliancy of scoring of the latter composition. Madame Amy Dewhurst sang, and Mr. Cyril Hopewell, Miss Marion Stevenson and Miss Vinnie Inman were the pianists.

The Derby Choral Union performed 'Samson' on March 14, when the soloists were Miss Lillie Wormald, Miss Amy Carter, Mr. Harry Stubbs, and Mr. James Coleman, and Mr. Charles Hancock conducted.

Mr. Woolley, whose choir gained the Grand Challenge Shield at Nottingham in 1902, gave a concert at the Circus Street Hall on March 16, at which part-songs by Benedict, Elgar, Hiles, Pinsuti, Faning and Mendelssohn were ably rendered by his choir.

The Leicester Philharmonic Society gave a performance of the 'Dream of Gerontius' on March 16, under the direction of Mr. J. H. Marshall, and there is no doubt that it was the best ever given by the Society. The quality of tone, precision and attack of the choir were worthy of the highest praise. The orchestra was no less excellent, and the conductor deserves warm congratulation on the results of his painstaking efforts in preparing the work. The principal vocalists were Miss Marie Brema, Mr. John Coates, and Mr. Watkin Mills, and it is needless to say their interpretation of their respective parts was without reproach.

On March 16 the West Bridgford Choral Society, under the direction of Mr. J. B. Lyddon, gave a good account of themselves in Rossini's 'Stabat Mater' and Barnett's 'Ancient Mariner.' The soloists were Madame Norledge, Madame Farnsworth, Mr. James Davis, and Mr. Arthur Lakin.

Haydn's 'Creation' was given on March 17 by the Loughborough Musical Society under the direction of Dr. Briggs. The soloists were Miss Margaret Hearne, Mr. John Render, and Mr. Charles Woodward.

The Stapleford Choral Society gave Bennett's 'May Queen' on March 20. Mr. Spencer conducted, and the principals were Miss Hilda Wilson, Miss Esther Racklyeft, Mr. George Sands, and Mr. Alfred Winterbottom.

The Nottingham Sacred Harmonic Society gave a fine performance of Elgar's 'Dream of Gerontius' on March 23 before a crowded audience. The chorus and orchestra were thoroughly imbued with the spirit of the work, and the solo parts were ably interpreted by Miss Florence Oliver, Mr. John Coates and Mr. Charles Knowles. Mr. Allen Gill conducted with more than his wonted skill; Mr. Lyell Tayler was an efficient leader of the orchestra, and Mr. F. Wyatt lent valuable aid at the organ.

#### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first musical event of this term was the lecture by our genial Professor of Music, Sir Hubert Parry, on the afternoon of February 8, on 'The Evolution of Thematic Material,' in the Sheldonian Theatre, before a large and appreciative audience. Illustrations were given on the pianoforte by Mr. J. Friskin, and on the violin by Mr. W. J. Byles, both students of the Royal College of Music.

On the same evening, in the Town Hall, and under the auspices of the Musical Club, the Oxford Choral Society, in conjunction with the Bach Choir, gave a capital concert. The programme consisted of Parry's 'Blest pair of Sirens,' Elgar's 'Enigma Variations' and Beethoven's Choral Symphony. Interest in the concert was intensified in the fact that the two English composers conducted their own works, and that the London Symphony Orchestra were engaged for the occasion. Dr. Allen, the conductor of these joint societies, is much to be congratulated on the success of the concert.

On February 20, in the Town Hall, Florizel von Reuter gave a recital, assisted by Mdle. Sequel (pianoforte) and Miss Grisewold, who sang several songs. Amongst the precocious young violinist's solos were Vieuxtemps's Concerto in E, Sarasate's Zigeunerweisen, a Bach Fugue, and a set of Variations by Paganini.

On February 23, in the Town Hall, a Chamber concert was given by Mr. Donald F. Tovey (pianoforte), Messrs. Halli, Hobday, Whitehouse, and C. Hobday (strings), under the auspices of the Musical Club. The programme consisted of Beethoven's Pianoforte Trio in C minor (Op. 1, No. 3), Brahms's Pianoforte and Violin Sonata in G (Op. 78), and Schubert's Quintet in A (Op. 114). The concert from first to last was most enjoyable.

In the Examination Schools another chamber concert was given on February 27 by the Schiever Quartet (Messrs. Schiever, Ross, Courvoisier, and Hatton) under the auspices of the Musical Union. The chief item was Beethoven's C sharp minor Quartet, which was rendered throughout in most artistic style. Songs were contributed by Mr. A. P. Winsor, who is the possessor of a light tenor voice of very pleasing quality.

The Sunday Evening Concerts at Balliol College have been continued as usual during the term under the able directorship of Dr. Walker.

#### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A number of excellent oratorio performances have been given round about Sheffield. Among them have been 'St. Paul' by the Burngreave Choral Society, under Mr. H. Chisholm Jackson; 'Elijah,' at Oxford Street Church, with a special chorus conducted by Dr. Coward; the same work at John Street Chapel, directed by Mr. N. Bingham; and also by the Doncaster Musical Society, Mr. T. Brameld conducting. The Chapeltown Harmonic Society gave a fine performance of the 'Hymn of Praise' and Mozart's Twelfth Mass, in which Mr. Thomas Bool and his chorus added to a high reputation. The Male Glee and Madrigal Society sung a well-selected programme, under Mr. A. S. Burrows's direction, at the last Municipal Concert in the Corn Exchange.

Chamber music now flourishes in the city. At the sixth concert of the Chamber Music Society, Mr. Claude Hawcroft's quartet gave a carefully studied performance of works by Rubinstein (in C minor), and Mozart (in F major). Mr. and Mrs. Reuben Wood's party also gave an interesting chamber concert in the Cutlers' Hall, playing Rheinberger's Pianoforte Quintet in C major, with Mr. J. W. Phillips at the pianoforte. The Amateur Instrumental Society gave the second subscription concert on March 6, playing, under Mr. H. Dean, Mendelssohn's 'Ruy Blas' and Rossini's 'William Tell' Overtures, and shorter works by Mozart and Wagner in admirable style.

The Sheffield Musical Union terminated a very successful season with a fine performance of Coleridge-Taylor's 'Hiawatha' in the Albert Hall on March 21. The work had been twice previously heard in the city, but on nothing like the scale of this performance. As usual, the magnificent chorus easily won the chief honours—the pathos and beauty of the second division of the trilogy being realised to the full. Dr. Coward, who conducted, had made a special study of the closing scenes, and by his clever treatment invested them with peculiar interest. The soloists were Miss Helen Jaxon, Mr. Gervase Elwes, and Mr. Dan Price. The Sheffield Orchestra, led by Mr. J. H. Parkes, played wonderfully well, and Mr. W. S. Jessop rendered valuable service at the organ.

#### MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The Hanley Glee and Madrigal Society (conductor, Mr. James Garner) secured another triumph on March 9, when Coleridge-Taylor's 'Hiawatha' was performed under the baton of the distinguished composer. The trilogy has again proved to be a work in which chorists take great delight. The principal soloists—Miss Jaxon, Mr. Ben Davies, and Mr. Watkin Mills—fully sustained their reputations, while the band rendered excellent service. The choral tone was worthy of the highest praise from start to finish. The phrasing of the singers was splendid, and the parts moved with an independence which could only have been secured by the most careful preparation on the part of the conductor of the Society, Mr. James Garner. Mr. Taylor conducted with great energy, and at the close he received a greeting which for warmth and spontaneity must have been most gratifying.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

At the last of the Broadwood Concerts, on March 1, Mr. Plunket Greene appeared, and Mr. Fricker conducted a choir who sang the same series of madrigals which they had given at one of the London Broadwood Concerts, but with the additional finish which extended rehearsals had given. Though still rather too much oratorio singers, they are rapidly realizing the more subtle and delicate effects of madrigal music. Miss Spravka's pianoforte solos, and Mr. Hamilton Harty's finely-played accompaniments, were important elements in this enjoyable concert. On March 10, Mr. John Dunn gave a violin recital, playing with his accustomed brilliance, and rather more than his accustomed refinement. He was accompanied by Madame de Lara as pianist and Miss Gleeson-White as vocalist. At the Municipal Concert on March 11, the Armley Choral Society sang



some part-songs with capital effect, under Mr. H. H. Pickard's direction. Mr. E. Elliott and Miss Gertrude Wortley played with sympathy a pleasing Suite for Violin and Pianoforte by Schütt, and Mr. A. Bolton's finished playing of violoncello solos was noteworthy. The vocalist was Miss Laura Binns. At the Leeds Bohemian Concert, on March 15, quartets by Brahms (A minor) and Mozart were associated with a novelty, a String Quartet in D minor by Mr. Arthur Grimshaw, a local musician, who possesses a creative power of which he should make more, for this work, the most serious in aim of any we have heard from his pen, shows exceptional creative ability, being instinct with musical feeling, and admirably wrought. The slow movement, which forms the supreme test of inspiration, is a really beautiful composition, a sort of dreamy nocturne, full of the charm of melody and colour, while the construction throughout shows a power of logical development and a keen sense of proportion. This most interesting composition was very sympathetically played by Messrs. Elliott, Moxon, Haigh, and Giessing.

The Leeds Philharmonic Society gave a performance of the 'Dream of Gerontius' and the 'Triumphlied' of Brahms on March 22. Sir Charles Stanford directed a remarkably fine performance, the singing of the choir trained by Mr. Fricker being beyond reproach.

## BRADFORD.

At Bradford, on March 3, the 'Old' Choral Society, under Mr. J. W. Fitton, gave Gade's 'Erl King's daughter,' followed by Mendelssohn's 'Athalie' music, the principals being Miss Perceval Allen, Miss E. Bradley, Miss Charlesworth, Mr. Kermodé, and Mr. R. Burnett. On the following day the Permanent Orchestra wound up its season with a vivacious programme, including, along with the last two movements of Beethoven's C minor Symphony, a selection which echoed the gaieties of the Savoy, and some laughter-provoking bassoon variations on 'Lucy Long,' cleverly played by Mr. S. F. Midgley. Madame Grew and Mr. Saunders were the vocalists, and Mr. Allen Gill conducted with great spirit. On the 10th, at one of the subscription concerts, Sir Edward Elgar's 'Apostles' was introduced to Bradford under the most favourable conditions that could be wished. The cast could hardly have been improved upon, including as it did Miss Agnes Nicholls, Miss Muriel Foster, Messrs. Coates, Austin, Andrew Black, and Ffrangcon-Davies, with the chorus of the Bradford Festival Society and the Hallé Orchestra, conducted by Dr. Cowen. The wealth of colour and extraordinary picturesqueness of the score, as well as its notes of sympathy and power, were made very apparent, and though individual opinions were diametrically opposed, the audience seemed strongly impressed. On March 17, Mr. S. Midgley gave one of his interesting chamber concerts, assisted by Miss Edith Robinson as violinist and by his wife and Mr. Heather as vocalists. Violin sonatas by Mozart and Richard Strauss were very artistically played.

## OTHER TOWNS.

The Huddersfield Choral Society is a famous body whose unique beauty and volume of tone I have often belauded, and it may be said to have reached the highest point in its career on March 3, when Sir Hubert Parry's 'Judith' was given under the composer's direction, and with an excellent cast of soloists, Miss Agnes Nicholls, Miss Stirling, Mr. Brearley, and Mr. Hubert Brown. The work might have been written for the Society, and I doubt whether its strenuous choruses have ever been given with greater force and spirit. At the Huddersfield subscription concert on March 7, the London Wind Quintet appeared and, with Mr. F. Dawson as pianist, played a very charming Sextet by Ludwig Thuille. Miss Evangeline Florence and Miss Bertha Salter were the vocalists.

At Halifax the local Orchestral Society, which owes much to the enthusiasm of its conductor, Mr. H. van Dyk, gave on March 2 a familiar but excellent programme, which included Schubert's 'Unfinished' Symphony, with Dr. Cowen's 'Language of Flowers' Suite, and some good overtures. Miss Bowness was the vocalist.—On March 9 the Halifax Choral Society, under Mr. F. de G. English, gave an exceptionally interesting concert. Dvorák's 'Spectre's Bride' and Stanford's *Te Deum* were the works

chosen, both of which were sung with refinement and finish. The principals were Miss Gleeson-White, Miss Lilian Hovey, Messrs. Brearley and Ivor Foster.

On March 7, Mr. Coleridge-Taylor gave a special interest to the concert of the York Symphony Society by appearing to conduct several of his works, which went with excellent spirit, as did other pieces conducted by Mr. T. T. Noble. Mr. J. Coleman was the vocalist.

On March 1 the Keighley Orchestral Society, of which Mr. Summerscales is the conductor, gave Haydn's D minor Symphony, Mr. Bernhard Carrodus, whose father was Keighley's most distinguished native, playing the Mendelssohn Violin Concerto and Miss Ada Crossley being the vocalist. On March 21 the Keighley Musical Union, which is also under Mr. Summerscales's rule, gave a performance of 'Elijah' that was distinguished by some very forceful chorus-singing. Miss Gleeson-White, Miss Mary Hardacre, Mr. Webster Millar, and Mr. Hubert Brown made an excellent quartet of soloists, and it is worthy of note that Miss Hardacre and Mr. Brown are both natives of the district, and young singers of exceptional promise. The Batley Choral Society chose for their concert, on March 15, Coleridge-Taylor's 'Hiawatha' Trilogy, of which a very spirited, if somewhat rough, performance was given. Mr. J. Fearnley conducted, and Miss Perceval Allen, Mr. Harold Wilde, and Mr. Charles Tree were thoroughly efficient principals. The concert of the Hull Philharmonic Society, on March 10, was distinguished by performances of Dvorák's D minor Symphony (No. 2), which is not too often heard, and Elgar's Variations. Miss Nannie Tout was the vocalist and Mr. J. W. Hudson conducted. At Morley, on March 16, Miss Mary Scholes, who has been studying at the Royal College of Music, made her first public appearance, and sang a very varied and exacting series of pieces with considerable brilliancy and good expression.

## Foreign Notes.

## PARIS.

'L'Enfant-Roi ou l'Apothéose de la boulangerie,' musical comedy in five acts, libretto by the late Émile Zola, music by M. Alfred Bruneau, was produced at the Opéra Comique on March 3. This new work has called forth conflicting opinions: some give it unqualified praise, others the reverse. M. Bruneau occupies a high place among modern composers, and the fact of difference of opinion is not an unfavourable sign. Let us hope that an early opportunity of hearing and judging the work will be given us here in London.

The prize of 1,500 francs offered by the Grand Opéra for the best symphonic work has been awarded to Edmond Malherbe for his 'Le Jugement de Paris.' The composer won the Prix de Rome in 1899.

## BRUSSELS.

The first performance of Elgar's 'Dream of Gerontius' in the French tongue was given here on March 19 under the direction of M. Silvain Dupuis.

## OSTEND.

The 'Théâtre Lyrique International Leopold II.' is to be built after the plan of the Bayreuth theatre, only there are to be two galleries. At the opening season (1906) 'Don Giovanni' is to be performed four times, and there will be an equal number of 'Ring' cycles. The necessary funds for the building of this theatre, of which the originator is the vocalist Van Dyck and of which he will be director, are guaranteed.

## LEIPZIG.

The widow of Max Staegemann who recently died so suddenly, requested the Town Council to appoint Arthur Nikisch director of the opera at the Stadttheater, subject of course to the consent of the Gewandhaus direction, and he has accordingly been appointed, and intends shortly to perform Wolf-Ferrari's 'Die neugierigen Frauen.' Berlioz's 'Beatrice und Benedikt,' Leoncavallo's 'Roland von Berlin,' Humperdinck's 'Die Heirat wider Willen' and Strauss's 'Salome,' are also to be given after their production at Berlin and Dresden respectively.

## Miscellaneous.

*The R. C. M. Magazine*, of which No. 1 has been issued, is 'a journal for past and present students of the Royal College of Music,' and deserves a welcome by reason of its aims and subject matter. It will doubtless improve as time goes on, and future issues will probably not contain the name of a certain composer printed in the form of 'Brahm's,' as it here appears seven times in three pages. The statement that this is 'the first students' magazine' is not consistent with fact, as the *Overture*, an exceedingly readable periodical issued in connection with the Royal Academy of Music, ran its merry course for three years, from 1890 to 1893.

Mr. Coleridge-Taylor's 'Hiawatha' music continues to interest provincial choral societies in a very marked degree. During the past few weeks no fewer than seven performances of the complete work have been given, while of its separate sections the 'Wedding Feast' maintains the lead with seventeen performances, the 'Death of Minnehaha' following with nine, and 'Hiawatha's Departure' with five. Dr. Cowen's 'John Gilpin' is rapidly coming into favour: this humorous cantata has quite recently been performed on nine different occasions.

At the Bermondsey Settlement on March 18, Mr. J. E. Borland delivered a lecture describing the evolution of the pianoforte, from the simple dulcimer to the finest and most complicated of modern instruments. The construction and mechanism were explained of the clavichord, spinet, harpsichord, and early pianoforte, by the aid of the lantern-sheet, on which diagrams of various types of action and pictures of historic instruments were shown. The lecture was musically illustrated by Mrs. J. E. Borland (keyed instruments) and Miss Bertha Murray (violin).

The third meeting of the Girls' School Music Union, of which Miss Cecilia Hill is the indefatigable hon. secretary, was held at the Kensington High School on Saturday, February 25. Under the presidency of Lady Mary Lygon, about two hundred members assembled to listen to an address prepared jointly by Mrs. Woodhouse, of Clapham High School, and Miss Elsa Froebel, on 'The desirability of special training for the Teaching of Music.' A detailed report of the interesting proceedings will be found in the April issue of *The School Music Review*.

*The Year-Book and Register of Members* for the year 1905 of the Incorporated Society of Musicians is a useful book of reference. The words 'twenty-first edition' on the title-page should surely read 'twenty-first issue,' while the Calendar section needs correction, e.g., Manuel Garcia was born on March 17, not 18; and Attwood died on March 24, 1838, not on April 28, 1839.

Max von Erdmannsdörfer, the well-known conductor and champion of the new German school, died at Munich on February 14, at the comparatively early age of fifty-seven. He was conductor at Moscow, Bremen, Petersburg, Sondershausen, finally settling at Munich in 1897. At his last public appearance only a few weeks before his death, he conducted the Coronation Mass of his former friend, Franz Liszt.

The Folk-Song Society is desirous of increasing its membership. The annual subscription is half-a-guinea, in return for which members have the privilege of attending the meetings and lectures of the Society and of receiving a copy of all publications which may be issued from time to time. The Hon. Secretary is Miss Lucy Broadwood, 84, Carlisle Mansions, Victoria Street, S.W.

Royal Academy of Music.—The following awards have recently been made: The Battison-Haynes Prize (Composition), awarded to Montague F. Phillips (London). The R. A. M. Club Prize (Composition) to Benjamin J. Dale (London). The Goldberg Prize (Contraltos) to Constance Dugard (London). The Sterndale-Bennett Prize (Female Pianists) to Irene Scharrer (London).

The death took place on March 10, at Steglitz, Berlin, of Herr Otto Dienel, organist of the Marienkirche, Berlin, and composer of organ music. He was born at Tiefenfurth, Silesia, January 11, 1839. Since 1881 he has borne the title of Royal 'Musikdirektor.'

'Novello's Monthly Bulletin of New Foreign Music' is a monthly publication which will be found useful for reference. The first issue—a carefully compiled double number for the months of January and February—is one of twelve pages, wherein the various compositions are set forth in classified order. The 'Bulletin' will be sent post-free upon application to the publishers.

Dr. A. H. Mann delivered an interesting lecture at the Guildhall School of Music on February 21, taking as his subject 'Some East Anglian Musicians.' The musical illustrations included examples from the compositions of East Anglian worthies, of whom Dr. Mann is one.

In consequence of the Easter Holidays, advertisements intended for insertion in the May issue of *THE MUSICAL TIMES* should reach the office *not later* than the morning of Thursday, April 20.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

BEDFORD.—The Musical Society gave the second concert this season on February 28. The programme included Coleridge-Taylor's three Choral Ballads and his four Characteristic Waltzes, both being received with enthusiasm. Mr. Coleridge-Taylor conducted his own works, and obtained good results from the well-drilled forces trained by Dr. H. A. Harding. Beethoven's 'Egmont' overture, and Tchaikovsky's 'Casse Noisette' suite, were excellently played by the orchestra, under the able direction of Dr. Harding.

BRUTON.—The Choral Society gave a concert on March 2, when Stanford's 'Revenge' was successfully performed. The programme included two of the Somerset folk-songs lately discovered by Mr. Cecil Sharp, one of which, 'In Bruton Town' is of local interest. Other items were the 'Larghetto' from Elgar's serenade for strings, the Andante from Mendelssohn's violin concerto (the latter played by Miss Elaine Cockey), and Bridge's part-song 'Bold Turpin.' Miss B. Heginbotham led the orchestra, and Mr. Rowland Hughes conducted.

GRAHAMSTOWN.—The Orchestral Society gave a concert in the Town Hall on February 23, under the direction of Mr. W. Deane. The programme included Mendelssohn's 'Cornelius March,' Mozart's 'Figaro' overture, Battison Haynes's 'Westwood Gavotte,' and other pieces, and solos were contributed by Herr Israel (violin), Mrs. W. Deane (pianoforte), and Mr. Bernard Streatfield (vocal).

HALSTEAD.—Barnett's 'Ancient Mariner' was given by the Choral Society on March 7, when the choruses were sung with great spirit, and the accompaniments were played by a full orchestra, including several instrumentalists from London. The solo vocalists were Miss Clara Dow, Miss May Peters, Mr. Isidore Warren, and Mr. Richard Nitschke. On the preceding evening the same work was given by the Clare Choral Society, with the same principals, and accompanied by a portion of the orchestra, the choir singing with great intelligence and precision. Mr. W. H. Bullock conducted at both concerts.

LEAMINGTON.—The Madrigal Society gave a concert in the Winter Hall on March 1, when the prominent features of the programme were 'The Death of Minnehaha,' Edward German's Welsh Rhapsody, Schubert's 'Rosamunde' overture, a setting of the 'Village Blacksmith' for chorus, organ, and orchestra, by Mr. A. E. Gibbs, who conducted his cantata, and Schumann's Concertstück for pianoforte in G major (Op. 92), the last-named work being conducted by Mr. Walter Warren, as Mr. E. Roberts West (the conductor of the Society) undertook the solo part.

NEWPORT (MON.).—The Musical Society gave their second concert of the season at the Tredegar Hall on March 16, when Mendelssohn's 'Hymn of Praise' and Dudley Buck's 'Hymn to Music' were performed. The choir sang with much spirit, and the orchestra was heard to great advantage in Tchaikovsky's '1812' overture, which formed part of the programme. The solo vocalists were Madame Mary Poole, Mrs. Willoughby Thomas, and Mr. Lloyd Chandos. Mr. E. G. R. Richards conducted.



**PONTEFRAC.**—The Choral Society gave Sullivan's 'Golden Legend' on March 7, with a Choir and Orchestra of 170, under the direction of Mr. R. B. Walker. The choir sang with much refinement and intelligence, and the orchestra, largely professional, was most satisfactory. The solos were in the capable hands of Miss Perceval Allen, Miss Lilian Payne, Mr. Walter Lawley, Mr. Charles Tree, and Mr. Ireland. The overture to 'Der Freischütz,' and 'The Challenge of Thor' (Elgar) were also included in the programme.

**RIPON.**—The Ripon Amateur Operatic Society has during the last month given five highly successful performances of the 'Pirates of Penzance,' on behalf of local charities, under the honorary conductorship of Mr. C. H. Moody, who at the close of the series was presented by the members with a case of handsome solid silver muffineers. There was a large orchestra of some twenty-five performers, and the week's receipts amounted to about £213.

**STIRLING.**—The annual concert of the Choral Society took place in the Albert Hall on February 28. Coleridge-Taylor's 'Hiawatha's Wedding Feast' and the 'Death of Minnehaha' occupied the first part of the programme, and the miscellaneous second part included Cowen's 'John Gilpin.' The performance of the choir and orchestra (led by Mr. W. H. Cole) was in every respect satisfactory, and an excellent trio of soloists was secured in Miss Marion Richardson, Mr. Henry Brearley, and Mr. John Browning. Dr. A. W. Marchant skillfully conducted.

**TIMPERLEY.**—The Vocal Society's last concert of this season was given on March 6. The chief item in the programme was Niels Gade's cantata 'The Erl King's Daughter,' in which the principals were Mrs. Faulkner, Miss Ethel Davenport, and Mr. Wesley E. Simpson. Other choral numbers were three 'Spring Songs' (Mendelssohn), 'Vineta' (Brahms), 'La Carita' (Rossini), 'Gitanella' (Gounod), and 'The Norse King's Bride' (J. Trousdale). Mr. A. Worsley accompanied, and Mr. H. Mozart Sheaves was the conductor.

**TORONTO.**—The concert given by the National Chorus of Toronto on February 28 was thoroughly successful. The chorus, under the direction of Dr. Albert Ham, gave excellent renderings of Cowen's 'John Gilpin' and Dr. Albert Ham's 'The Hope of the Ages.' Mr. Victor Herbert's fine orchestra from New York gave admirable performances of Weber's 'Oberon' overture and works by Delibes and Victor Herbert.

## Answers to Correspondents.

**TRISTAN.**—There is a certain amount of risk in stating when the name of Richard Wagner first appeared in an English periodical devoted to music; but an early reference to the composer of 'Lohengrin' is to be found in the *Harmonicon* of May, 1833, under the heading 'Leipzig.' The extract reads:—'The principal novelties produced at the subscription concerts were an overture of M. Hartknoch, of original conception and clever in point of instrumentation, and a symphony by Richard Wagner, scarcely twenty years of age, which was much and deservedly applauded.'

**F. C. S.**—(1) In a chancel choir the altos should be placed nearest the congregation, the tenors next, and then the basses. (2) If the processional hymn is accompanied by the organ, a change from harmony to unison in some of the verses is effective, provided, of course, that the compass of the tune permits. But the unaccompanied singing (in harmony) of a processional hymn is a pleasant relief from the organ tone. Such an instance in St. George's Chapel, Windsor, lingers in our memory with 'fond delight.'

**BARITONE.**—Goethe's 'Erl King' has been set to music by upwards of fifty composers, but Schubert has excelled them all.

**M. C. Y.**—A pianoforte duet arrangement of Mendelssohn's 'Song without words' No. 30 is contained in the Peters edition, No. 1,723, price 2s. 2d.

**110' IN THE SHADE.**—(1) No, we have not yet given a history of the tune 'Bedford,' but we hope to do so in due course. (2) This tune ('Bedford') appears in the Methodist Hymn Book (No. 928) in almost its original form, as regards the syncopations in lines 2 and 4; but while they are very beautiful and characteristic of old-world psalmody, it is to be feared that congregations will not very successfully interpret them. (3) There is no book that gives the history of hymn-tunes in the form that you describe; but you may gain much information from 'Scottish Church Music,' by James Love (William Blackwood & Sons) and 'The Music of the Church Hymnary,' by William Cowan and James Love (Henry Frowde).

**HAUTOBOIS.**—(1) For 'brilliant variations' (pianoforte) try those by Chopin, Op. 12; Liszt, 'Rigoletto'; Henselt, Op. 1 and 11; Grieg, Op. 24; Rachmaninoff, Op. 22; Rosenthal's Variations; Rubinstein, Op. 104, No. 2; and Tausig, 'Halka.' (2) For piccolo solos with pianoforte accompaniment, see the following: Herman, Andante and Kondo; Mayeur, Flautino; Pillevestre, Miss Alouette; and Sieveking, Serenata Espanola.

**FLORRIE (aged 14).**—Do not despair. The shake is rather trying; but try, try, try again. Begin to practise it *very* slowly and gradually increase the speed. Keep the second finger well over the F sharp, and as still as possible, so that when the time comes it may be quite ready to descend to its note firmly without interrupting the regularity of the trill. (The shake referred to is that in bar 15 of Handel's '6 petites fugues, No. 1 in C').

**F. W. W.**—(1) Any organ music composed by the late Frederic Archer, after he left England, would probably be published in America. We will inquire about this and let you know. (2) The behaviour of choir-boys is a subject that needs no manual of manners: it cannot be taught by books.

**E. M. S.**—The fact that 'authorities' (such as some of them are) do not agree as to the proper form of writing the chromatic scale is a proof that there is no absolute rule. It really is not worth bothering about. Time can be more profitably spent in practising the scale.

**OLD SUBSCRIBER.**—Good educational facilities, with musical advantages including 'good concerts,' exist in the following German towns: Dresden, Mannheim, Frankfurt-on-the-Main, Hanover, Cologne, Munich, and Stuttgart.

**CONSTANT READER.**—(1) The Hymn-tunes by H. Hugo Pierson are, we fear, out of print. (2) The Vesper hymn-tune in 'Additional Hymns' (No. 972) is published separately by Messrs. Novello.

**H. G. C.**—An arrangement for the organ of the final chorus in Bach's 'St. Matthew' Passion is contained in Book 34 of 'The Village Organist.'

**W. P. S.**—The most recent and carefully-compiled Gregorian Psalter is that edited by Messrs. H. B. Briggs and W. H. Frere, published in 1902 by Messrs. Novello.

**W.**—To supplement the organ with brass instruments and drums is most effective in results, but the addition of some players on stringed instruments would be still more effective.

**J. B.**—We do not think that a copy, even in good condition, of Shield's comic opera, 'The Travellers of Switzerland,' is of any great pecuniary value.

**R. B.**—An account of Mendelssohn's visit to Queen Victoria at Buckingham Palace appeared in THE MUSICAL TIMES of June, 1897, p. 370.

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**A. H.**—An illustrated biographical sketch of Sir Edward Elgar appeared in the issue of this journal for October, 1900.

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**ORGAN.**—In answer to your question 'How to publish music?' we venture to reply, Ask a music publisher.'

**F. E. F.**—The English equivalent of the French word 'audition' is 'a hearing.'

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As it began to dawn .. ..	C. Vincent 3d.	My heart is fixed, O God .. ..	W. A. C. Cruickshank 4d.
*As Moses lifted up the serpent .. ..	F. Gostelow 3d.	My heart was glad .. ..	A. Carnall 4d.
As we have borne .. ..	J. Barnby 1½d.	Not unto us, O Lord .. ..	H. Gadsby 6d.
At the Lamb's high feast .. ..	E. V. Hall 3d.	Not unto us, O Lord .. ..	T. A. Walmisley 1½d.
At the Sepulchre .. ..	H. W. Wareing 4d.	Not unto us, O Lord .. ..	John E. West 1d.
*Awake, awake, with holy rapture sing .. ..	John E. West 3d.	*Now dawning glows the day of days .. ..	David Stanley Smith 1½d.
*Awake, thou that sleepest .. ..	J. Stainer 6d.	*Now is Christ risen .. ..	G. B. Allen 1½d.
*Awake up, my glory .. ..	J. Barnby 1½d.	*Now is Christ risen .. ..	John E. West 1½d.
Awake up, my glory .. ..	B. Haynes 1½d.	*Now late on the Sabbath Day .. ..	S. Coleridge-Taylor 3d.
Awake up, my glory .. ..	F. Iliffe 2d.	*Now on the first day of the week .. ..	H. Lahee 1½d.
Awake up, my glory .. ..	M. Wise 3d.	O clap your hands .. ..	M. Greene 4d.
*Be glad, O ye righteous .. ..	H. Smart 4d.	O clap your hands (s.s.a.) .. ..	J. Stainer 6d.
*Behold, the Angel of the Lord .. ..	B. Tours 1½d.	O clap your hands .. ..	E. H. Thorne 6d.
*Behold the Lamb—All glory to the Lamb .. ..	Spohr 1½d.	O clap your hands .. ..	T. T. Trimmell 3d.
*Blessed be the God and Father .. ..	S. S. Wesley 4d.	*O come, let us sing .. ..	M. B. Foster 3d.
*Blessed be Thou .. ..	Kent 4d.	*O death, where is thy sting? .. ..	A. Herbert Brewer 1½d.
Blessing and glory .. ..	Boyce 1½d.	*O death, where is thy sting? .. ..	Alfred Hollins 4d.
Blessing, glory .. ..	B. Tours 4d.	*O give thanks .. ..	J. Goss 3d.
*Break forth into joy .. ..	J. Barnby 1½d.	*O give thanks .. ..	S. S. Wesley 4d.
*Break forth into joy .. ..	T. R. Prentice 6d.	*O give thanks to the Lord .. ..	H. J. King 3d.
*Break forth into joy .. ..	B. Steane 3d.	*O give thanks unto the Lord .. ..	W. Wolstenholme 1½d.
*Christ being raised from the dead .. ..	G. J. Elvey 1½d.	*O voice of the Beloved .. ..	Henry John King 3d.
Christ being raised from the dead .. ..	S. Webbe 1½d.	*On the first day of the week .. ..	E. M. Lott 1½d.
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*Christ is risen .. ..	E. H. Thorne 1½d.	*Rejoice in the Lord .. ..	G. J. Elvey 1½d.
Christ is risen .. ..	J. V. Roberts 3d.	Rejoice in the Lord .. ..	G. C. Martin 6d.
*Christ is risen .. ..	E. A. Sydenham 3d.	Rejoice, O ye people .. ..	Mendelssohn 1½d.
*Christ our Passover .. ..	J. Goss 1½d.	*Sing praises unto the Lord .. ..	W. A. C. Cruickshank 1½d.
*Christ our Passover .. ..	E. V. Hall 3d.	*Sing praises unto the Lord .. ..	Ch. Gounod 6d.
*Christ our Passover .. ..	G. A. Macfarren 2d.	Sing to the Lord .. ..	Mendelssohn 8d.
*Christ our Passover .. ..	B. Tours 1½d.	*Sing ye to the Lord .. ..	C. Harford Lloyd 3d.
*Christ the Lord is risen again .. ..	E. V. Hall 4d.	*Ten thousand times ten thousand .. ..	E. Vine Hall 3d.
*Christ the Lord is risen to-day .. ..	E. V. Hall 3d.	Ten thousand times ten thousand .. ..	Ferris Tozer 4d.
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For us the Christ .. ..	Ch. Gounod 3d.	*The first day of the week .. ..	B. Steane 3d.
*From Thy love as a Father .. ..	Ch. Gounod 1½d.	The Lord hath brought us .. ..	E. H. Thorne 3d.
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*Great is the Lord .. ..	Hayes 4d.	The Lord is my strength .. ..	S. Coleridge-Taylor 3d.
Hallelujah! .. ..	Handel 2d.	*The Lord is my strength .. ..	W. H. Monk 3d.
Hallelujah! Christ is risen .. ..	B. Steane 3d.	*The Lord is my strength .. ..	V. Novello 1½d.
*Hearken unto Me .. ..	M. B. Foster 1½d.	*The Lord is my strength .. ..	H. Smart 1½d.
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*God is gone up	Croft	14d.	*O clap your hands	J. Stainer	6d.
*God, my King	Bach	14d.	*O clap your hands	T. T. Trimmell	3d.
Grant, we beseech Thee	H. Lahee	14d.	*O God, the King of Glory	H. Smart	4d.
Grant, we beseech Thee (Collect)	A. R. Gaul	3d.	*O God, when Thou appearest	Mozart	3d.
*Hallelujah unto God's Almighty Son	Beethoven	3d.	*O how amiable	J. Barnby	3d.
*How excellent Thy Name, O Lord	Handel	14d.	*O Lord our Governour	H. Gadsby	3d.
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*If ye then be risen	F. Osmond Carr	3d.	*O risen Lord	J. Barnby	14d.
*If ye then be risen (Two Parts)	J. Naylor	3d.	*Open to me the gates	F. Adlam	4d.
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In My Father's house	J. Maude Cramment	3d.	*Sing unto God	F. Bevan	3d.
In that day	George Elvey	8d.	The earth is the Lord's	T. T. Trimmell	4d.
In that day (Open ye the gates)	F. C. Maker	3d.	*The Lord is exalted	J. E. West	14d.
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*King all glorious	J. Barnby	6d.	*Unfold, ye portals	Ch. Gounod	6d.
*Leave us not, neither forsake us	J. Stainer	14d.	Where Thou reignest	Schubert	3d.
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*And suddenly there came	Henry J. Wood	3d.	It shall come to pass	G. Garrett	6d.
And when the day of Pentecost	Charles W. Smith	3d.	It shall come to pass	B. Tours	14d.
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*As the hart pants	Mendelssohn	14d.	Let God arise	T. T. Trimmell	4d.
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*Come, Holy Ghost	T. Attwood	4d.	*O clap your hands	J. Stainer	6d.
*Come, Holy Ghost	J. L. Hatton	4d.	*O give thanks	G. Elvey	3d.
*Come, Holy Ghost	George Elvey	4d.	*O Holy Ghost into our minds	G. A. Macfarren	14d.
*Come, Holy Ghost	C. Lee Williams	2d.	*Oh! for a closer walk with God	Myles B. Foster	14d.
*Come, Thou Holy Spirit	J. F. Barnett	2d.	*O taste and see	Goss	3d.
*Eye hath not seen (Two-part setting)	Myles B. Foster	3d.	*O taste and see	A. H. Mann	3d.
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Give thanks unto God	Spohr	4d.	*O Thou, the true and only Light	Mendelssohn	2d.
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*If ye love Me	Bruce Steane	3d.	Whoever drinketh	J. T. Field	14d.
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*Blessed is the man	John Goss	4d.	Ditto (men's voices)	J. Barnby	2d.
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Hail, gladdening Light	G. C. Martin	2d.	O where shall wisdom be found?	Boyce	6d.
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I am Alpha and Omega	J. Varley Roberts	3d.	Teach me Thy way	Frank L. Moir	3d.
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*111. If ye then be risen .. .. .	F. Osmond Carr	3d.
*98. I have set God always before me .. .. .	Wm. Smallwood	3d.
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### DAILY CHRONICLE.

It was an Introduction and Allegro in G for orchestra and string quartet, and was received with hearty enthusiasm by the crowded audience. It is based on a melody written in the Welsh style, which Sir Edward, with his customary skill, twists and turns with remarkable facility, and a *fugato* is introduced with striking effect before the composition closes with the tune played *forte* by the whole orchestra. This, deservedly, will become popular, for the instrumentation shows Elgar at his best.

### YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naïve little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

### GLOBE.

The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

### ST. JAMES'S GAZETTE.

Sir Edward has here adopted with excellent results an orchestral disposition of the kind that Handel approved. This, without being designed on the grand scale, is a very pleasant, grateful piece of music. . . . I will venture to say that while the *Allegro* (especially the animated *fugato*), is fully as clever as everything of Elgar's must be, it has considerable charm and is not superficial.

### PALL MALL GAZETTE.]

Excited to the point of creativeness, as the great musician lets us know, by Welsh scenery and Welsh idiom, the thought of this composition gradually, even with great slowness, surged into his mind. It was in the valley of the Wye, that strange river of dreams, that he finally brought his work to practical issue; and singularly beautiful that work is. We have indicated that the composer regards the work practically as a quartet; but if the orchestra is to be regarded as an essential element in the matter, the term should be changed to something more nearly descriptive. This, however, is a matter of detail, and it only has to be recorded that Elgar's dramatic sense is here in its most highly developed stage, and that the influence of a particular mood is expressed by him with such absolute truth and beauty that one likes to think of him as the English musician of to-day, who never published a bar which is dictated by insincerity of thought.

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# MISERERE

(PSALM LI.)

COMPOSED BY

Price Fourpence.

GREGORIO ALLEGRI.

EDITED BY GEORGE C. MARTIN.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

**Full.**  
*Very slowly, solemnly, and well sustained.* *cres* *cen* *do.*

1st SOPRANO. *pp*  
Have mer-cy up-on me, O God, O *cres* *cen* *do.*

2nd SOPRANO. *pp*  
Have mer-cy up-on me, O God, O *cres* *cen* *do.*

ALTO. *pp*  
Have mer-cy up-on me, O God, O *cres* *cen* *do.*

TENOR. *pp*  
Have mer-cy up-on me, O God, O *cres* *cen* *do.*

BASS. *pp*  
Have mer-cy up-on me, O God, O *cres* *cen* *do.*

ORGAN. *pp*  
*Very slowly. ♩ = 50.* *cres* *cen* *do.*

*f* God, af-ter Thy great good-ness, *pp* af-ter Thy great

*f* God, af-ter Thy great good-ness, *pp* af-ter Thy great good

*f* God, af-ter Thy great good-ness, af-ter Thy great good-ness, *pp*

*f* God, af-ter Thy great good-ness, af-ter Thy great good-ness, *pp*

*f* God, af-ter Thy great good-ness, af-ter Thy great good-ness, *pp*

*f* God, af-ter Thy great good-ness, af-ter Thy great good-ness, *pp*

This Psalm should be sung without Accompaniment.

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# MISERERE.

*smorzando.*

good - ness, . . af - ter Thy great good - ness :

*pp* af - ter Thy great good - ness, Thy great good - ness :

af - ter Thy great . . good - ness :

. . af - ter Thy . . great . . good - ness :

ness, Thy great good - ness :

*smorzando.*

\* according to the multitude of Thy mer - cies do away mine of - fen - ces.

## Verse.

### 1st SOPRANO.

Wash me through - ly from my wick - ed - ness, from my wick - ed - ness :

### 2nd SOPRANO.

Wash me through - ly from my wick - ed - ness, from my wick - ed - ness :

### ALTO.

Wash me through - ly from my wick - ed - ness, from . . my wick - ed - ness :

### BASS.

Wash me through - ly from my wick - ed - ness, from my wick - ed - ness :

*p*

\* The alternate verses may be sung by the congregation alone.



# MISERERE.

and cleanse me from my sin, from my sin.

and cleanse me from my sin, from my sin.

and cleanse me from my sin, from my sin.

and cleanse me from my sin, from my sin.

For I acknowledge my faults: and my sin is ever before me.

**Full.**

1st SOPRANO. *pp* A - gainst Thee on - ly have I sin - ned, and done this e - vil in Thy sight: *cres* do.

2nd SOPRANO. *pp* A - gainst Thee on - ly have I sin - ned, and done this e - vil in Thy sight: *cres* do.

ALTO. *pp* A - gainst Thee on - ly have I sin - ned, and done this e - vil in Thy sight: *cres* do.

TENOR. *pp* A - gainst Thee on - ly have I sin - ned, and done this e - vil in Thy sight: *cres* do.

BASS. *pp* A - gainst Thee on - ly have I sin - ned, and done this e - vil in Thy sight: *cres* do.

*pp* A - gainst Thee on - ly have I sin - ned, and done this e - vil in Thy sight: *cres* do.

**MISERERE.**

that Thou might-est be jus-ti-fied in Thy say-ing,

that Thou might-est be jus-ti-fied in Thy say-ing,

that Thou might-est be jus-ti-fied in Thy say-ing, and clear when Thou art judg-

that Thou might-est be jus-ti-fied in Thy say-ing, and clear when

that Thou might-est be jus-ti-fied in Thy say-ing, and clear when

and clear when Thou art judg - ed, . . when Thou art judg - ed. *pp* *smorzando.*

and clear when Thou, when Thou art judg - ed. *smorzando.*

ed, clear . . when Thou art judg - ed. *smorzando.*

Thou art judg - ed, . . clear when Thou art judg - ed. *smorzando.*

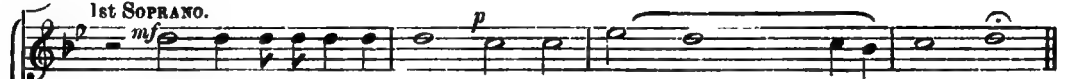
Thou art judg - ed, clear when Thou, Thou art judg - ed. *smorzando.*

Behold, I was shapen in wickedness : and in sin hath my mother conceived me.

Verse.

MISERERE.

1st SOPRANO.



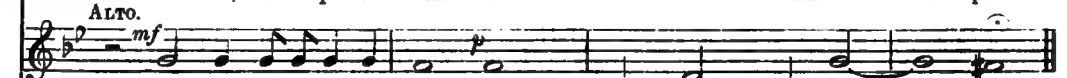
But lo, Thou re-quir-est truth in the in - - - ward parts :

2nd SOPRANO.



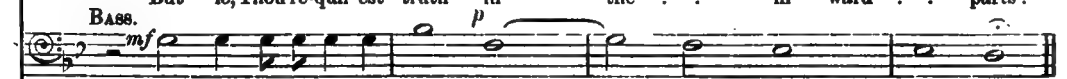
But lo, Thou re-quir-est truth in the in - - - ward . . . parts :

ALTO.

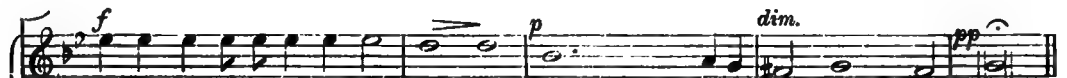


But lo, Thou re-quir-est truth in the in - ward . . parts :

BASS.



But lo, Thou re-quir-est truth in . . . the in - ward parts :



and shalt makeme to un-der-stand wis - dom se - - - cret - ly.



and shalt makeme to un-der-stand wis - dom se-cret-ly, se - - - cret - ly.



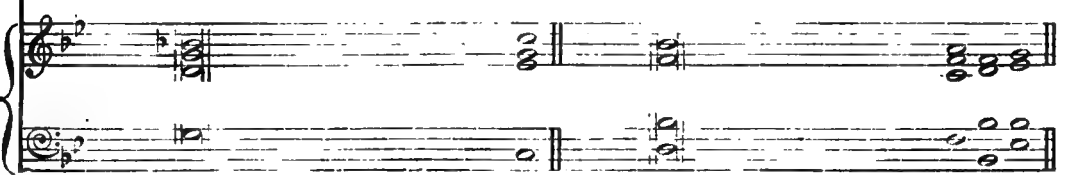
and shalt makeme to un-der-stand wis - dom se - - - cret - ly.



and shalt makeme to un-der-stand wis - dom se - - - cret - ly.



Thou shalt purge me with hyssop, and I shall be clean : Thou shalt wash me, and I shall be whiter than snow.



# MISERERE.

Full.

1st SOPRANO.

*cres.*

Thou shalt make me hear of joy and glad - - - - - ness :

2nd SOPRANO.

*cres.*

Thou shalt make me hear of joy and glad - - - - - ness :

ALTO.

*cres.*

Thou shalt make me hear of joy . . and glad - - - - - ness :

TENOR.

*cres.*

Thou shalt make me hear of joy . . and glad - - - - - ness :

BASS.

*cres.*

Thou shalt make me hear of joy . . and . . glad - - - - - ness :

*f*

*cres.*

that the bones

which . . Thou hast

that the bones

that the bones

which . . Thou hast bro - ken,

which

that the bones

which

Thou hast bro -

that the bones

which

Thou hast bro -

*pp*

# MISERERE.

bro - ken . . . may re - joice, . . . re - joice.

which Thou hast bro - ken may re - joice, may . . . re - joice.

Thou hast bro - ken may re - joice.

ken, hast bro - ken may . . . re - joice.

ken may . . . re - joice.

*smorzando.*

Turn Thy face from my sins: and put out all my mis - deeds.

## Verse.

1st SOPRANO.

Make me a clean heart, . . . O God :

2nd SOPRANO.

Make me a clean heart, . . . O God :

ALTO.

Make me a clean heart, O . . . God :

BASS.

Make me a clean heart, O . . . God :

*p* *pp*

# MISERERE.

*mf* and re-new a right spi - rit *dim.* with - in . . . me. *pp*

*mf* and re-new a right spi - rit *dim.* with - in me, . . . with - in me. *pp*

*mf* and re-new a right spi - rit *dim.* with - - - in me. *pp*

*mf* and re-new a right spi - rit with - - - in me. *pp*

*mf* *dim.* *pp*

Cast me not away from Thy pre - sence : and take not Thy holy Spirit from me.

## Full. 1st SOPRANO.

*mf* O give me the com - fort of Thy . . . help a - gain :

*mf* 2nd SOPRANO.  
O give me the com - fort of Thy help . . . a - gain :

*mf* ALTO.  
O give me the com - fort of Thy help . . . a - gain :

*mf* TENOR.  
O give me the com - fort . . . of . . . Thy . . . help a - gain :

*mf* BASS.  
O give me the com - fort of . . . Thy help a - gain :

**MISERERE.**

and stab - lish me, and . . . stab-lish

and stab - lish me,

and stab - lish me, and . . . stab-lish me, and stab - lish,

and stab - lish me, and stab - lish me, and stab - lish

and stab - lish me, and stab - lish me, . . . stab - lish,

me, stab - lish me with Thy free Spi - rit. *smorzando.*

and stab - lish me . . with Thy free Spi - rit. *smorzando.*

stab - lish me with Thy free Spi - rit. *smorzando.*

me, stab - lish me with Thy . . free Spi - rit. *smorzando.*

stab - lish me with Thy free Spi - rit. *smorzando.*

*smorzando.*



# MISERERE.

Then shall I teach Thy ways unto the wick - ed : and sinners shall be converted un - to Thee.

## Verse.

1st SOPRANO.

*a tempo.*

*mf* De - liver me from blood-  
guiltiness, } O God, thou that art the God . . of my health :

2nd SOPRANO.

*mf* De - liver me from blood-  
guiltiness, } O God, thou that art the God . . of my . . health :

ALTO.

*mf* De - liver me from blood-  
guiltiness, } O God, thou that art the God . . of my . . health :

BASS.

*mf* De - liver me from blood-  
guiltiness, } O God, thou that art the God of my . . health :

*a tempo.*

*mf*

*f* and my tongue shall sing of Thy right - eous - ness. *dim.*  
*f* and my tongue shall sing of Thy righteousness, sing . . of Thy right-eous - ness. *dim.*  
*f* and my tongue shall sing of Thy . . right eous - ness. *dim.*  
*f* and my tongue shall sing of Thy right eous - ness. *dim.*

# MISERERE.

Thou shalt open my lips, O Lord: and my mouth shall shew Thy praise.

**Full.**  
1st SOPRANO. *cres* *cen* *do.* *f*  
For Thou de-sir-est no sac-ri-fice, else would I give it Thee:  
2nd SOPRANO. *cres* *cen* *do.* *f*  
For Thou de-sir-est no sac-ri-fice, else would I give it Thee:  
ALTO. *cres* *cen* *do.* *f*  
For Thou de-sir-est no sac-ri-fice, else would I give it Thee:  
TENOR. *cres* *cen* *do.* *f*  
For Thou de-sir-est no sac-ri-fice, else would I give it Thee:  
BASS. *cres* *cen* *do.* *f*  
For Thou de-sir-est no sac-ri-fice, else would I give it Thee:

*p* but Thou *pp* de-light-est not in  
*p* but Thou, *pp*  
*p* but Thou de-light-est not in burnt-of-fer-ings, de  
*p* but Thou, but Thou de-light-est not, de  
*p* but Thou, but Thou de-light-est not, de

# MISERERE.

*smorzando.*

burnt-of fer-ings, . . Thou de-light-est not in burnt-of fer-ings.

*smorzando.*

but Thou de-light-est not in burnt-of fer-ings.

*smorzando.*

light-est not in burnt-of fer-ings.

*smorzando.*

light-est not in burnt-of fer-ings.

*smorzando.*

light-est not in burnt-of fer-ings.

*smorzando.*

The sacrifice of God is a broken spi-rit : a broken and contrite heart, O God, shalt Thou not de-spise.

## Verse.

*mf* 1st SOPRANO.

O be fav-our-a-ble and gra-cious un-to Si-on :

*mf* 2nd SOPRANO.

O be fav-our-a-ble and gra-cious un-to Si-on :

ALTO.

*mf*

O be fav-our-a-ble and gra-cious un-to Si-on :

*mf* BASS.

O be fav-our-a-ble and gra-cious un-to Si-on :

*mf*

# MISERERE.

build Thou the walls of Je - ru - sa - lem.

build Thou the walls of Je - ru - sa - lem.

build Thou the walls of Je - ru - sa - lem.

build Thou the walls of Je - ru - sa - lem.

*f* *dim.* *p*

## Full.

### 1st SOPRANO.

Thén shalt Thou be pleased with the sacrifice of righteousness,

### 2nd SOPRANO.

Thén shalt Thou be pleased with the sacrifice of righteousness,

### ALTO.

Thén shalt Thou be pleased with the sacrifice of righteousness,

### TENOR.

Thén shalt Thou be pleased with the sacrifice of righteousness,

### BASS.

Thén shalt Thou be pleased with the sacrifice of righteousness,

*mf*

# MISERERE.

*cres.* *dim.*

with the burnt - of - fer - ings and . . ob - la - tions :

*cres.* *dim.*

with the burnt - of - fer - ings and ob - la - tions :

*cres.* *dim.*

with the burnt - of - fer - ings and . . ob - la - tions :

*cres.* *dim.*

with the burnt - of - fer - ings and . . ob - la - tions :

*cres.* *dim.*

with the burnt - of - fer - ings and . . ob - la - tions :

*Adagio.*

1st Choir. 1st Soprano. *dim. sempre al ppp*

then shall they of - fer young bul - locks up - on Thine al - tar.

2nd Soprano.

then shall they of - fer young bul - locks up - on Thine al - tar.

ALTO.

then shall they of - fer young bul - locks up - on Thine al - tar.

TENOR.

then shall they of - fer young bul - locks up - on Thine al - tar.

BASS.

then shall they of - fer young bullocks up - on Thine al - tar.

*Adagio.*

2nd Choir. 1st Soprano. *dim. sempre al ppp*

then shall they of - fer young bul - locks up - on Thine al - tar.

2nd Soprano.

then shall they of - fer young bul - locks up - on Thine al - tar.

ALTO.

then shall they of - fer young bul - locks up - on Thine al - tar.

BASS.

then shall they of - fer young bul - locks up - on Thine al - tar.

*Adagio.*

*dim. sempre al ppp*

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162. Hear, O Lord	Sir F. Osseley	4d.	403. In my Father's house	Crament	3d.	406. My mouth shall speak	John E. West	4d.
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	Oliver King	4d.	738. Jesu Christ is risen to-day	Gaul	3d.	241. O come hither	W. Jackson	3d.
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Sincerely yours  
Ada Crossley

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The next F.R.C.O. Examination begins on July 10, 1905. The Solo-playing Tests are:—Trio in G, "Herr Jesu Christ, dich zu uns wend," Bach (Peters, Vol. 6, No. 27, p. 79); (Novello & Co.); (Augener & Co., Vol. 13, No. 15, p. 835); (Breitkopf & Härtel, Vol. 8, p. 96). Fugue in A major (without Prelude), Samuel Wesley ("Cecilia," Book 31, p. 123, Augener & Co.); (Novello & Co.). Sonata in G sharp minor, Op. 175 (1st and 2nd Movements), Rheinberger (Novello & Co.); (Augener & Co.).

The A.R.C.O. Examination begins on July 17. The subject for the Essay will be taken from "Music and Musicians: Essays and Criticisms" (First Series). By Robert Schumann (W. Reeves, 83, Charing Cross Road, W.C.). Copies of this book will be supplied at the special price of 5s. (post-free) to Members of the College. Orders, with remittance, must be sent direct to the Publisher.

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TO THE CONDUCTOR  
MR. ARTHUR FAGGE  
TUESDAY, 2nd MAY, 1905, AT 8 O'CLOCK  
AT QUEEN'S HALL.

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"Mr. Borwell gave a good account of himself in the dramatic music of the Priest, and the Angel of the Agony."—*Scotsman*, February 8, 1905.

"Mr. Montague Borwell, who hails from Westminster Abbey, delivered the words of the Priest with much force and feeling."—*Glasgow Evening Citizen*.

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"Mr. Montague Borwell, a very promising baritone, whom I heard sing last year in the 'Elijah' with great distinction, made a most favourable impression on Friday evening. His items deserve, from a musical point of view, very hearty commendation. Schubert's 'Erl King' and three songs by Rubinstein, 'The dewdrops shine,' 'The Azra,' and 'The Woodwitch,' of which the second is a gem, pleased the audience. 'The Erl King' went magnificently, and 'The Azra,' a setting of a wonderful poem by Heine, had quite an electrical effect— that significant close was fully realised. Mr. Borwell's voice is exceptionally clear for a baritone, clearer, in fact, than most tenors. He uses it with great judgment and ease, and where contrast in tone quality was demanded, as in the 'Erl King,' where the three actors' voices are heard in succession, this was most tastefully accomplished, and with all due reticence. He had a good reception."—*Belfast Evening Telegraph*.

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The Blessing of the Lord	..	A. C. Mackenzie	0 3
The Blessing of the Lord	..	J. Frederick Bridge	0 2
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The Service for the Solemnization of Holy Matrimony, as used	..		
at Westminster Abbey, with a special Anthem composed by	..		
J. Frederick Bridge	..		0 6
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March in "Athalia"	..	Arranged by W. T. Best	2 0
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2. Ditto	..	..	..	..	Mendelssohn.
3. Bridal Chorus ("Lohengrin")	..	..	..	..	Wagner.
4. Be thou faithful ("St. Paul")	..	..	..	..	Mendelssohn.
5. Wedding Procession	..	..	..	..	H. Hofmann.

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# The Musical Times.

MAY 1, 1905.

## DURHAM CATHEDRAL.

*Grey towers of Durham!*

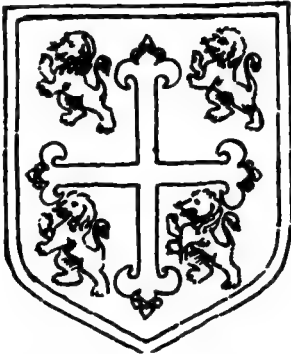
*Well yet I love thy mix'd and massive piles,  
Half church of God, half castle 'gainst the Scot,  
And long to roam these venerable aisles,  
With records stored of deeds long since forgot;*

*To ransack every crypt and hallow'd spot.*

SIR WALTER SCOTT.

Among all our English cathedrals Durham is unrivalled. No mother-church is more magnificently situated than this stately sanctuary. The solemnity of its Norman architecture, the beauty of its Galilee and Chapel of the Nine Altars, its majestic site, and its romantic history are so correlated as to fully justify the application of the term 'unrivalled' in treating of this glorious temple.

The cathedral owes its origin to the great Northern prelate Saint Cuthbert, who died in his cell at the great Farne in the year A.D. 687. His body



THE ARMS OF THE CATHEDRAL.

—said to have remained in a state of incorruption —was taken from Holy Island in 875, in consequence of the Scandinavian invasion; and, after being carried about by the monks for eight years, was brought by them, in 883, to Chester-le-Street. There the body remained for some hundred years until, in 995, it finally rested at Dunholme, the old name for Durham. There is a legend to the effect that Dunholme was 'revealed' to the monks as the permanent resting-place for the saint's remains, but such a place was unknown to them. However, they overheard a woman, who had lost her dun cow, being directed to look for it at Dunholme, and thither they eventually arrived with their burden. This old legend of the 'Dun Cow' is commemorated in a piece of sculpture placed at the north end of the Nine Altars (see the illustration on page 298). Another interpretation of the subject, as here pictorially set forth, is that it represents the riches of the cathedral in accordance



THE LID OF ST. CUTHBERT'S COFFIN, 7TH CENTURY.

- A.—The figure of Our Lord. His right hand raised in the act of blessing; in His left hand He holds the Gospels.
- B.—St. Matthew; a winged human figure, with a nimbus, the name in Runic characters.
- C.—St. Mark; a winged lion, nimbed, the name also in Runic.
- D.—St. Luke; a winged bull, nimbed, the name in Roman letters.
- E.—St. John; an eagle, nimbed, the name in Runic.

with the old saying, 'The Dun Cow's milk makes the Prebends' wives go all in silk.'

Whatever shortcomings old-time monks may have had, they showed wonderful shrewdness in selecting pleasant places for their habitations. Durham is no exception. 'Half church, half castle 'gainst the Scot,' says the great Wizard of the North, the reference being to the noble buildings which crown the Wear at Durham, where the horse-shoe bend of the river almost surrounds the Cathedral and Castle and gives them an impregnable position. Before treating of the cathedral brief reference may be made to the castle, which was built by William the Conqueror while on his way from Scotland in the year 1072. The crypt chapel is an excellent specimen of the earliest kind of Norman work, and Bishop Pudsey's doorway is a rich and beautiful example of late Norman; moreover, this doorway is in splendid condition, every detail of the fine carving having



THE DUN COW.

(Photograph by Mr. John R. Edis, Durham.)

been preserved by an encasement of plaster now removed. The present chapel, built in the first half of the 16th century, contains the choir-organ case and a part of the instrument erected by Father Smith in the cathedral. Such fine features as the Black Staircase, — with its handsome carving, — the noble dining-hall, the Norman gallery, and the spacious kitchen, all bear testimony to the regal grandeur attending the centre of the Palatinate government. The buildings, including the keep, have now become the property of the University of Durham. This seat of learning—discussed in the reign of Henry VIII. and founded by Oliver Cromwell (who gave a charter), but not consummated till 1837—is well known to musicians who seek a University degree. The first examination in music was held in 1890, when 81 candidates presented themselves in order

to obtain the Bachelor's degree. In 1897 the charter was altered, and Dr. Philip Armes, organist of the cathedral, appointed Professor of Music, an office he worthily holds and in which he has won confidence and esteem.

Let us now turn to the centre of attraction in Durham, the cathedral, which was begun by William of Saint Carileph, who became bishop of the diocese in 1081. When the body of St. Cuthbert arrived at Durham (in 995) it first rested in a wooden building and was then transferred to a stone church which Bishop Aldhun had completed in 999. No trace above ground of this Saxon sanctuary remains. The foundation stone of the present cathedral was laid on August 11, 1093. Bishop Carileph did not live to see the completion of his noble design, but the whole of the choir and up to the second compartment of the nave—including the lofty piers and arches which carry the central tower—were finished before his death. The monks continued the work of building during the three years' vacancy of the See, so that when Flambard was appointed bishop in 1099 he found the church finished as far as the nave. About thirty years later Carileph's design was carried out in its entirety, the Galilee and Chapel of the Nine Altars being subsequent additions to the main building. The accompanying photographs of the choir and nave show the grand Norman work better than could any written description; but attention may be called to the massive pillars forming the half-bays of the nave, and more especially to the zig-zag and other patterns of the piers which form so striking a feature of this cathedral, features that are rare in Norman work. Originally, the church had an apsidal termination at its east end; but between the years 1242 and 1280 the glories of Durham were enriched by the noble specimen of 13th century architecture known as the chapel of the Nine Altars, so named on account of its having formerly contained that number, one placed under each of the east windows. This most beautiful eastern appendage to the main edifice is one of the gems of the cathedral, and presents one of the finest specimens of the Early English style, its graceful outlines forming a fitting contrast to the more severe Norman style of the choir and nave. (Illustration on p. 304.)

No less fascinating than the chapel of the Nine Altars is a corresponding addition at the *west* end of the cathedral, the Galilee. Bishop Pudsey intended to build a Lady chapel at the *east* end; 'but,' as Canon Greenwell tells us, 'St. Cuthbert is said to have had a more than usual monastic dislike to women, and therefore, to have built the Lady chapel at the east end of the choir, the ordinary position and close to his shrine, would have been most distasteful to him. No woman, indeed, was allowed to approach further eastward in the church than a line of dark-coloured Frosterley marble, which stretches across the nave between the piers just west of the north and south doors.' Again: 'The name Galilee was given to that place in the church where the Sunday procession ended, being the last station made where the

priest, who preceded the monks, stood to sprinkle the holy water. The place was so called from the disciples being told that the Lord would "go before them into Galilee." Pudsey ultimately carried out his design in about the year 1175,

on being told that that iconoclastic architect, James Wyatt, unrestrained by Deans and Chapters of former days, actually wanted to make a carriage drive through this Galilee chapel! Fortunately he was prevented at the eleventh hour from doing so,



THE CHOIR, LOOKING WEST.

(Photograph by Mr. John R. Edis, Durham.)

when the Galilee was built. In this chapel were placed, in 1370, the bones of the Venerable Bede, on whose tomb is engraved this inscription:

HAC SUNT IN FOSSA BEDÆ VENERABILIS OSSA.

In viewing this beautiful example of Transitional work (see the illustration on page 303) one shudders

or this vandalism would have furnished another instance of his destructive propensities.

Durham yields such a wealth of architectural interest that much might be written about various parts of so supremely beautiful a structure. The 12th century Chapter House —



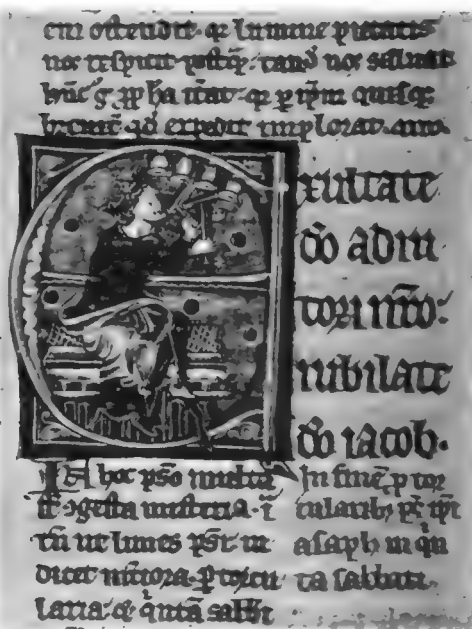
destroyed in 1796, but restored in 1895 as a memorial to Bishop Lightfoot; the cloisters (completed about 1418); and the central tower, which forms so conspicuous a landmark, finished at the close of the 15th century—all these are features that fitly harmonize with the older work and add to the attractiveness of Carleph's original design.

A visit to the Library with Canon Greenwell, the cathedral librarian, as cicerone, is a pleasant experience. A most enthusiastic, accurate, and learned antiquary, Canon Greenwell has been officially connected with the cathedral since 1854, and, in spite of his eighty-five years, no one could be more keenly interested in everything appertaining to the building or its treasures. One room of the Library, formerly the dormitory of the monastery, is a noble apartment 194 ft. long and 41 ft. wide. It still retains its original solid and massive roof of oak trunks barely touched by the adze (see p. 306). In the centre of the room is a glass case containing St. Cuthbert's coffin, discovered in 1827 when the remains were disinterred. At that time the coffin was in pieces, which were thrown together in a box. But Canon Greenwell, with exemplary patience and after three separate attempts at intervals of some years, at last succeeded in making the lid, sides and ends of the coffin almost perfect. With the exception of Egyptian coffins it is one of the oldest which still exist. The carving on all parts of it is very remarkable, as the reader will judge from the photograph of the lid which, through the kindness of Canon Greenwell, we are enabled to give on page 297. The figures are those of Our Lord, and of the symbols of the Evangelists—St. Matthew, St. Mark, St. Luke, and St. John. But for Canon Greenwell and his patient perseverance this 7th century coffin and its old-world carving would sooner or later have been destroyed. In addition to the well-filled bookcases ranged on each side of the room we here find a valuable series of sculptured stones—Roman altars, memorial crosses, covers of graves, and decorative work of pre-Conquest date, some of the specimens being of great beauty and intense interest. Two massive tables and forms, originally in the Prior's hall, help to remind one of ancient times in the place where the monks slept and pursued their studies. Other treasures of the Library are located in another room, the old refectory, or frater-house, situated on the south side of the cloisters.

A library of some sort was no doubt part of the original establishment of the Congregation of St. Cuthbert at Durham. Anyhow, in the 11th century, Bishop Carleph gave several books, still preserved in the manuscript closet, to the monastery. Bishop Pudsey (1153—1195), a nephew of King Stephen, added others, among which, with several more of equal beauty, is a magnificent copy of the Bible in four noble volumes, richly illuminated, but sadly shorn of their glory by numerous pictures having been cut out. The binding is contemporary, stamped leather, excellent in design and execution. The Library possesses five other similar things which were included in Pudsey's gifts. The Library is also rich in early 15th century bindings;

among them being two volumes bound by Theodore Rood at Oxford, one of which encases a book printed by him at the same place.

If the Library is not rich in rare printed books, no cathedral can compare with Durham in its manuscript treasures. With other Saxon MSS. there are two copies of the Gospels of the 7th century, one equal in fineness of writing and illumination to the celebrated Lindisfarne Gospels now in the British Museum, and like it no doubt written at Lindisfarne; and another, which has been attributed to Bede, but without foundation. The manuscripts comprise numerous copies of the Bible and parts of it, many of the highest merit, especially a copy of St. Paul's Epistles of 12th century date and a Psalter of the 13th century.



Through the kindness of Canon Greenwell we are enabled to give a facsimile specimen of the illumination in this 13th century Psalter. It forms the beginning of Psalm lxxxi, 'Sing we merrily unto God our strength.' This illustration, reproduced the full size of the original, speaks for itself. There are also many books of the Church Fathers, and commentaries, books on canon and other law, historical works, and even French metrical romances. In regard to the music library mention must be made of some organ books of anthems, circa 1620-80, the music of which is written on six lines and is unbarred.

In the Old Library (the refectory) are the relics found in St. Cuthbert's grave, including a gold pectoral cross and a portable altar, both probably once used by St. Cuthbert, and a stole and maniple of early 10th century manufacture, of the finest design and execution, given by King Athelstan to the Saint, and a comb of ivory. In the same case are three gold rings found in the graves of Bishops Flambard, Geoffrey Rufus, and

William de St. Barbara, and the head of the crosier of Flambard.

Durham Cathedral is by no means lacking in musical interest. As early as the year 1264 we find that Hugo Derlington, the fourteenth prior of Durham, made 'magnum campanile, organa grandiora.' Three hundred years later there is a quaint record in 'The Rites of Durham', *circa* 1593, under the heading 'The Quire—the Organs':

There was 3 paire of organs belonginge to the said quire for maintenance of gods service, and the better selebratinge thereof one of the fairest paire of the 3 did stand over the quire dore only opened and playd uppon at principall feastes, the pipes beinge all of most fine

The use of different organs for different days is curious. The 'faire paire of large organs called the cryers' may have been so designated because of their shrill tones. In a will of 1467 is mentioned 'a small belle called a cryer.' From another account we learn that 'the third paire of Organs were called the White Organs, they were placed on ye South side of the Quire towards ye Vestry house, and were most, and indeed dayly, used at ordinary service, in the times of Queen Elisabeth and K. James I. The said two Organs, to wit those on the North side, and the great one in the Middle over the Quire door, were taken down in Dean Hunt's



DURHAM CASTLE.

(Photograph by Mr. John R. Edis, Durham.)

wood, and workmanshipe uerye faire partly gilted uppon the inside and the outside of the leaues and covers up to the topp with branches and flowers finely gilted with the name of Jesus gilted with gold there was but 2 paire more of them in all England of the same makinge, one paire in Yorke and another in Paules [London].

The second paire stood on the north side of the quire beinge neuer played uppon but when the 4 doctors of the church was read, viz., Augustine Ambrose Gregorye and Jerome beinge a faire paire of large organs called the cryers.

The third paire was dayly used at ordinary seruices.

time, about ann: 1620 when another great Organ was made, and was finished in the latter end of anno 1621, & placed over the Quire door. And the said White Organs stood untaken down, and James Smart heard them played on anno 1635 and 1636, and the cases of the said White Organ and also of the great Organ remained in the Church till 1641. In that year the Scots fell on and broke them [the organs] and tore up all the great Keys of ye great Organs.'



During the episcopate of Bishop Cosin 'a pair of little organs that cost towards 80 pound, that came from London' were placed on the south side of the cathedral 'in a little loft towards the vestry' and set up in June and July, 1661. To quote further from the records:

There were a pair of great Organs for wch a bargain was made by Dean Barwick: they were begun in his time, and after finished in Dean Sudbury's time against Christmasse 1662, but were not played on on Christmasse day, but the said little Organs were played on; at which Dean Sudbury was angry, but after on St. Stephens Day the said Great Organs were first played on by Mr. John Forster Organist & so continued to be played on.

This instrument was built by George Dallam 'of the parish of St. Andrew in the Wardrobe London



THE SANCTUARY KNOCKER.

(Photograph by Mr. John R. Edis, Durham.)

Organ Maker.' In his agreement with the Dean and Chapter, Dallam calls it 'one fare double organ' to cost 'ffive hundred and fifty pounds.' On the day that the agreement with Dallam was ratified—*i.e.*, on October 5, 1661, just after the Restoration—the Chapter passed a minute to excuse themselves from the measure of hospitality expected of them upon this first return after so long exile from the church, on the ground of the many and great expenses that they had to meet at that time, among which is mentioned the organ, and 'bringing the Water in pipes of Lead eight hundred and more yeardes,' &c.

Only twenty-two years after George Dallam had placed his organ there was a great contest—as at

the Temple Church—between Father Smith and Thomas and Renatus Harris (father and son) for the building of a new organ in Durham Cathedral. The order was given to Father Smith in August, 1683, he having undertaken to build 'a good perfect tuneable and harmonious great organ and chair organ wth a case of good sound and substantiall oake wood' for the sum of £700, plus the old instrument erected by Dallam. Renatus Harris also submitted a specification which contained (in the great organ scheme) 'one natural vox humain, wch stop when playd on in the bases will a peare like a man's natural voice, and in the middle and uper parts like women and boys singing.' Harris's estimate was £670 and the old organ against Father Smith's of £700. Accompanying his specification Harris sent the following rather pathetic letter:

Mr. Dean,

I formerly understood by my ffather that he was in great probality of having the honour to serve yor Worship and the Chapter about mak'ing a new organ for yt Chathedral, But latly I understand you have been diswaidd from him and importun'd to imploy an other who doubtless is a very good Artist, But understanding from my Lord of St. David's elect (by whose order I send the inclos'd moddel and proposalls) that no agreement as yet is made which hath occasion'd me to implore yt favor in my poore aged ffathers behalfe being assur'd he would manifest his thanks by his performance, who I know would be prow'd as well as glad of the advantage to crown his experience and labour in mak'ing his last master piece in so antient and noble a Chathedral and in the servis of such honorable and Reverend masters, And that it may not be objected because of his age the hasard of his liveing to finish so considerable a work, I humbly offer to become his partner and assistant in it and to make good all he shall undertake in your servis, What more I have to desire is that yor Worship will be pleas'd after you have perus'd these proposalls and draft and compar'd them with Mr. Smith's proposalls and moddel not to shew them to our disadvantage.

Sr having so much trespas'd on yor goodness and patince, I beg leave to subscrib my selfe Reverend Sr yor most dutifull Servant

RENATUS HARRIS

from Snowhill

30th Aug. 83 [1683.]

Two quaint letters of Father Smith must be quoted *verbatim et literalim*. The 'Mr. Wilson' to whom they are addressed was then Registrar to the Dean and Chapter of Durham:

Suffolk Street, the 12 of Nove. 1686.

Mr. Wilson,

I cam save hom last Saturday, out of the contree, wher I found your kind letter and the bill in closet [enclosed], wher for I give you humble thanck for your kesn [constant] and grat kindnes, which I all ways knolleg.

I have receeved the hondert and fifty pound yesterday. I shall be all wayes ready to serve you and yours when so ever it may be your pleasur. As for the organ I have mad for your Catedrall Church, I know it is so good and sound mad as anny is in the holl worrelt. I must confes I have out gon the pris, for this I declare that it cost mee a bove a thousent pound, lett anny boddy think or say what the plees. For carving and painting I have been too curious, in which I could have savet tree part in for, and no bodd should have found fould with it: but what I have don, I have don for the honner of Mr. [sic] Lord and the Dean and Chapter. In ded I was adviset by some gentelman to have it don

so good as could bee, for the will chorn [scorn] to see mee a looser, aldo the contrack be other wayes, and so I have don also in the organ, for ferriety of stopes and quarter nots, that no organ has but yours and in the Temply that I made.

Sir, I pray you to consider thos thing. It would be hard to tak all that keer and pains and be a looser. It is more esier for menny then it gose over one. The littell cher [choir] organ went to York. I have got twenty pound, and that is all, for I have sent ther fore new stopes of pipes, which anny man would have payd mee in London treechor [three score] pound for it, and the setting op cost twenty pound, so there is left twenty pound: that is all, so that is not word a man's whill. As for the grat organ, I will sell at anny rate as it is, for to mak it a good organ will cost monnes.

The second letter, which gives us the location of Father Smith's 'hous' in London, speaks for itself:

Suffolk Street, the 20 of Decemb. 1687.

Mr. Wilson,

I have received yours the 16, which is datet the 6 of this, wherin I find that the Dean and Chapter has orderet me 50/. which has ben dew a grat whill sins. I did ex speckt an other kind of sum. Noboddy in the worrelt can thinck that it is paintet for that summe, and besides the quantity of more worck then there was a greed fore. As for my part there is noby that worckes for mee but I pay honnesty for. How ever, lett it be what it will I desire of your favior and kindnes to sent mee this 50/. and the 5 guinnes, in a bill of exchange,



THE GALILEE CHAPEL.

(Photograph by Mr. John R. Edis, Durham.)

I beg your pardon to give you this truble to say so much, only when I will consider the pains I have taken, it dus not bare the truble of it, but I hope the Dean and Chapter will not see mee a looser. Sir, your kindnes may doe a grat deal in it. So I conclud, with my and my wife's hartely love and humble servis to you and yours, from your humble servand to commande,

BER. SMITH.

Pray, Sir, my humble duty and servis to Mr. Dean and the rest of his brederen. Particular my master Morton.

From this letter we may judge that Father Smith did not form a very high opinion of Dallam's work, as, he says, 'to mak it a good organ will cost monnes.' The amorous message from 'Mother' Smith which forms the coda to her lord and master's epistle is distinctly amusing.

with kear. I shall tak it tor a grat favor, and I shall be alwayes ready to serve you in anny thing that lyes in power. In so doing you will verre much obleg how [? who] is your faitfull friend and humble servand to command,

BER. SMITH.

My hous is over again the Cock, in Suffolk Stret, near Chering Crose.

The fine instrument built by Father Smith was an F organ with quarter notes, as in the Temple Church. Its case was a grand and stately work, as it stood on the choir screen, surmounted by huge mitres and the arms and supporters of Bishop Crewe. The pipes were richly decorated with scroll-work, cherubs, and heraldic devices. In 1747 a swell organ was added by its inventor,

Abraham Jordan. On January 15, 1749, the Dean and Chapter

Agreed to have the Organ New Painted, Silver'd & Lacker'd. And that Smales the lame Boy be Employed under the Direction of Mr. Taylor to do the Same, Mr. Taylor Undertaking to gett all the Materials for the Workmanship at a Sume not exceeding Twenty pounds, and the Said Smales Undertaking to do the Work in a compleat manner for the further Sume of Twenty pounds.

It was long the custom to wash Father Smith's pipes with strong ale once a year, as this gave them the appearance of having been varnished. In 1847 the instrument was unfortunately removed from the screen, its true position, to the arch in the Choir where Bishop Lightfoot's tomb now is. Father Smith's organ became in course of time unserviceable, and a new instrument was erected by Father Willis in 1876 and placed on each side of the Choir, the keyboards being on the south side,



THE CHAPEL OF THE NINE ALTARS.  
(Photograph by Mr. John R. Edis, Durham.)

and not on the north as at St. Paul's. The following is the specification of the instrument, to which entirely new action has recently been added by Messrs. Harrison & Harrison, of Durham:

Pipes by Messrs. Henry Willis & Sons, London, 1876-7; Action (tubular and electro-pneumatic) by Messrs. Harrison & Harrison, Durham, 1905.

The organ consists of four manuals, CC to A<sub>3</sub>, 58 notes, and pedals, CCC to F, 30 notes, and, when completed, will contain 73 speaking stops and 17 couplers, &c., making a total of 90 draw-stops.

\*The stops marked thus are prepared for.

PEDAL ORGAN (14 stops, 4 couplers).			Feet.		
1. Double Open Diapason.	Wood	32	8. Octave. Metal	8	
2. Open Diapason.	Wood	16	9. Flute	8	
*3. Open Diapason.	Wood	16	10. Mixture, 4 ranks (12, 15, 19, 22).		
4. Open Diapason.	Metal	16	*11. Contra Bombard	32	
5. Violone.	Metal	16	*12. Bombard (18 notes from No. 11)	16	
6. Bourdon	Wood	16	13. Ophicleide	16	
*7. Principal.	Wood (18 notes from No. 2)	8	14. Trumpet	8	
I. Solo to Pedal.			III. Great to Pedal.		
II. Swell to Pedal.			IV. Choir to Pedal.		

#### GREAT ORGAN (19 stops, 3 couplers).

15. Double Open Diapason	16	*25. Saube Flöte	8
*16. Contra Clarabella	16	26. Twelfth	24
17. Open Diapason	8	27. Fifteenth	2
18. Open Diapason	8	28. Piccolo	2
19. Stopped Diapason	8	29. Mixture, 4 ranks (15, 17, 19, 22).	
20. Gamba	8	30. Double Trumpet	16
*21. Hohl Flöte	8	31. Posaune	8
22. Claribel Flute	8	*32. Horn	8
23. Octave	4	33. Clarion	4
24. Harmonic Flute	4		

V. Solo to Great. | VI. Swell to Great. | VII. Choir to Great.

#### SWELL ORGAN (15 stops, and tremulant).

34. Double Diapason	16	42. Super Octave	2
35. Open Diapason	8	43. Mixture, 5 ranks (12, 15, 17, 19, 22).	
36. Open Diapason	8	44. Contra Fagotto	16
37. Viole d'Amour	8	45. Cornopean	8
38. Vox Angelica	8	46. Oboe	8
39. Lieblich Gedeckt	8	47. Clarion	4
40. Octave	4	48. Vox Humana	8
41. Harmonic Flute	4		

#### VIII. Tremulant.

#### CHOIR ORGAN (12 stops, 1 coupler).

[Enclosed in a swell-box.]

49. Lieblich Gedeckt	16	56. Lieblich Gedeckt	4
*50. Open Diapason	8	57. Flauto Traverso	4
*51. Viol di Gamba	8	58. Harmonic Piccolo	2
52. Salicional	8	*59. Dulciana Mixture, 3 ranks (12, 19, 22).	
53. Lieblich Gedeckt	8	60. Clarinet	8
54. Flauto Traverso	8		
55. Gemshorn	4		

#### IX. Swell to Choir.

#### SOLO ORGAN (13 stops, 3 couplers, and tremulant).

*61. Contra Viola	16	*67. Cor Anglais	16
*62. Viole d'Orchestre	8	68. Corno di Bassetto	8
*63. Viole Céleste	8	69. Orchestral Oboe	8
*64. Cornet de Violes, 4 ranks (8, 10, 12, 15).	4	*70. Trombone	16
65. Harmonic Flute	8	*71. Tromba	8
66. Concert Flute	4	72. Tuba	8
		73. Tuba Clarion	4

[Nos. 61 to 71 will be enclosed in a swell-box and will each have a compass of 70 pipes.]

X. Tremulant (to Nos. 61 to 69).

XI. Solo octave (to Nos. 61 to 71).

XII. Swell to solo.

XIII. Great reeds to solo.

#### COMBINATION COUPLERS.

XIV. Pedal and accompaniment to solo pistons.

XV. Pedal and accompaniment to swell pistons.

XVI. Great and pedal combinations coupled.

XVII. Pedal and accompaniment to choir pistons.

#### ACCESSORIES.

Six combination pistons to great (and pedal) organ stops.

Six combination pistons to pedal (and great) organ stops.

Six combination pistons to swell organ stops.

Four combination pistons to choir organ stops.

Six combination pistons to solo organ stops.

Reversible piston to 'Great to Pedal' coupler.

Three balanced crescendo pedals.

The choir consists of ten lay clerks and twenty choristers. Durham has always been famous for its singing men, not a few of whom have come from Yorkshire, and they can point to long records of service. The full score of choristers are town boys, except six, who live with the headmaster of the choir school. In olden times there was a Choir School 'within the church,' of which the following is a description taken from Patrick Sanderson's 'The Antiquities of the Abbey, or Cathedral Church of Durham':

In the centry-garth [the cemetery] under the south end of the nine altars, betwixt two pillars adjoining to the nine altars door, was a song-school, erected for the teaching of six children to sing, for the maintenance of God's service in the Abbey Church, who had their meat and drink among the children of the Almerly, at the expence of the house. This school was built with the church, and was neatly wainscotted within, round about, two yards high, and had a desk from one end of the school to the other to lay their books on. The floor was boarded for warmth, and round about it long forms were fastened in the ground for the children to sit on, and the place where the master sat and taught was

all close boarded for warmth. His office was to teach the six children to sing, and play on the organs every principal day, when the monks sang their high mass, and at even-song; but when the monks were at mattens, and service at midnight, one of them played on the organs himself, and none else. The master had his

No. xxvii. of the Cathedral Statutes reads thus :

THE CHORISTERS AND THEIR MASTER.

There shall be ten young boys as choristers, with good voices, to serve in the choir; to teach whom (as well in singing as in good manners, besides the number



THE NAVE, LOOKING EAST.

(*Photograph by Mr. John R. Edis, Durham.*)

chamber adjoining to the song-school, where he lodged, and his diet in the prior's hall among the prior's gentlemen: and his other necessities were supplied at the common charge, till the suppression of the house, when the school was pull'd down, so it is difficult to find where it stood.

of clerks) a person shall be appointed, of good fame and conversation, skilful in singing and in the management of the organ: And to encourage his greater attention, he shall have leave of absence on ordinary days; but he must constantly attend upon Sundays and holidays to perform the service. When he has leave of



THE CATHEDRAL LIBRARY.

(Photograph by Mr. John R. Edis, Durham.)

absence, the precentor shall appoint one of the minor canons, or singing-men who understands playing on the organ, to do that office. If the master is negligent of the boys' health or education, after a third admonition to be removed. He shall likewise be sworn to perform his duty.

Under Statute xxxi. 'Of the Commons' the monthly allowance to the master of the choristers was 6s.; to each singing man 4s. 8d.; and to each chorister 3s. 4d. In regard to 'Vestments, commonly called Liveries,' Statute xxxii. stated that 'All shall use an upper vestment of the same colour.' The minor canons and the master of the choristers were each allowed 3 yards of cloth at 5s. per yard, and each chorister 2½ yards at 3s. 4d. It should not be forgotten that the Rev. Dr. J. B. Dykes held a minor canonry at Durham from 1849 to 1876, the year of his death, and that he composed some of his most popular tunes for the Sunday evening services held in the Galilee chapel. Dr. Dykes was also precentor of the cathedral from 1849 to 1862, an office which is now ably held by the Rev. V. K. Cooper, M.A.

The roll of organists of Durham Cathedral begins with the name of John Brimley (or Brimleis), who held office from 1557 to 1576. It is recorded that 'masse was song daly by y<sup>e</sup> m<sup>r</sup> of the song schole cauled Mr. John Brimley, w<sup>th</sup> certaine decons & quiristers, the m<sup>r</sup> playing vpō a paire of faire orgaines.' In one of the old music-books in the cathedral is a MS. headed 'Mr. Brimley his Kerrie,' followed by a Credo. 'The last of the masters of the old time,' Brimley died in 1576, and

is buried in the Galilee chapel; his tombstone bears the following epitaph:

JOHN BRIMLEIS BODY HERE DOTH LY  
WHO PRAYSED GOD WITH HAND AND VOICE  
BY MVSICKES HEAVENLIE HARMONIE  
DVLL MYNDES HE MAID IN GOD REIOICE  
HIS SOVL INTO THE HEAVENES IS LYFT  
TO PRAYSE HIM STILL THAT GAVE THE GYFT.  
OBIIT AÐ DNI 1576. OCTO. 13.

The five successors of Brimley were Messrs. Brown and Smith (of which there were two each) and a Mr. Dodson. William Smythe (one of the two Smiths above referred to) was also a minor canon (petticanon), judging from the following quaint letter written by him in the year 1589 and preserved in the cathedral archives:

Payd xxviii<sup>s</sup> Septebreis 1589. To the right worshipfull Mr. Doctor Pilkington vicedeane And the chapter of Durham.

May it please yow to vnderstand right worshipfull that whereas yow have one pare of Orgaynes wch standeth above the Quere doore, & haith not bene played vpon thes many yeres for lacke of mendinge, I have bestowed a weekes labor in mendinge the sownd boord, the wynd stopp, the spring wyers, and in tuninge the pipes, so that I have mayd them in that good order as now they will much delight bothe the auditorie and the player because they yeld the most principallest and imperiall sound of all the rest. And if it seame strainge vnto yor worshipes that I have tayken in hand to doe it, yow shall vnderstand that I have had some practise in mendinge of an Instrument, and also I have geven diligence in markingne men of greater skill

that haith bene here in tymes passed when they have been recompensed five markes or fortie shillings for lesse paynes than I have taken (wch I ferr to the quere) so that now I leve my paynes to yor good considerations, for because I did not so much seeke after the recompence of rewarde as I did the excellencie of the Instrumente regarde, and also that yow should see my redinesse & good will to indeavour my selfe in what soevr I may to profit of Church.

Yors in whatt soevr he is able

WILLIAM SMYTHE pettica' no'.

Summa allocata in caplo vt ex altera parte pat., xxxs.

Endorsed, Willam Smithes Petitione. Alloc. xxxs. 3198.

Mr. Richard Hutchinson held the office of 'chief musician' from 1614 to 1646. This gentleman enjoyed a high reputation as an organist—'præ-excellens fuit Organista,' but his conduct was not above reproach. The Chapter Acts record that 'In regard of Richard Hutchinsons frequent hanting of Aile houses and diuers other his evill demeanors, And especially for the breaking of the head of Toby Broking one of the singing men of this Church wth a Candlestick in An Ailehouse, wounding him verie dangerously, he was reprimanded by the Dean and warned to expect expulsion if he did not amend.' This serious reprimand occurred on the 1st of April, 1628, and on May 7 following 'Henry Palmer was

appointed as his [Hutchinson's] deputy for the tuition of the choristers; but he is still to be ready by himself or his deputy to teach them to play on the virginals or organs on certain days.' The Chapter 'pardoned' him a debt of £10, and this 'famous organist dyed on Sunday June ye 7th, 1646.'

John Foster and Alexander Shaw, organists after the Restoration, need not detain us; but the Chapter Acts contain an interesting reference to Mr. William Greggs, organist from 1682 to 1710. The entry reads: 'It was agreed by the Chapter on 1st Dec., 1686, that Mr. Greggs the Organist have leave for three months to goe to London to improve himselfe in the Skill of Musicke.' His remains are interred in the church of St. Mary's in the South Bailey (of which Canon Greenwell is the rector), his monument bearing this inscription:

Here Lieth ye Body of MR. WILLIAM GREGGS late Organist of ye Cathedral Church at Durham who died ye 15th day of October 1710 in ye 48 year of his Age was son of Jo. Greggs gent. of York & Sufferer for K. C. I.

James Heseltine, a pupil of Dr. Blow, succeeded Mr. Greggs. Appointed at the early age of nineteen, he held the post for fifty-three years, and was buried in the Galilee chapel. The bearer of a



THE CASTLE.

THE CATHEDRAL.

'HALF CHURCH OF GOD, HALF CASTLE 'GAINST THE SCOT.'

(Photograph by Mr. John R. Edis, Durham.)



familiar name in church music, Thomas Ebdon, was the next organist—from 1763 to 1811, a period of forty-eight years. Ebdon was a native of Durham and a chorister in the cathedral; one of his pupils, also a native of the city and a chorister there, was Ralph Banks, organist of Rochester Cathedral from 1790 to 1841. Charles Clarke (who soon went to Worcester) and William Henshaw (who held the office nearly fifty years) bring us to more recent times.

The present organist and master of the choristers of the cathedral is Dr. Philip Armes, M.A., and Professor of Music in the University of Durham. As a detailed biography of him appeared in THE MUSICAL TIMES of February, 1900, a very brief

the oratorios 'Hezekiah,' 'St. John the Evangelist,' 'St. Barnabas,' much church music, and a prize madrigal, 'Victoria,' have to be placed to the credit of his creative account. A man who never knows what it is to be ill, the possessor of boundless energy—he can walk sixteen miles per diem quite easily—and bubbling over with youthful spirits, Dr. Armes is one of the most genial of men. He has an able assistant (officially appointed in 1903 by the Dean and Chapter) in the person of one of his former pupils, Mr. William Ellis, Mus.B., recently organist of Richmond Parish Church, Yorkshire, who shares with Dr. Armes the important duties of organist at the cathedral. In the year 1634 a party of three military officers visited several English cathedrals. One of them thus records his impressions of the music at Durham: 'Away then wee were call'd to Prayers, where wee were rapt wth the sweet sound, & richnesse of a fayre Organ, wch cost 2000/, and the orderly, deuout, and melodious Harmony of the Quiristers.' The 'melodious Harmony' traditions of nearly three centuries ago are well maintained to-day in the stately fane which crowns the Wear.

For much valuable help rendered in the preparation of this article—which might have been considerably extended but for the exigencies of space—the writer is greatly indebted to the kindness of the Rev. Canon Greenwell, D.C.L., M.A., F.R.S., F.S.A., the learned librarian and historian of the cathedral; to Dr. Armes, organist and master of the choristers; to the erudite editorial work of the Rev. Canon J. T. Fowler as shown in various volumes of the Surtees Society; to Mr. Freeman, the well-informed and obliging vergier of the cathedral; and to Mr. John R. Edis, of Durham, for his exceptionally good photographs.

DOTTED CROCHET.

#### MISS ADA CROSSLEY.

A trio of queens of song has to be placed to the credit of the Colonies. Madame Albani, Madame Melba, and Miss Ada Crossley not only have every claim to distinction, but they are all daughters of Britain beyond the Seas. Canada has every good reason to be proud of Madame Albani, while Madame Melba and the subject of this biographical sketch add to the artistic import of the great Commonwealth of Australia.

Miss Ada Jessica Crossley (now Mrs. Muecke) was born on March 3, 1874, at Tarraville (not Farraville, as has been stated), a little village 'in the bush,' three miles from Alberton, South Gippsland, Victoria, and 141 miles south-east of Melbourne. Her father, the late Mr. Edwards Wallis Crossley, went out to Australia from Wellingborough, Northamptonshire, about fifty years ago, attracted by 'the gold rush': her mother was a member of the poet Cowper's family. 'I began music at the age of seven,' Miss Crossley tells us, 'though the coon song was earlier. My sister Eva was the champion pianoforte pupil of Mrs. Hastings, of Port Albert, the professional of the district, and



DR. PHILIP ARMES

ORGANIST AND MASTER OF THE CHORISTERS.

(Photograph by Messrs. Bassano, Old Bond Street.)

outline of his career may now suffice. Born at Norwich on August 15, 1836, he was a chorister at the cathedral there (under the famous Dr. Buck) and at Rochester. His previous organistships have been Trinity Church, Milton, Gravesend (salary £25); St. Andrew's, Wells Street, London (1857 to 1861); and Chichester Cathedral. On November 14, 1862, he was appointed organist of Durham Cathedral, therefore he has already maintained the long-reign traditions of the place. His work as Professor at the University is too well-known and appreciated to be enlarged upon. As a viola player, lecturer, and examiner for musical degrees at Oxford University and other irons in the fire (always well heated), Dr. Armes has 'put in' good work. In regard to composition



I also took lessons (in piano) of her. Between the ages of twelve and fifteen I regularly played the American organ and led the singing at the three churches in our village. My Sunday work consisted of Sunday School at 10 a.m., followed by the Church of England service, the Presbyterian Church service in the afternoon, and the Wesleyan in the evening.'

Miss Crossley then studied the pianoforte, to which she was greatly devoted, under Signor Alberto Zelman, at Melbourne. Thither she journeyed twice a week, upwards of 500 miles, for her lessons. Quite by accident Madame Fanny Simonsen—a teacher of singing of high repute at Melbourne—discovered that Ada Crossley, the would-be pianist, had a voice. The result of this discovery was that the Gippslander girl lived for two years in the house of Madame Simonsen—a teacher who lived for her art—and received three lessons per week. 'I learned from her,' relates Miss Crossley, 'all the foundation of tone-production. She took the head voice *down*, to avoid the break, and I am most grateful to her for all the help she gave me.' While residing at Melbourne, and in order to gain further experience, she sang for twelve months in the choir of St. George's Roman Catholic Cathedral, of which Mr. Alfred Plumptre was the musical director, and his wife, Madame Tasker, the organist. She subsequently became a professional member of the choir of the Australian (Presbyterian) Church, in Flinders Street, Melbourne, of which the Rev. Dr. Strong was the minister. But the young singer speedily became famous and in great demand, especially as an oratorio singer. Her first appearance (in 1890) at the Melbourne Philharmonic Society was an interesting one. At that concert 'Elijah' was performed, and the late Madame Patey, then on tour in the colony, took part. Ada Crossley was engaged to sing 'Woe unto them,' &c., while the great English contralto interpreted the chief solos assigned to that voice. At the end of the concert Madame Patey most kindly offered to give Miss Crossley some hints in singing 'O rest in the Lord.' How little did she think that the young Australian would become her successor as an exponent of oratorio music in England!

The year 1894 was an eventful one in Miss Crossley's life. She decided to come 'Home'—as all true Colonials call the Mother Country—in order to gain the advantages of further study, and to 'try her luck' in England. She gave a series of farewell concerts, in which the 'bon voyage' wish was expressed in unmistakable tones of sincerity and goodwill amid scenes of the wildest enthusiasm. If the reader will turn to THE MUSICAL TIMES of June, 1894, he will find, on page 420, the following information:

SYDNEY, AUSTRALIA.—Prior to her departure for London, Miss Ada Crossley gave, on March 14, a farewell concert in the Town Hall. The favourite contralto was in her best voice, and gave abundant justification for the admiration and esteem which her singing has called forth. She was ably assisted by Miss Lilian Tree, Mr. Frank Adams, Mr. Hallewell,

Mr. H. T. Gordon, Mr. H. Staell, Mr. M. H. Kowalski, and the members of the Liedertafel, conducted by Mr. J. A. Delany. During the performance Miss Crossley was presented by the Mayor with an illuminated address, wishing her a successful *début* in England.

'I was awfully pleased when I read that notice,' Miss Crossley says, 'and I said to myself, "to think that my name should appear in a London journal!"' Upon her arrival in England she studied oratorio under Mr. Santley, her 'artistic father,' for four months. When she sang to him 'O rest in the Lord,' at the slow speed which so many singers adopt, he set going the metronome at the speed indicated by Mendelssohn, and said that on one occasion he was singing in the oratorio when the contralto soloist sang the air at such a drawing pace that he should like 'to have taken the singer by her petticoats and thrown her at the audience.' After the valuable lessons received from the great baritone Miss Crossley studied for seven months under Madame Mathilde Marchesi, in Paris. 'A wonderful teacher,' she says, 'so thorough, and invaluable in such important matters as phrasing and finish.' Thus artistically equipped the Australian contralto made her first appearance in England at Queen's Hall, on May 18, 1895, the concert being a joint one with Miss Laura Burnham, an American soprano, and arranged by Mr. Daniel Mayer. Miss Crossley sang Beethoven's 'In questa tomba,' the 'Air du Sommeil' from Ambroise Thomas's little-known opera, 'Psyche,' and Schumann's fine song 'Waldesgespräch.' So instant and certain was her success that she at once received sufficient engagements to last the season. Thenceforward she went on from strength to strength in attaining and retaining a well-deserved place in the front rank of vocalists. Her first Festival engagement was at Sheffield, in 1896, the earliest of those far-famed music-makings. At Leeds two years later she had a curious experience. At the performance of 'Elijah' (in which she had not been set down to sing) the contralto soloist did not appear, owing to a mistake she had made as to the hour of the performance. 'Where's Ada Crossley?' anxiously asked Sir Arthur Sullivan, the conductor. 'Sitting in the audience,' was the reply. 'Fetch her up,' said Sullivan, and Miss Crossley, who knew 'Elijah' perfectly, came to the rescue and made her mark.

Queen Victoria took a great fancy to the subject of this sketch, who sang before her late Majesty three times in two years. 'This girl is an artist,' remarked the Queen to the Empress Frederick, after Miss Crossley had sung 'Caro mio ben' at Balmoral. The Queen inquired about the singer's parentage and early life, and so wonderful was her Majesty's memory, that on a subsequent occasion she inquired about the health, then precarious, of Miss Crossley's father. It was during the dark days of the South African war that, in St. George's Chapel, Windsor, the dear old Queen listened to a performance of Mendelssohn's 'Elijah,' and when Miss Crossley sang 'O rest in the Lord,' the revered and venerable Monarch wept tears of genuine and heart-touched emotion.

The visit, in 1904, of Miss Crossley to her native land was in the nature of a royal progress. Governors, Mayors, Corporations, and other public bodies rendered their tribute of homage to one of whom they were naturally proud. At her farewell concert at Melbourne no fewer than 20,000 were present in the Exhibition building. At Bairnsdale, near the village in which she was born, she entered the town in a bullock waggon, turned for the nonce into a richly decorated floral chariot and drawn by eighteen bullocks. Among the many tokens of appreciation she received, not the least interesting was a jewel presented by the ladies of Sale, Gippsland. The basis of the jewel comprises four boomerangs, on which are mounted a laughing jackass with a snake in its mouth, a native bear, a kangaroo, and an emu, all these animals being in solid gold and having ruby eyes; in the centre a swan (the seal of the borough) set in pearls and rubies; this zoological group (excluding the seal) is surrounded by the Southern Cross set in diamonds, and bears at the foot the inscription 'Advance Australia.' This unique and pretty gift, as typical of the bush as possible, can be used either as a pendant, a brooch, or a hair ornament. The musicians of Sydney presented an illuminated address, while those of Melbourne hit upon the happy idea of giving their fellow-countrywoman a representation of the native lyre-bird (*Menura superba*) in the form of a diamond ornament. The address presented by the people of Alberton, in the region of which Miss Crossley was born, must be given in full:

We, the residents of the Shire of Alberton, take the earliest opportunity of bidding you a hearty welcome to your native land. Should your many engagements permit of your revisiting the home and scenes of your childhood, we shall be delighted to give you a right royal reception. We recall with pleasure that your girlhood was passed amongst us, and we also remember the many public services rendered by your late esteemed father as a Councillor and President of the Alberton Shire.

We have followed with interest and pride your career as you have achieved success after success, till you have gained the pride of place in the musical world. In all your triumphs we have rejoiced to know that you have shed an added lustre upon Australia, and upon our little corner of it in particular.

We trust that you may long be spared to enjoy the fame you have so deservedly won, to use for others' pleasure the great talent which has been given to you, and to reap the rich reward of your labours.

Signed on behalf of the Residents of the Shire. (The signatures follow.)

The vocal achievements of Miss Crossley are so well known, not only in Great Britain, but in Australia, South Africa, and America, that there is no need to enlarge upon the charm of her voice, or to dwell upon the artistic excellence of her interpretations. To quote the words of Mr. Fuller Maitland ('Grove's Dictionary of Music and Musicians,' new edition), 'while musical people delight in her exquisitely pure and musicianly style in the classical works, the less cultivated audiences take equal pleasure in the beautiful quality of her sympathetic voice, and her delivery of ballads.' In regard to her methods, it may

interest composers and singers to learn that she always makes a point of studying the words of a song before she touches the music. 'If the words appeal to me,' she says, 'then there may be possibilities in the music; but I do not think that good music can be written to inane words.'

The importance of an abstemious and healthy life cannot be overestimated in the career of a public singer, as in other vocations. Every morning Miss Crossley takes regular exercise by practising a Danish system of callisthenics, in addition to a vigorous use of the skipping-rope! Like all true Colonials, she is an excellent horse-woman, and often enjoys a canter on Hampstead Heath. Of an exceedingly happy disposition, she is kind-hearted to a degree, and it is no wonder that she has hosts of friends.

The marriage of Miss Ada Crossley to Dr. Francis F. Muecke, son of the Hon. H. C. E. Muecke, of the Legislative Council, Adelaide, South Australia, took place at St. Marylebone Parish Church on April 11, in the presence of an immense congregation. A feature of the nuptial ceremony was the singing, by 'ten girl friends of the bride,' of the hymn 'O perfect love,' to music specially arranged by Mr. George H. Clutsam. After the ceremony a large number of friends and well-wishers assembled at the Hotel Great Central to offer their congratulations to the happy pair. As Mrs. Muecke does not intend to retire into private life, she will have many opportunities of giving pleasure by her beautiful voice and artistic interpretations.

## VERDI AND 'KING LEAR.'

By R. A. STREATFEILD.

During the eight years of life that remained to Verdi after the production of 'Falstaff' in 1893, in spite of his reiterated asseverations that he had done with the stage once and for all, it was often rumoured that he intended to return to the scene of his former triumphs. Italian journalists refused to believe that Verdi had finally made up his mind to write no more operas, and many were the subjects upon which at one time or another the aged composer was said to be engaged. Among them were 'Romeo and Juliet,' 'King Lear,' and 'Ugolino.' There seems to have been no foundation for the rumours that the composer had any serious thoughts of writing another opera; but it is curious that 'King Lear' should have been one of the subjects selected for Verdi by the scribes to whom the wish was father to the thought, since at an earlier period of his career he had formed the definite intention of writing an opera upon the subject of Shakespeare's tremendous tragedy, and had even bought and paid for the libretto, which was the work of a certain Antonio Somma, author, or rather adapter, of 'Un Ballo in Maschera.' An interesting little volume relating to this episode of Verdi's career has lately been published by Signor Alessandro Pascolato, in which

a number of Verdi's letters to Somma are printed for the first time. They deal for the most part with merely technical points in Somma's libretto, but incidentally they illustrate Verdi's character in a very delightful manner, besides conveying a remarkable impression of his literary culture and knowledge of stage effect. Somma was a Venetian lawyer of good family, who, at the time of his correspondence with Verdi, was about forty years of age. It is probable that he made the composer's acquaintance when the latter visited Venice in 1853 for the production of 'La Traviata,' which took place on March 6 of that year. It will be remembered that 'La Traviata' failed completely at its first performance, a fact announced by Verdi to a friend in a characteristically laconic telegram:— "'Traviata" a fiasco yesterday evening. Whose fault is it, mine or the singers'? I don't know. Time will judge.' Somma and others of Verdi's Venetian friends did not hesitate to assure him that the fault lay entirely with the singers, which indeed was satisfactorily proved fourteen months later when 'La Traviata' was revived with a different cast and, in the expressive Italian phrase, 'went to the stars.' Somma, besides being a lawyer, was a poet of some reputation, and it is possible that during Verdi's stay in Venice the question of a libretto may have been discussed by the two friends. At any rate, in April, 1853, little more than a month after the 'Traviata' fiasco, we find Verdi writing to Somma in answer to various proposals made by the latter as to the subject of the opera that was to be. His first letter contains some particularly interesting remarks upon Italian opera in general:

My own experience has confirmed me in the ideas that I have always entertained with regard to theatrical effect, although at the outset of my career I had not the courage to act upon them altogether. For instance, ten years ago I should never have risked writing 'Rigoletto.' The truth is that Italian opera in our day sins by monotony, so much so that I should now refuse to set subjects of the character of 'Nabucco' and 'I Due Foscari.' They present certain interesting situations, but they lack variety. One note runs through all of them; a noble one if you will, but always the same. I will try and explain myself better—Tasso's great poem may be the finer, but I infinitely prefer Ariosto's. For the same reason I prefer Shakespeare to all other dramatists, the Greeks not excepted.

It appears that Somma had suggested various subjects, all of which Verdi thought lacking in varied colour, and 'Sordello' in particular he mentions as a subject in which all the personages have too much of the same character. In return he had a suggestion of his own to make:

When poor Cammarano (author of 'Il Trovatore,' 'Luisa Miller' and other librettos) was alive, I suggested 'King Lear' to him. Do you mind skimming through it?—I will do the same, as it is some time since I read it—and tell me your opinion.

A month later Verdi wrote again:

I have re-read 'King Lear,' which is marvellously fine, though I foresee difficulties in the necessity for reducing that vast canvas to reasonable proportions, while retaining the originality and grandeur of the drama and its characters. But courage! Who knows if we shall not succeed in making something quite

out of the common? I am inclined to think the libretto should be reduced to three, or at the most to four acts. In the first act would come the division of the kingdom and the departure of Cordelia,—the latter would be an Aria—the successive scenes in the two Courts (*i.e.* of Goneril and Regan); and I would finish with the invective of the King in which he says:

'I will do such things,  
What they are yet I know not; but they shall be  
The terrors of the earth.'

The second act I should begin with the scene of the Tempest, then the other scenes, among them that of the Judgment (very original and affecting), and I should finish when Cordelia sends to seek her father, who flies at seeing the officers, &c.

The third act I should begin with Lear asleep; Cordelia assists him (sublime duet), &c., &c. Battle and last scene.

*Principal parts:* Lear, Cordelia, the two brothers, Edgar and Edmund, the Fool, whom perhaps I should make a contralto. *Secondary:* Goneril, Regan, Kent, &c. The others minor parts.

The principal pieces, so far as I have at present made them out, will be: The introduction with Cordelia's air, the scene of the Tempest, the scene of the Judgment, the duet between Lear and Cordelia, and the last scene.

These are my ideas on the subject, but of course you must do what you think best, only keep in mind the necessary brevity—the public is so easily bored! It struck me when I read the play—and I still hold to my opinion—that in the first scene the motive for which Lear disinherits Cordelia is childish\* and from the point of view of a modern audience ridiculous. Could you not find some more important motive? Or would that injure the character of Cordelia? At all events this scene needs to be treated very carefully.

I specially commend to your notice the character of the Fool, for which I have a particular affection—it is so original and so profound. Take care, too, that the part of Lear be not too arduous and exhausting.

Somma did his best to work upon the lines suggested by Verdi, but he evidently found the task of turning 'King Lear' into an opera libretto a difficult one, which indeed need surprise no one. Verdi was full of suggestions and criticism, and a long correspondence followed, in which every detail was thoroughly threshed out between them. But it is plain that the thing was destined not to turn out a success. The most drastic measures were resorted to to get it into shape. First Gloucester was sacrificed, then Edgar, in order to shorten the work which Verdi feared would be too long for the public. But then difficulties arose as to how Edmund should be disposed of, and all the time Verdi was continually complaining of the unmusical character or Somma's words, of the difficulty of working them into cantabile phrases, into concerted numbers, and so forth. At length, after fully two years of constant correspondence, 'King Lear' seems to have been dropped by mutual consent, and the two collaborators turned their attention to 'Un Ballo in Maschera,' which for both of them proved a much easier task. Still it is plain that Verdi never altogether gave up the idea of setting Somma's libretto. Writing to his librettist in 1863, with reference to a proposal of Somma's that he should write an opera on the story of 'Ivan the Terrible,' he says: 'At the

\* This opinion of Verdi's was combated by Somma, and in a subsequent letter the composer admitted his error with charming and characteristic frankness.

present moment I do not intend to begin on any composition, and if I decide to do so later, I have several poems in my portfolio, among them your magnificent "King Lear." Long afterwards, probably about the period of 'Aida,' Verdi appears to have discussed the question of setting 'King Lear' with Ghislanzoni, and after the composer's death Signor Ferdinando Fontana found a notebook among his papers, containing sketches of proposed librettos, in which 'King Lear' figured by the side of 'Hamlet' and 'The Tempest.' It is possible, of course, that Verdi may have begun an opera upon 'King Lear' and found that the subject did not lend itself well to operatic treatment. We know not what priceless sketches may not have been committed to the flames in the large box of manuscripts which, by the composer's special command, was destroyed immediately after his death by his executors. When we remember what Verdi accomplished in 'Otello,' it is disappointing to think of the masterpiece that we might have had if he had persisted in his determination to make an opera of 'King Lear.'

### Occasional Notes.

O Music, voice inspired of all our joy!  
When on us streams the golden light  
Of sunny days, no cloud in sight,  
And heaven and earth are radiance bright,  
Thy noblest powers our grateful hearts employ.

O Music, source of consolation sweet!  
When round us fall the shadows drear,  
When shrinks the soul with mortal fear,  
'Tis light and peace if thee we hear;  
Of heavenly rest thou speak'st in accents meet.

O Music, highest gift to mortals known!  
Upon thy soaring wings we rise  
Above the earth, above the skies,  
Till open on our ravished eyes  
The splendours of the Everlasting Throne.  
*From 'The Dream of Jubal.'*  
JOSEPH BENNETT.

There is a story of a clergyman who took temporary duty at a country church. After the service he, in confidential tones, interrogated the clerk as follows: 'Did my sermon seem all right, this morning? Was it long enough?' 'Yes, sir,' replied the clerk, 'I thought it was a werry nice sermon, just the right length.' 'I am very glad to hear you say that,' smilingly observed the cleric, 'because just before I started to come here my dog got hold of my sermon and ate some of the leaves, and I had no time to write any more.' After a moment's silence the clerk looked into the parson's face and said: 'Couldn't you give our wicar a *pup* o' that 'ere dawg, sir?' Substitute score for sermon, and the moral of the story may be applied to some musical compositions we wot of. But might not the eaten leaves cause some disagreeable sensations in the bodies of the dogs?

'Strike the lyre,' composed by Tom Cooke, is one of the most popular of English glees. And yet how little is known of its history. As a matter of fact it failed to secure the prize offered by the Manchester Gentlemen's Glee Club seventy-four years ago! If we turn to the advertisement pages of the *Manchester Courier* of June 28, 1831, we shall there find the following announcement:

#### Gentlemen's Glee Club, Manchester.

##### Premiums for New Glees.

The Committee of this Club, being desirous of encouraging the composition of English Glees, hereby offer a PREMIUM OF FIVE POUNDS for the best SERIOUS GLEE, and another of similar amount for the best CHEERFUL GLEE, to be submitted for their approbation, it being expected that such as are sent in will be written for the occasion, and distinctly understood that none shall be sent to them which have been before the public in any manner whatever.

Composers becoming Candidates are requested to put some distinguishing mark or motto on the glees they transmit, and a similar one on a sealed envelope, containing their name and address, which envelope will not be opened until the Prize Glees have been fixed upon.

The Compositions to be sent must be delivered to the undersigned, on or before the first of September, 1831.

G. E. AUBREY,

Honorary Secretary to the Club, Manchester.

No fewer than 46 compositions—25 serious, 21 cheerful glees—competed for the 'premiums.' Of the composers who entered the fray, twenty-four hailed from London—all of whom, with an exception of two, are eminent in the profession, so the *Harmonicon* records—seven came from Manchester gentlemen; the remainder from Liverpool, Edinburgh, Glasgow, York, Bristol, Hull, and Plymouth. The words of all these 'candidate glees' were printed for the purposes of adjudication. One of the judges was a Mr. A. Ward, a professional musician residing in Manchester. His copy of the word-book, with his judicial annotations marked therein, is now before us, kindly placed at our disposal for these 'notes' by its present owner, Dr. Henry Watson, the genial conductor of the Gentlemen's Glee Club of Manchester. Among the names of the competitors—written by Mr. Ward against their respective glees—are those of T. Attwood Walmisley (Croydon), and his father, T. F. Walmisley, H. R. Bishop, T. Cooke, and Vincent Novello. The 'premium' for the serious glee was won by Bishop with his setting of 'Where shall we make her grave?' while for the cheerful glee Vincent Novello with his 'Old May morning' (the words by his son-in-law, Charles Cowden Clarke) came off victorious over Tom Cooke in his 'Strike the lyre.' Cooke seems to have taken his beating in a generous spirit, as very shortly after the contest he caused the son of his opponent to publish his glee, and, moreover, he dedicated it to the Club that had offered the 'premiums.' Here is the title of the original publication, doubtless issued in 1833, folio size:

STRIKE! STRIKE THE LYRE, Glee for Alto, two Tenors, and Bass, composed and inscribed to The Gentlemen's Glee Club, Manchester, by T. COOKE.  
Ent. Sta. Hall Price 3s.  
London: Joseph Alfred Novello, Music seller to Her Majesty & the Royal Family, 67, Frith Street, Soho Square.

Judged by its subsequent success nothing could be more appropriate than the motto selected by Cooke for his 'Strike the lyre'—it was 'Nil desperandum.' May not unsuccessful competitors in similar contests be encouraged thereby?

The Gentlemen's Glee Club (Manchester) was founded in the year 1830, and still flourishes. Its initiation is recorded in the *Harmonicon* of June, 1831, in a letter evidently written by one of the original members, wherein the 'outline of the rules' is thus set forth:

The Club to consist of fifty members.

The subscription to be one pound per annum, out of which a cold supper to be provided.

An entrance fee of one pound to be paid by every member for the purchase of music.

Every member to be allowed to bring one friend each night (paying for his supper), but no gentleman to be admitted twice, unless residing at more than six miles from the Manchester Exchange.

Members not present at half after seven o'clock, to forfeit 2s.; not attending at all 2s. 6d.

Singing to commence at half after seven: supper to be on the table at ten; and the chair to be vacated, and the room quitted, at twelve: no refreshments of any kind permitted to be brought into the Club Room before supper.

The meetings to be held on the first Wednesday in every month, from September to April both inclusive.

A President, Vice-President, and four Stewards elected every night for the succeeding meeting: the President to make the selection of glees, and appoint the parties to sing them; the Honorary Secretary giving sufficient notice to such parties.

At the last meeting for the season, the committee for the next season to be elected by the members at large.

The Club closed its first season—on April 28, 1831—with an 'extra meeting,' at which about 350 ladies and gentlemen were present. We are told that 'the Salford Town Hall was tastefully fitted up for the occasion, and wines, cakes, fruit, &c., were provided in the ante-rooms, as refreshments between the parts into which the selection was divided.' Many glees were sung, the programme being diversified by three songs, and Chopin's 'Grand Polonaise brillante' was played by Mr. R. Andrews. 'It may be necessary to explain,' apologetically says the writer in the *Harmonicon*, 'that the songs and the Polonaise were introduced in order to afford that variety which ladies not accustomed to glees, and into the merits of which they may be supposed, therefore, not to enter so readily, might have thought agreeable.' Curiously enough—as bearing on the main theme of these 'notes'—at this same music-making in 1831 a glee composed by the said Mr. R. Andrews (the Polonaise performer) was sung, it being a setting of the words 'Strike the lyre'! Mr. Andrews's glee, which was published, bears on its title-page the statement that the words are a translation from the Persian poet Sâdi. But is this so? In no other instance (word-books, programmes, &c.) is Sâdi's name given in connection with the words, and various attempts to trace them have hitherto failed. Can any of our readers throw fresh light on the authorship of the words of Thomas Simpson Cooke's delightful glee 'Strike the lyre'?

The *Lancet*, in an appreciative comment on our April issue, especially the biographical sketch of Manuel Garcia, says: 'Among the other articles we are glad to see one calling attention to the beauties of Bach's choral preludes. Why is it that these wonderful compositions are so seldom played?'

Peter Cornelius—one of whose vocal compositions forms a special supplement to our present issue—was born at Mayence on Christmas-eve, 1824. A poetic-minded musician, he did not find scope for his aspirations until he had reached the age of twenty-seven, when he went to Weimar. There he joined the band of those enthusiastic young artists who, under Liszt's magnetic personality, eventually formed the 'New German' school. At Weimar he not only became very intimate with Liszt, but made a special study of Wagner's works. Having the pen of a ready writer, Cornelius rendered great service to the propagation of the 'cause,' both by original articles in the *Neue Zeitschrift für Musik* and by translating from the French a series of lectures delivered by Liszt. His greatest work, 'The Barber of Bagdad,' a comic opera in two acts, of which Cornelius wrote both the words and music, was produced at Weimar, under Liszt, in December, 1858, and failed. This unsuccessful first performance was so resented by Liszt that he left Weimar, which then ceased to be the centre of



the school. Cornelius—who was a nephew of the celebrated painter of that name, in whose honour Mendelssohn composed his well-known March—then went to Vienna, where he formed the friendship of Wagner. In 1865 Cornelius followed Wagner to Munich, and became reader to the eccentric King of Bavaria, being subsequently appointed professor of harmony at the Conservatorium, or 'Königliche Musik-schule,' of which Hans von Bülow was principal. Wagner's influence upon the younger composer is evidenced in the latter's grand opera the 'Cid,' produced at Weimar in 1865. While at work on another opera, 'Gunlöd,' Cornelius died at Mayence on October 26, 1874, in the fiftieth year of his age. The whirligig of time has had its revenge upon the adverse verdict of the Weimarites in regard to 'The Barber of Bagdad.' Since its revival at Munich, on October 15, 1885, the opera has become one of the most popular in Germany. The many beauties of the orchestral score—written before 'Die Meistersinger' had been composed—were made manifest at the excellent performance given, in



English, by the students of the Royal College of Music at the Savoy Theatre, December 9, 1891. In England, Cornelius has hitherto been best known by his exquisite 'Vätergruft,' set for baritone solo and unaccompanied chorus of sopranos, tenors, and first and second basses (no contraltos). The publication of other vocal compositions by him with English text will doubtless cause his name to become more familiar in this country. Amongst these may be specially mentioned the unaccompanied mixed-voice part-songs, 'I can but love Thee' ('Ich will dich lieben'), in six parts; 'O death! thou art the tranquil night' ('Der Tod, das ist die kühle Nacht'), in eight parts; 'The surrender of the soul' ('Liebe, dir ergeb' ich mich!'), in eight parts; 'Throne of mercy, Star of goodness' ('Thron der Liebe'), in eight parts; and the male-voice chorus 'The Old Soldier's Dream' ('Der alte Soldat'), in nine parts. All these pieces are highly characteristic of Cornelius's peculiar style. This style is deeply expressive, with a tendency to sombreness, relieved by finely wrought-up and thrilling climaxes. The music is often extremely difficult. Strange, weird chords, discords hard to hold, sudden contrasts of distantly related keys are frequent and provide stiff problems for the ears and voices of the most experienced singers. 'O Death' ('Der Tod') is one of the test-pieces for highest class in the Morecambe Festival (May 17 to 20), and 'The Surrender of the Soul' ('Liebe, dir ergeb' ich mich!'), and 'The Old Soldier's Dream' ('Der alte Soldat'), are chosen for the Blackpool Festival to be held in October next.

The centenary of the death of Friedrich Schiller recalls the association of that great German poet with the works of some of the most eminent composers. These include 'William Tell,' Rossini's masterpiece in opera; 'To the Sons of Art' (Festgesang), set by Mendelssohn for a chorus of male voices with accompaniment of brass instruments; 'Nänie,' composed in cantata form by both Goetz and Brahms; many poems wedded to the immortal strains of Schubert; operas by Weber ('Turandot'), Verdi ('Luisa Miller'), and Dvorák ('Dimetrius'); Schumann's overture to the 'Bride of Messina,' and, in the region of 'popular' music, Romberg's setting of 'The Lay (or Song) of the Bell.' To the foregoing must be added, by way of special mention, the choral ending of Beethoven's mighty Ninth Symphony, of which the words are selected from Schiller's 'An die Freude' ('Ode to Joy'), written in 1785, the composition of which occupied Beethoven between the years 1817 and 1823. It appears that at the early age of twenty-two Beethoven intended to compose 'Schiller's Freude verse by verse' (see Grove's 'Beethoven and his Nine Symphonies,' p. 322 *et seq.*), but he abandoned that idea for the choral ending to the cap-stone of his symphonies. The selection of the words and the dovetailing of them into the instrumental portion greatly troubled Beethoven. He wrote (in 1822) to Rochlitz: 'You see, for some time past I have not been able to write easily. I sit and think, and think, and get it all settled; but it won't come on to the paper, and a great work troubles me at the outset; once get into it, and it's all right.' How true this is, even in its application to smaller things and the creative work of those who, unlike Beethoven, are not geniuses. 'Once get into it, and it's all right' are words of encouragement to many a brain-worker who finds it hard to begin a literary or musical piece of work. It is interesting to recall the fact that Schiller was born in the same year that Handel died, 1759: the poet drew his last breath, at Jena, on May 8, 1805. A complete list of all the

musical settings of Schiller's dramatic works will be found in the March issue of 'Novello's Monthly Bulletin of New Foreign Music,' which may be obtained gratis on application.

To the distinguished Belgian conductor, M. Dupuis, every credit is due for giving the supporters of the Concerts Populaires, Brussels, the opportunity of hearing Elgar's 'Dream of Gerontius,' which was given for the first time in the French language on March 26 (not March 19, as inadvertently stated in our last issue, on p. 269). All accounts refer to the extreme care taken by M. Dupuis in the presentation of the work, and some idea of the impression thereby created may be gathered from the following excerpts:

Sir Edward Elgar has acquitted himself in a masterly manner of his self-imposed mission, and the audience at the Concerts Populaires ratified the sensation created first at the Birmingham Festival and subsequently at the Rhenish Festival in Düsseldorf. Sir Edward Elgar's scoring is manifestly that of a profound, learned and inspired musician, of an artist who has ideas, and who above all possesses the talent to give them their full value and to dispose them in such fashion as to produce the maximum of intense and decisive effect.—*L'Indépendance Belge*.

The 'Dream of Gerontius' is a beautiful work. That which characterizes it especially is its intense mysticism and profound conviction. Its technique is irreproachable, particularly with regard to the choral portions. Among the most successful pages of the work may be cited the *Finale* of the first part, which has a sonority and poetical feeling worthy of the greatest models. To sum up, Elgar is a personality of which the English school has a right to be proud.—*Le Soir*.

In the region of oratorio I know of no inspiration more noble, of sincerity more moving, of religious feeling more profound, than that of the Island musician who, highly reputed in England and the United States, was yesterday hardly known to us, but will to-morrow be elevated to the level of a master on the Continent as elsewhere. The most curious, as it is the happiest circumstance, is that Elgar does not pretend to dazzle us with the subtlety of his writing, the novelty of his tone, the pathos of his orchestration. He has done better than that by the thought which expresses itself in simple terms, sometimes ingenuous and original, by the purity of idea, and by that something untranslatable which is the soaring upwards of the soul. In both parts of the work we find many pages admirable and even sublime.—*Le Petit Bleu*.

The nobility of style, the elevation of sentiment, the ingenuity and skill with which the choral parts and orchestration are treated, are those of an illustrious musician who knows how to avoid the extravagance of Wagner or Debussy. And in the meritorious *ensemble* there shine two or three pages of such extreme beauty,—the recit. of the 'Angel of the Agony,' which shows veritable genius in its admirable accent of supplication and love, the *Finale* of the first part displaying so ideal a sonority, and the peroration, developing an important phrase, Beethovenian in style, in its joyous evocation of the angelic regions.—*Le XX<sup>e</sup> Siècle*.

The development of local resources—collective and individual—has been often urged, and will continue to be urged, in these columns. A man perfectly well-equipped for a position of great responsibility only needs the opportunity in order to prove the 'stuff' that is in him. Such an instance came especially before our notice in a second visit we recently paid to the Newcastle and Gateshead Choral Union, the operations of which we noticed with peculiar pleasure in an illustrated article on Newcastle music in THE MUSICAL TIMES of January, 1902. Since then Mr. James M. Preston has conducted all the

choral concerts given by that flourishing organization on the banks of the Tyne. Evidence of his fitness for those duties, and of his hold upon the members of the choirs, was furnished at the concert given by the Choral Union in the Town Hall, Newcastle, on March 29 last, and noticed by our correspondent on page 334. In the renderings of Sir Alexander Mackenzie's 'Dream of Jubal' and Brahms's 'Song of Destiny,' one could not fail to be impressed with the beauty of tone, phrasing, intelligence, and poetic interpretation of the music by those vocal Tynesiders under Mr. Preston's inspiring sway. This combination of gifts was manifested in all the choral work of the evening, reaching its high-water mark in Brahms's lovely work and in the chorus of the maidens in Senta's ballad from the 'Flying Dutchman.' Congratulations to the Newcastle and Gateshead Choral Union, its officers, conductor, and excellent chorus.

Mr. G. B. Dobson, of Anerley, writes :—

It may be interesting to some of your readers if I still further supplement the particulars you give on page 243 of the April number of THE MUSICAL TIMES in reference to Mr. Bartholomew Johnson, of Scarborough.

Lord Mulgrave commissioned a portrait to be painted of him by J. Jackson, R.A., which was presented to the Corporation, and has ever since hung in the Town Hall. He is represented as seated beside his favourite instruments, the violoncello and the bassoon. This portrait was subsequently engraved by John Bird, and issued to a limited number of subscribers.

For seventy years Mr. Johnson was one of the town 'waits,' who must have been in those days rather superior to their successors. When he attained the age of 103 further honours were showered upon him, for a ball was given and a silver medal struck to commemorate the event. On one side of the medal is a bust of the gentleman, who much resembles his patronymic of Fleet Street, and the words 'Mr. Bartholomew Johnson, aged 103. To the Corporation of Scarborough.' On the reverse a group of instruments—flute, bassoon, violoncello, and horn—with the quotation 'He was a man take him for all in all, we shall not look upon his like again.' He died on February 14, 1814, in his 104th year.

Perhaps I may add that my grandmother actually danced with Mr. Johnson at the said ball! She also subscribed to the engraving and medal, both of which are now before me.

The outline programme of the Worcester Musical Festival—appointed to be held on September 10, 12, 13, 14, and 15—has been issued. Subjoined is a list of the principal works set down for performance:

*Choral:* 'Messiah,' 'Sleepers, wake' (Bach), 'Requiem' (Mozart), Selection from 'The Beatitudes' (César Franck), 'De Profundis' (Parry), 'Dream of Gerontius,' 'Apostles' (Elgar), and two eight-part motets by Cornelius, 'The surrender of the soul to the Everlasting Love,' and 'Throne of mercy, Star of goodness.' The new choral works specially composed for the Festival are 'A Hymn of Faith' (the libretto arranged from Holy Scripture by Sir Edward Elgar), by Mr. Ivor A. Atkins, conductor of the Festival; and a short cantata, to be sung at the opening service, from the pen of Mr. A. Herbert Brewer, who has selected words from Milton's 'Paradise Lost.'

*Instrumental:* A Symphony by Beethoven, Brahms's Fourth symphony, and Strauss's 'Tod und Verklärung.'

In accordance with an imperative custom the famous Passion Play at Oberammergau, in the Bavarian Highlands, can only be given every ten years. As the last representation took place in 1900 no other can occur until the year 1910. But the villagers intend to perform another old mystery play,

or 'Sacred Drama,' entitled the 'Kreuzeschule' ('The School of the Cross'), during the summer of this year, on various dates ranging from June 4 to September 17. Thirty years have elapsed since this particular mystery play was given, and as the previous text was unsatisfactory, entirely new words have been written by the Rev. Dr. Joseph Hecher, Court Chaplain at Munich, and fresh music composed by Professor Wilhelm Müller, also of Munich. The performances will take place on the huge open-air stage, with mountains for a background, so familiar to visitors to the Passion Play. Full particulars of the representations, &c., may be obtained from the official representatives in England of the Oberammergau Community, Messrs. Hugo Lang & Co., 14, Church Street, Liverpool.

## Church and Organ Music.

### HYMN-TUNES DERIVED FROM WEBER.

When Weber, in the last stage of consumption, produced his 'Oberon' at Covent Garden Theatre on April 12, 1826, he little thought that one of his melodious strains in that fairy-charged opera would be turned into a hymn-tune. But such is the case. To the fine overture—written by Weber in London, and dated '9 April, 1826'—immediately succeeds a chorus of elves entitled 'Light as fairy foot can fall,' set for sopranos, altos, and tenors. The stage directions are as follows:

*SCENE. Oberon's Bower. At the rising of the curtain, several groups of fairies and genii are discovered, who sing the following chorus:*

(24 bars of instrumental Introduction omitted.)

Light as fairy foot can fall

pp

Light as fairy foot can fall

pp

Fl. & Clar.

fall,

&c.

This delightful strain caught the fancy of one William Shore, an amateur composer of Manchester (1791-1877), who 'boiled it down' into a 7's metre hymn-tune thus:

&c.

In this form it will be found, unfortunately, in some collections of hymn-tunes, named either 'Weber' or 'Shore.' Weber's fairy chorus made its first appearance in its hymn-tune guise in William Shore's



'Sacred music, selected and arranged from the works of the most eminent composers,' published in 1833. The late Dr. W. H. Monk, the first musical editor of *Hymns Ancient and Modern*, has recorded that when contributions were invited towards that well-known hymnal, 'my house was full of MSS. tendered for acceptance from all quarters, and the tune of which I received the greatest number of copies was an adaptation of a chorus in Weber's "Oberon"—the identical chorus referred to above.

Another Weber melody, the lovely horn passage in the overture to 'Der Freischütz,' has been hymn-tuneized thus and called 'Agatha':



No comment is necessary on such a distortion of one of the most beautiful creations in music.

#### A DELIGHTFUL OLD ORGAN!

Where is it? On the Chiltern Hills is a little village named Lacey Green. In its parish church is the said organ, and moreover practically in the same condition as when it came from the factory of Samuel Green, London, in 1792, the date recorded on the instrument. The organ could not have been built for Lacey Green church, because the ecclesiastical parish was not formed nor the church erected until the year 1824. Except the addition of pedals—which only pull down the manual keys (there are no pedal *pipes*)—and the placing of all the drawstops on the right-hand side of the keyboard, this Green organ has not been modernized, but stands to-day as an interesting specimen of the craftsmanship of an eminent 18th century organ-builder. Its tone is *musical*—not only in regard to individual stops, but in their various combinations, the blending being most satisfactory, while the full organ is by no means provocative of a headache. Can all this be said of many modern organs? The open diapason is free from assertiveness, and the stopped diapason speaks with just that touch of wheeziness which lends additional charm to its tone. After the over-blown and loudly-voiced organs of the present day it is quite refreshing to let one's fingers wander over the keys of this old instrument—one that is in perfect harmony with the quietude of that Buckinghamshire village.

The following is a list of the stops, with their various divisions, where they occur:

- Stopped diapason treble (to fiddle G).
- Stopped diapason bass.
- Open diapason.
- Dulciana (to fiddle G).
- Principal treble (to middle C).
- Principal bass.
- Flute (to middle C).
- Fifteenth.
- Cornet (to middle C).
- Sesquialtera (bass to cornet stop).

GG compass, but without the lowest G sharp.

#### THE 'OO' VOWEL IN THE TRAINING OF BOYS' VOICES.

Much has been said and written of late years as to methods of training boys' voices for church choir and other purposes, with the result that in schools and divers places 'where they sing' the matter has received a good share of attention. Given a teacher who has grasped right principles and scientific methods of working them out, it is proved that highly satisfactory results can be gained from apparently unpromising raw material. All the methods current are necessarily founded more or less on a 'forward' vowel production, and a favourite vowel in this connection is *oo*, which is found to be an efficient voice taming as well as a voice training means. But there is reason to fear that the peculiar timbre thus evolved is often used too exclusively. A teacher and his pupils during the practice of exercises get so accustomed to the peculiar ventriloquial, distant, up-the-chimney quality of this vowel *oo*, that in singing pieces they are apt to become unconscious of the fact that all other vowels are permeated with the *oo* quality. In some cases we have noted recently it has been oppressive and exceedingly monotonous to listen to services and other performances where this 'ocarina' tone—as it has been very well described—is adopted. We commend the matter to the consideration of those concerned. The colour of the other foundation vowels of our language is quite easily developed. It may be worth while to add that the singular charm of a variety of vocal timbre in boys' voices can be heard to perfection at St. Paul's Cathedral.

#### THE ETHICS OF ORGAN-BUILDING.

An eminent firm of organ-builders writes:

We sincerely trust that the Corruption Bill, which has passed the House of Lords, may also pass the Commons, for the commission traffic between certain organists and organ-builders is, as your last correspondent remarks, a curse to honesty. We have lost many a contract by resisting it, and you would be surprised could you see the list of prominent Doctors of Music and others who are the chief offenders.

The worst feature of the system is that it is the common practice of these persons, when consulted about an instrument, to expect, and frequently demand, commission from every firm which tenders, so as to secure themselves in any case.

We have often had letters, and even telegrams, from organists, some of them perfect strangers to us, saying: 'Your scheme, with those of other builders, has been sent to me for advice, what commission will you allow me if I recommend you?' or similar communications, which have doubtless been sent to the others also.

It is needless to say that there are many honourable exceptions among the ranks of organists, and that certain firms have done much to stimulate this pernicious system by regularly offering, by their agents, and their ordinary tenders, a commission as an inducement to the organist to obtain for them the contract. Hence we are often told: 'You must allow me my commission in your tender; So-and-so, and So-and-so offered me ten per cent.'—and not unfrequently more than this!

The same cankerous methods do not appear to be restricted to Great Britain. In an article on 'Organs and organ-building' contributed to *The New Music Review* (New York), Mr. E. H. Lemare thus refers to similar practices in America:

I am afraid to say it; but I fear the reason why the professional organist is not more often consulted [in the building of an organ] is that there is a certain more or less shady reputation still hovering over him in relation to 'commissions.' This unjust and undignified system, I am sorry to say, I find almost as prevalent here as it is in England.

I know of many cases where an organist has received a 10 or 15 per cent. commission from the builders, and,

at the same time, has taken a good round fee for his advice into the bargain. A case came before my notice a few weeks ago where an additional 5 per cent. from an inferior builder induced the organist to take the order—verbally promised—away from a really good firm.

'The labourer is worthy of his hire,' and if his advice is sought it ought to be paid for; but he must not rob the people he advises by taking out a few stops which ought to be in the organ and putting them in his pocket, which I fear is often done. My advice to those who can resist this tempting way of making money is,—let it be known at once that you are above corruption in this matter, and you will receive many honest fees for honest advice.

I know I shall have the support of all right-minded musicians concerning this matter; but it is only just to the organ-builders to point out the various complications from the business point of view with which they have to contend; and so long as this unfair competition exists, the art of organ-building will remain a purely business proposition.

#### CATHEDRAL SPECIAL SERVICES.

##### ST. PAUL'S.

Solemnity, devotion, and art in its highest form were beautifully harmonized in the rendering of Bach's 'St. Matthew' Passion in the Metropolitan Cathedral on April 18. Wren's masterpiece was crowded by a huge congregation who listened to the great Cantor's noble creation in a spirit of true reverence. Criticism would be as a jarring note in recording a service so spiritual, but mention must be made of the singing of the soprano and alto solos by all the St. Paul's boys (in chorus); that in itself was an inspiration. Sir George Martin as 'chief musician,' Mr. Charles Macpherson at the organ, a capable orchestra, and well-trained choir, formed a combination worthy of the magnificence of the music.

##### CHICHESTER.

The English version—skillfully adapted by Mr. F. J. W. Crowe—of Dvorák's 'Stabat Mater,' entitled 'At the foot of the Cross,' was performed at Chichester Cathedral on April 6. A choir of about 120 voices were accompanied by a small orchestra, and Mr. Stephenson presided at the organ. The excellent rendering of the music made a deep impression on a large congregation, and the Bohemian composer's beautiful work should find increased acceptance for church purposes in the English form of its text. Mr. Crowe, organist of the cathedral, conducted.

##### LINCOLN.

Brahms's 'Requiem' was sung in Lincoln Cathedral at two special services on March 31 and April 14. The choruses were rendered by an increased choir of 150 voices, and the soloists were Mr. C. Woodward and Masters Worland and Baker. Mr. H. S. Trevitt presided at the organ, and Dr. G. J. Bennett, the cathedral organist, conducted. The collections at the two services—in aid of the Typhoid Relief Fund—amounted to over £47.

##### WELLS.

An impressive musical service was held in Wells Cathedral on April 12, when Bach's 'St. Matthew' Passion was sung under the direction of the organist, Dr. T. H. Davis. The chorus singers were drawn from four different places—Wells, Shepton Mallet, Street, and Wedmore—an excellent plan, as it enabled actual villagers to take part in singing the noble strains of the mighty master; moreover, these good people sang well and with an intense appreciation of their privileges and the music. The double orchestra of forty-eight players acquitted themselves well, the cathedral choir sang the solos, and Dr. Percy Buck, of Harrow, a former organist of Wells Cathedral, officiated at the organ. All those who so enthusiastically co-operated to make the service a success—which it undoubtedly was—deserve full commendation and every encouragement for future efforts.

Elgar's 'Light of Life' was sung at Hampstead Parish Church on April 6, under the direction of Mr. George Aitken, organist of the church.

With regret we have to place on record the death of JOHN BAPTISTE CALKIN, which occurred at his residence 37, Hornsey Rise Gardens, on April 15, in his seventy-eighth year. Born in London on March 16, 1827, Mr. Calkin has long been favourably known as a composer of church and organ music, in addition to his painstaking work as a private teacher and at the Guildhall School of Music, where several of his pupils have gained distinction. He was a man held in affection and esteem by all those with whom he came into contact, and his loss will be much deplored not only by his family but by a large circle of friends.

Dr. B. Agutter has resigned the offices of precentor, organist and choirmaster of St. Peter's Church, Streatham, which he has held for the long period of thirty-eight years. In a highly appreciative notice of Dr. Agutter and his work, the Vicar of St. Peter's, writing in the Parish Magazine, says: 'Through all the numberless changes that have taken place within the Church and without, he has remained at the organ, aiding the devotions of generation after generation of St. Peter's people, and it is not too much to say that he has contributed more than any other one man to the fame which the Church enjoys.'

#### ORGAN RECITALS.

Dr. G. J. Bennett, Lincoln Cathedral.—Introduction, Air, and variations, *Gulimant*.

Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh.—Dithyramb, *Harwood*.

Mr. James Tomlinson, Goosnargh Church.—Overture in C, *Adams*.

Mr. Arthur Mason, Town Hall, Sydney.—Benediction Nuptiale, *Saint-Saëns*.

Mr. R. Evans, St. John's, Altrincham.—Andante in D, *Archer*.

Mr. F. Isherwood-Plummer, Congregational Church, Southport, Spring song, *Hollins*.

Mr. F. E. Wilson, St. Stephen's, Upton Park.—Marche Solennelle, *Mailly*.

Mr. A. E. Thorne, St. Stephen's Walbrook.—Allegretto in C, *E. H. Thorne*.

Mr. Allan Allen, Parish Church, Wellington, Somerset.—Sunset Melody, *Vincent*.

Mr. Claude E. Cover, Parish Church, Stow (opening of new organ built by Messrs. Ingram & Co.).—Toccata, *Dubois*.

Mr. Louis H. Torr, Parish Church, Emsworth.—Adagio in E (Op. 35), *Merkel*.

Mr. Harold E. Mackinlay, Presbyterian Church, Ilford (opening of new organ).—Andante in C, *Silas*.

Mr. J. Pulein, Central Church, Bishop Auckland (opening of new organ).—Finale, *Wolstenholme*.

Mr. W. Deane, Grahamstown Cathedral.—Marche pontificale, *Lemmens*.

Mr. W. A. Roberts, St. Paul's, Liverpool.—Theme and variations in A minor, *W. Faulkes*.

Mr. George Aitken, Hampstead Parish Church.—Suite in C minor (for violin, violoncello, and organ), *Rheinberger*.

Mr. Norman C. Woods, St. George's, Westcombe Park.—March in B flat, *Silas*.

Mr. Arthur Pearson, Huddersfield Town Hall.—Organ Concerto in E minor, *Prout*.

Mr. Charles H. F. O'Brien, Wardie United Free Church, Edinburgh.—Concert Overture in F, *William Faulkes*.

Mr. Frederick Hunnibell, St. James's, Tunbridge Wells.—Overture in D, *Smart*.

Mr. William Ellis, Coundon Grange Wesleyan Church (opening of new organ built by Messrs. Blackett & Howden, of Newcastle).—Spring Song, *Hollins*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. J. W. Barron (Choirmaster), St. John's Church, Upper Edmonton.

Mr. Emmanuel Barson, Christ Church, Westminster Bridge Road.

Mr. J. E. Hodgson, Lansdowne Church, Glasgow.

Mr. J. H. Lee, Holy Trinity Church, Taunton.

Mr. B. Greek Stoneman, St. Peter's Church, Streatham (corrected announcement).

Mr. G. F. Walter, Didsbury Parish Church.

## THE FIRST SYMPHONY OF BRAHMS.

(IN C MINOR, OP. 68.)

BY SIR GEORGE GROVE, C.B.

*Un poco sostenuto. Allegro.**Andante sostenuto.**Un poco allegretto e grazioso.**Adagio: più andante: allegro moderato ma con brio.*

Brahms's first symphony, which bears the late Opus number of 68, was first played under the direction of the composer at Carlsruhe, on November 4, 1876. It was first heard in England, under the baton of Dr. Joachim, at a concert given by the Cambridge University Musical Society on March 8, 1877. Few first symphonies have ever been more anxiously expected by the musical world, and few have more amply justified the favourable expectations formed from the many previous important works of the composer.

I.—Like other orchestral works of Brahms, this Symphony is written for the ordinary band, the double-bassoon being the only unusual instrument employed. It opens with a short introductory movement, *un poco sostenuto, espressivo e legato*, thirty-seven bars long, in the key of C minor.

No. 1. *Un poco sostenuto, espress. e legato.*  
Viol. 1. 8va.



From the few bars quoted it will be seen that the materials of which it is composed have a close relation to the principal subjects in the *Allegro* which follows, and the measure is the same (6-8), though interrupted (after the seventh bar) by one bar of 9-8. It is stamped with the same character of restless, passionate, subjective melancholy that distinguishes the *Allegro*, to which movement it forms a true introduction.

The *Allegro* itself is reached without any pause. Its first four bars form a kind of prelude to the chief theme, which starts in the violins at (a):

No. 2.



and is harmonized by a chromatic phrase which has occurred immediately before (see the first four bars of the quotation), and will be found to have a strong relation to the second subject. This theme is developed at considerable length and with great vigour and intensity, and with much use of a characteristic phrase of four notes which immediately follows the last quotation:



The second subject hardly interrupts the character of the movement, for it is in the key of E flat, and delivered by the oboes, clarinets, bassoons, and horns:

No. 4.



As just mentioned, in its chromatic progressions it resembles a passage already much used (see lower staff of No. 2), and it is harmonized (very effectively) in the strings by a phrase derived from the principal subject, in keeping with the method employed by the composer throughout the symphony, of making the themes of each movement as closely as possible related to each other, and to those of the other movements. But it differs essentially from anything preceding it in the rests which occur between its two main portions, and gives them the effect of two mighty

wails or sobs. A kind of second part to the last quotation is formed by a further melody in the oboes, harmonized by sustained notes in the bassoons, violas, and violoncellos :

No. 5.



A bar of this (see *b* in the above quotation) forms shortly afterwards the subject of a graceful imitation between clarinet and horn, flute and bassoon—

No. 6.



to an accompaniment of syncopated chords in the strings, the whole gradually dying away, and furnishing a welcome relief, both in key and rhythm, to the agitation which has preceded it. The relief, however, is of very short duration. A new figure, rough and forcible, makes its appearance in the strings—

No. 7.



and we are again plunged into an ocean of agitation. In this mood of restless energy, and in the key of E flat minor, the first section of the *Allegro* ends.

After the usual repetition of the whole of the preceding section, the working out commences by a sudden transition to the key of B major with the first subject (No. 2, *a*) in the strings and clarinets, and sustained chords in the other wind instruments. The strings then change to tremolo, and an augmented version of the theme (*i.e.*, in notes of increased length) is given by the bassoon—

No. 8.



and completed by the flute :



The signature of three flats then returns, and the development of the various themes and phrases in the first section proceeds with great ingenuity, closeness, and display of counterpoint. First we have the triple figure (quoted as No. 7), but now ending in the following new melody—

No. 10.



of which considerable use is afterwards made. A long *diminuendo*, of a very poetical cast, leads to a passage in which, through thirty bars and increasing by slow degrees from a mere whisper to the loudest *fortissimo*, the violins carry on a series of imitations with the double basses and double-bassoon—

No. 11.



while the triplet figure appears at intervals of four bars. Following close on this we have a combination of the triplets with the semiquaver figure from the very opening of the *Allegro*—

No. 12.



and then a passage in which the figure last mentioned is combined with the second subject :

No. 13.



The whole of the latter part of the working-out is loud and furious and leads into the customary *réprise* of the original first subject, in the original key of

C minor. After this, all is recapitulated with the usual change of keys. The second subject (No. 4) appears in the oboes, bassoons and horns, in the key of C major. The quiet passage of response (No. 6)—the oboe this time taking the place of the flute—is also in C, and so on until an unpretending but impressive *coda* concludes the movement *poco sostenuto* as it began. The quotations may serve to show, to some extent, the ingenuity and contrapuntal skill with which this portion of the work is conducted; but they give no idea of the vigour and passion and poetry which are embodied in the music, and which are worthy of any master—especially of any master writing his first Symphony.

II.—The second movement is an *Andante sostenuto* in 3-4 time and in the key of E major—the same succession of keys as in Beethoven's third pianoforte concerto. It is full at once of beauty and passion, and is instinct with the spirit of that great Viennese master of whom Brahms was in many respects the true successor.

It opens with the following\* theme, of the melody and harmony of which Schubert himself might be proud. The following are its two main portions—

No. 14. *Andante sostenuto.*  
Strings.



No. 15. Melody and bass only. Oboe.



now divided by an afterthought in the shape of a passage of twelve bars, which had no existence when the symphony was originally played from manuscript parts.

The last quotation is immediately followed by an intense passage in the strings—

No. 16.



and this again by a passage for the oboe, with an answer from the clarinet, and later on from the basses—



the sound of which shows how deeply Brahms imbibed Schubert's spirit in the combination of his darling wind instruments. When the clarinet enters, with a delicate enharmonic change in the accompanying strings, it is almost as if we saw the author of the "Unfinished symphony in B minor" standing in the orchestra, and saying, "So I would have done it." The accompaniment to this—violins and violas alone in staccato chords—is in the happiest vein. After much more beautiful work, which space alone forbids our quoting, the movement ends with the original melody distributed between a solo violin and the flute, and accompanied with great ingenuity and charming effect.

(To be continued.)

The unrest which so disastrously disturbs the Empire of Russia has entered the realm of music. M. Rimsky-Korsakoff has been 'dismissed' from the Conservatoire of Music at St. Petersburg because he criticised the bureaucratic methods of the Russian Government. The distinguished composer's 'dismissal' has been followed by the resignation of three of his colleagues, M.M. Glazounow, Liadow, and Auer. M. Rimsky-Korsakoff has also withdrawn from the Academy of Fine Arts. A performance of his opera, 'Kascheg,' by the students of the Conservatoire, was the scene of a wild outburst of enthusiasm. Flowers were showered upon the composer from all parts of the house, and many speeches were delivered. The police vainly endeavoured to stop the proceedings by lowering the fire-proof curtain, which, however, in spite of its great weight, was upheld by some of the audience; but ultimately the theatre was cleared. What a pitiable state of affairs!

An exceptionally fine performance of Elgar's 'The Apostles' was given by the North Staffs District Choral Society in the Victoria Hall, Hanley, on March 30, the composer himself conducting. That Mr. J. Whewall, the Society's conductor, had trained his forces with the most satisfactory results is evident by the opinion of the distinguished composer, who, in a letter to the secretary of the Society, says: 'The choruses, so far as my own experience goes, have never been sung with more intelligence, pathos, and force, and I thank each individual member for the loving care bestowed upon the preparation of my work.' High commendation indeed, coming from such a quarter. The solo music was also admirably interpreted by Miss Muriel Foster, Mrs. Henry J. Wood, Mr. W. J. Ineson, Mr. Ffrangcon-Davies, Mr. Gervase Elwes, and Mr. Andrew Black. The good work being done by this Society received special attention in our issue of April, 1903.

\* Derived from the old Church-phrase, of which all the great masters have been, in turn, so fond.

## ANTHEM FOR SOPRANO SOLO AND CHORUS.

St. John xiv. 27, 28, 18.

Composed by H. ELLIOT BUTTON.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andante.* ♩ 100.

*f Sw.* *No Ped.* *p* *Ped.*

**SOPRANO SOLO.** *mp*

Peace . . I leave with you, My peace I

give un - to you: not as the world . . giv - eth, give I un - to

you. My peace I give un-to you, I give un - to you.

*Ped.*

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CHORUS.  
SOPRANO.

Peace . . I leave with you, My peace I give un - to you :

ALTO.

Peace I leave with you, My peace I give un - to you :

TENOR.

Peace I leave with you, My peace I give un - to you :

BASS.

Peace I leave with you, My peace I give un - to you :

not as the world giv - eth, give I un - to you.

not as the world giv - eth, give I un - to you.

not as the world giv - eth, give I . . un - to you.

not as the world . . giv - eth, give I un - to you.

Solo.

Let not your heart be troub - led, nei-ther let it be a - fraid. I

No Ped.



go a - way, and come a - gain, come a - gain to you.

**CHORUS.**

Let not your heart be troub - led, nei - ther let it be a - fraid. I

*p* Let not your heart be troub - led, nei - ther let it be a - fraid. I

*p* Let not your heart be troub - led, nei - ther let it be a - fraid. I

*p* Let not your heart be troub - led, nei - ther let it be a - fraid. I

*mf*

*Ped.*

*dim.* go a - way, and come a - gain, come a - gain to you.

*dim.* go a - way, and come a - gain, come a - gain to you.

*dim.* go a - way, and come a - gain, come a - gain to you.

*dim.* go a - way, and come a - gain, and come a - gain to you.

*dim.* *p Sw.*

*No Ped.*



**SOLO.** *mf*

Peace I leave with you, My peace I give un-to you, not as the world

**CHORUS.** *p*

I will not leave you com - fort-less, I will

I will not leave you com - fort-less, I will

I will not leave you com - fort-less, I will

I will not leave you com - fort-less, I will

*Voices alone.*

giv - eth, give I un - to you. Let not your heart be troub-led,

come to . . . you, I will come to you, I will

come to you, I will come to you, I will

come to you, I will come to you, I will

come to you, I will come to you, I will

*Ped.*

*Solo ad lib.*  
*cres* *cen* *do.*

let not your heart be troubled. I will .. not .. leave you .. com - fort-less,

*cres* *cen* *do.*

come to you, I will .. not .. leave you .. com - fort-less,

*cres* *cen* *do.*

come to you, I will .. not leave you .. com - fort-less,

*cres* *cen* *do.*

come to you, I will not .. leave you .. com - fort-less,

*cres* *cen* *do.*

come to you, I will .. not .. leave you .. com - fort-less,

*cres* *cen* *do.*

come to you, I will .. not .. leave you .. com - fort-less,

*p* *poco rall.* *pp*

I will come to you. A - - men, A - - men.

*p* *poco rall.* *pp*

I will come to you. A - - men, A - - men.

*p* *poco rall.* *pp*

I will come to you. A - - men, A - - men.

*p* *poco rall.* *pp*

I will come to .. you. A - - men, A - - men.

*p* *poco rall.* *pp*

I will come to you. A - - men, A - - men.

*p* *poco rall.* *pp*

I will come to you. A - - men, A - - men.

*Ped.*

## MAX REGER.

Readers of German musical journals will have noticed that no living composer, with the single exception of Richard Strauss, occupies at present such a share of the German critics' attention as Herr Max Reger. Concerts wholly or chiefly devoted to his music are given generally 'with the assistance of the composer,' in most of the music centres of Germany, and the opinions expressed thereon by the sages of the Press are as diverting and wholesome in their variety as any that can be quoted from the standard biographies of Schumann or Berlioz, Wagner or Brahms. One thing in the midst of this confusion of 'expert' opinions seems certain: Reger is evidently



*Max Reger*

(Photograph by Gebrüder Lützel, Munich.)

one of those rare personalities of commanding power who divide into two opposite camps the musicians and music-lovers who take—or fancy they take—an interest in the present and future of their art. There are the enthusiastic admirers on the one hand, and the unbelieving detractors on the other; the prophets of their hero's great future, and the augurs of ill-omen who foresee the early collapse of the Reger 'boom.'

Max Reger was born on March 19, 1873, at Brand, near Weiden, Bavaria. His father was Josef Reger, a musician who taught his art to the pupils of the Roman Catholic Präparanden-Anstalt at Weiden. Young Max received his first pianoforte lessons from his mother; his father, and a Herr D. Lindner, taught him the organ. After passing through the Weiden

Realschule, he entered the Präparanden-Anstalt to qualify himself for a school teacher; but a visit to Bayreuth made such an impression upon the young enthusiast that he decided to devote his life to music. He studied composition, and submitted his first efforts in the way of orchestral pieces to Herr Hugo Riemann. The highly favourable opinion expressed thereon by that distinguished theoretician prompted Reger to become Riemann's pupil, first at Sondershausen, and subsequently at Wiesbaden. In 1898 a serious illness forced him to return to the parental roof; but in 1900 he moved to Munich, where he now resides. Quite recently he was appointed professor of harmony, counterpoint, and organ at the Königliche Akademie der Tonkunst, and (as successor to the lately-deceased Professor Max von Erdmannsdörffer) conductor of the famous Porgesscher Gesangverein in the Bavarian capital.

One of the most remarkable features of Reger's creative activity is his tremendous industry, his latest published work bearing the high Opus number 86. Needless to say, this almost Schubertian productivity is only possible because of his marvellous facility. In this connection Reger is reputed to have written the aforesaid Op. 86, a most elaborate set of variations with fugue, for two pianofortes (four hands), on a theme by Beethoven, without any sort of preliminary 'sketching,' straightaway in finished 'engraver's copy.' And here it may be mentioned that he has so far shown a great affection, and a quite exceptional gift for handling the variation form, some German critics going so far as to place him in this respect on a line with Bach, Beethoven, Schubert, and Brahms. However this may be, we believe his works include already more sets of variations than even Brahms produced during his lifetime. Reger's organ music presents difficulties to the player such as have never been known before. According to some of his compatriots, Reger is doing for the organ what Wagner did for dramatic music. At their fifth 'Organistentag' (Organists' meeting) held at Bielefeld on December 28, 1904, German organists paid him the signal compliment of arranging a sacred concert devoted only to Bach and Reger, when Herr Gustav Beckmann performed the symphonic fantasia and fugue (Op. 57) which is dedicated to him, a remarkable work which is said to have been inspired by Dante's 'Inferno.' The young composer's staunchest champion seems to be Professor Waldemar Meyer, of Berlin, who during the past winter season gave three performances of a representative Reger programme, including a string quartet in D minor (Op. 74), a Ciaccona from a G minor sonata for violin alone (Op. 42), and a string trio in A (Op. 77B).

Reger's compositions include eighteen works for the organ—some of them comprising as many as a dozen large pieces—in which the influence of Bach is strongly evident. Of these his fifty-two choral preludes (Op. 67) appear most likely to find immediate favour, on account of their comparative simplicity. There are also two sonatas (Op. 33 and 60), a fantasia and fugue on BACH, a set of variations (Op. 73), and about half-a-dozen most elaborate fantasias on old German chorales (Op. 27, 30, 40, and 52 I., II., III.). His chamber music includes four sonatas for violin solo (Op. 42), which seem to take us back to Bach—for what composer since Bach has written sonatas of any artistic value for the violin alone? Then we have two romances for violin and pianoforte, sonatas for violin and pianoforte, violoncello and pianoforte, clarinet and pianoforte, a string quartet, a serenade for flute, violin and viola, a trio for violin, viola, and violoncello, and many elaborate works for pianoforte solo. He has already written 200 songs, of which his 'Schlichte Weisen' (simple tunes)

(Op. 76) seem destined to become popular. Of his choral music, three sacred cantatas based on old German chorales, and intended for the chief festival days of the Protestant Church, deserve notice. They are 'Vom Himmel hoch, da komm' ich her,' for four solo voices, two solo violins, organ, chorus of children, and congregation (for Christmas), 'O wie selig seid ihr doch, ihr Frommen,' for mixed chorus and congregation, string orchestra and organ (for All Saints), and 'O Haupt voll Blut und Wunden,' for contralto and tenor (or soprano) soli, solo violin, solo oboe, organ, and mixed chorus (for Good Friday). The choral parts in these church cantatas are comparatively simple, because to them is assigned the *cantus firmus*, while the variations and ornamentations are given to the instruments. It may be readily imagined that these compositions are modern imitations of Bach's wonderful church cantatas. In fact, the influence of that master is everywhere to be traced in Reger's music, and what better, deeper, sounder foundation could a composer of Reger's undoubted gifts build upon than the incomparable Johann Sebastian?

The work which seems to exercise the critics most at present is undoubtedly the violin and pianoforte sonata in C (Op. 72). To some it is a 'quite wonderful (*ganz wundervolles*) work, which leads us into worlds of feeling never trod before, and opens for us vistas new, great, and astonishing' (according to Herr Ferdinand Pfohl in the *Hamburger Nachrichten*); while other critics confess dejectedly or contemptuously (according to their mood) that they 'cannot understand in the least what it is all about.' It is certainly a strange and wild effusion, a sort of challenge to the critics—and even more. For Reger seems to have written it to insult his detractors. There are in the first movement two snatches of themes, several times repeated, which in the German nomenclature of the notes 'spell' the words 'Schafe (sheep), and 'Affe' (monkey), thus :



This is a bad joke, which however has the merit of brevity. An indulgent public which pardons Strauss's ponderous fooling in the 'Antagonists' section of his 'Heldenleben' and the 'Nursery' scene in his 'Domestica,' will doubtless extend a similar courtesy to the younger and no less 'serious' artist.

Reger's most important contribution to chamber music, the above-mentioned string quartet in D minor (Op. 74B), was produced for the first time at Frankfort-on-Main in December last; it was repeated at a Reger concert given on January 6 by the enterprising Musikalische Gesellschaft at Essen-Rhur. On both occasions it seems to have made a great impression on serious-thinking musicians and amateurs, while at Professor Meyer's three Berlin performances the impression deepened with each successive hearing of this 'most difficult quartet in existence,' as it has been called. One of the leading conductors of the Rhineland, who is also a tremendous Bach enthusiast, went so far as to express to the present writer his conviction that the work is 'one of the most beautiful things since Beethoven'! and that Reger, if not a whole, is at least half a Bach *redivivus*!

Reger does not seem to have published anything for the orchestra alone, but he is at present completing a symphony, the first performance of which has been promised to the aforesaid Gesellschaft at Essen.

Reger is a striking figure, even physically, for he stands well over six feet, and he has a powerful head with a lofty brow; a disdainful mouth betrays strength of character. He is reported to be a great humorist, and his boisterous fun seems to show itself in his 'Six Burlesques' and in many a merry scherzo. Who will be the first to introduce the young master to an English audience?

A. J. J.

## Reviews.

*Worship Song with accompanying tunes. Edited by W. Garrett Horder.*

[Novello & Co., Ltd.]

The Rev. W. Garrett Horder is an earnest student of, and an acknowledged authority on sacred poetry. His cultured taste and wide catholicity are manifested in his anthology 'The treasury of American sacred song' and the hymnal 'Worship Song,' of which latter collection the book before us forms its natural complement. Mr. Horder mistrusts the 'musical editor.' He says, in the preface to his book, 'the result of such single musical editorship has usually been the inclusion of too large a number of the editor's own compositions, and even when that has not been the case the selection of tunes has been determined too much by his individual judgment.' The first part of this indictment may be true, but, on the other hand, a hymnal may be weakened by not having an experienced, even a non-composing musician at the helm. In the present instance the friendly criticism of such an editor might have prevented the separation of so time-honoured a mating as Bishop Ken's Evening Hymn with the tune 'Tallis' Canon,' and might have avoided the 'tinkered' version of 'Bedford' by adopting the more beautiful triple rhythm as written by its composer. We also notice that Hewlett's fine tune 'Dalkeith' has been rhythmically 'touched up' and so, apparently, has 'Holy Cross' (No. 423); and a future edition of the book would be more complete with an index of composers' names.

'Worship Song' contains 803 hymns, but as the tunes number 627 some of the latter have been repeated, in some instances even four, five, and six times. In so large a collection this repetition was almost inevitable, and no objection could be raised thereto in the case of what may be termed 'common tunes,' those that are not specially associated with any particular words; but it seems a pity not to have restricted the use of such tunes as Oakeley's 'Abends,' E. J. Hopkins's 'Eilers,' Sullivan's 'St. Gertrude,' Hewlett's 'Dalkeith' to the words for which they were specially written. Regret may also be expressed at the omission of such standard tunes as 'Warrington' (an ideal tune for 'Jesus shall reign where'er the sun'), 'Trinity' (by Giardini), 'Martyrdom,' and 'Wareham.' A large number of new tunes has been specially contributed to the book by nearly thirty different composers, about a score being the handiwork of Mr. Henry Baker, author of the devotional tune 'Hesperus,' which has worthily found its way into many hymnals. Time alone will tell how large a proportion of these new strains will endear themselves 'to the great congregation'; but a careful examination of the new tunes in each freshly compiled hymnal as it comes from the press forces upon the mind the conviction that 'the old is better.' There is, however, so much that is really good in the music of 'Worship Song' as to justify words of warm commendation. It is a collection of which any editor might be proud, and Mr. Horder is to be congratulated upon having thus crowned the success of his labours in the issue of a hymnal that is distinctly practical, worshipful, and meritorious.

*Nocturne. For the pianoforte (Op. 13). By Maud Matras.*

[Novello & Co., Ltd.]

There is a touch of the tragic in this piece which will appeal to pianists of an imaginative turn of mind. The piece begins *forte* and ends *fortissimo*, and although quiet passages occur by way of contrast, stern determination and strong passion prevail. It is no summer's night that the composer depicts, but the tempestuous darkness of mid-winter.

*Hector Berlioz (1803-1869): Sa Vie et ses Œuvres.* Par J. G. Prod'homme.  
(Paris: Librairie Ch. Delagrave.)

M. Alfred Bruneau, in a brief preface to this volume, refers to certain new documents mentioned in it, also to facts little known or even unknown, so that he regards the book as completing the 'moving Odyssey of the Mémoires.' Then although those Mémoires are profoundly interesting, some fancy is mixed with the facts. There seems, for instance, no ground whatever for the story of Habeneck's coolly taking a pinch of snuff at a most critical moment when conducting Berlioz's 'Requiem'; again, Berlioz himself says in one place, after relating an anecdote: 'Ceci est un mensonge et résulte de la tendance qu'ont toujours les artistes à écrire des phrases qu'il croient à effet.' M. Prod'homme presents his readers with a very impartial and at the same time very interesting account of the man and the composer. The writer inspires confidence because, however much he admires his hero, his compositions, and his writings, he is not blind to the fact that Berlioz was not in all points perfect. Throughout the volume we find not only the author's opinions, but many extracts from the works of important writers—Julien, Noufflard, &c.—and from newspapers favourable or otherwise. One long extract is particularly interesting and valuable, viz., on Berlioz as a writer for the orchestra, from H. Lavoix's 'Histoire de l'Instrumentation.' In connection with the performances of 'Les Troyens à Carthage,' at the Théâtre-Lyrique, in addition to serious notices of the work M. Prod'homme gives some humorous specimens. *Le Nain Jaune* spoke of 'Les Troyens! paroles et tapage de M. Berlioz,' also of the composer, who, 'having during fifteen years overthrown musicians, has at last overthrown himself.'

Space prevents us from entering into detail, but we must refer to the useful and complete bibliography of Berlioz's musical and literary works. Of the former the dates of production, names of publishers, and other details are given. Then there is a list of 'Ouvrages à consulter sur Berlioz,' in which not only French, but German and English works are named, as are also musical papers containing articles. Of the latter, the *Athenæum* and *The Musical Times* are mentioned; but the *Monthly Musical Record*, containing various articles by Professor Niecks and other writers, also the *Musical World*, in which Mr. J. S. Shedlock gave a series of articles with illustrations of both parts of Berlioz's 'Les Troyens,' might have been included in the list.

*Thy Presence. When parted.* Songs for Soprano or Tenor. Composed by G. J. Bennett.

*Just before Bedtime.* Six songs for children. Words by Elphinstone Thorpe. Music by J. M. Capel.  
[Novello & Co., Ltd.]

Cultured vocalists will find two grateful mediums for their skill in Dr. Bennett's settings of Goethe's and Uhland's poems, of which the original German is given as well as English version, the latter being by Miss Elizabeth Wilson. 'Thy Presence' contains an impassioned climax, and could be made effective in the concert room. 'When parted' is cast in a more meditative mould, but its melody is none the less attractive.

In not a few cases songs for children are not childlike, but this cannot be said of the series called 'Just before Bedtime,' a title presumably chosen as a hint concerning the most appropriate time for their performance. Words and music are studiously simple, and as each song relates a little story, and has passages to be sung in choral unison, the attention of little folks is likely to be won and sustained in the singing thereof.

#### BOOKS RECEIVED.

*The art of the musician.* By Henry G. Hanchett. Pp. viii. and 327; 6s. 6d. net. (Macmillan.)—*Chopin, and Schumann.* By Ernest J. Oldmeadow. Each 1s. (Bell's 'Miniature Series of Musicians.').—*The Concert-goer: a handbook of the orchestra and orchestral music.* By William H. Daly. Pp. 96. (Edinburgh: Paterson & Sons.)—*Songs without music* (a collection of lyrics suitable for composers). By Florence Gertrude Attenborough. Pp. 68; 1s. (Weekes & Co.)—*Journal of the Folk-Song Society.* No. 6. (Published at 84, Carlisle Mansions, Victoria Street.)—

*Memories: an autobiography.* By Walter Macfarren. Pp. xiv. and 338; 7s. 6d. net. (The Walter Scott Publishing Company, Ltd.)—*A Method of Teaching Harmony, Based Upon Ear-Training.* Part II. Chromatic Harmony. By Frederick G. Shinn. 2s. 6d. (The Vincent Music Company, Ltd.)—*Author and printer.* By F. Howard Collins. Pp. xi. and 408; 5s. net. (Henry Frowde.) This handbook is 'A guide for authors, editors, correctors of the press, composers, and typists,' to all of whom its carefully compiled pages will prove invaluable.

#### ROYAL CHORAL SOCIETY.

Handel ruled supreme at the Royal Albert Hall on March 30, the works chosen for this occasion being 'Acis and Galatea' and the 'Ode on St. Cecilia's Day.' The statement that the former had not been sung previously by the Royal Choral Society seemed almost incredible, particularly as the choruses afford special opportunities for effect by a large body of voices. As will be surmised the 'Wretched lovers' and other choral numbers were sung with magnificent precision and also with attention to light and shade, whereby the performance was made memorable. Equal justice was rendered to the 'Ode,' the chorus 'From harmony, from heavenly harmony' in particular drawing forth a superb volume of vocal tone. Madame Sobrino sang charmingly as Galatea, and in the 'Ode' gave a most expressive interpretation of the air 'What passion cannot music raise and quell?' The other solo parts were also admirably interpreted by Messrs. William Green, John Harrison, and Harry Dearth; the last-named specially distinguishing himself in a fine rendering of 'O ruddier than the cherry.' Sir Frederick Bridge conducted with true Handelian enthusiasm.

#### PHILHARMONIC SOCIETY.

Eastern idiom played an important part at the Philharmonic concert on March 29 at Queen's Hall, for the principal works were Mr. Arthur Herve's tone-poem 'In the East' and M. Rimsky-Korsakoff's symphony entitled 'Antar.' It was the first performance of the former work in London since its production at the Cardiff Festival of 1904. The favourable impressions made by the music on that occasion were distinctly deepened by a second hearing, and the composition is so picturesque and prompting to the imagination of the listener that it should become familiar in many concert-rooms. The same can hardly be said of M. Korsakoff's symphony, the weaknesses of which became more apparent with further acquaintance. A feature of the evening was the début in London of Señor Pablo Casals, a violoncellist of artistic perception and finished style, who was heard to advantage in M. Saint-Saëns's concerto in A minor. The vocalist was Miss Lillie Wormald.

The concert on April 13 does not call for detailed notice. Dvorák's symphony in D was revived, and Sir Edward Elgar's descriptive overture 'In the South' added to the Philharmonic repertoire. The latter work received an effective interpretation under Dr. Cowen's careful direction, while Mendelssohn's exquisite scherzo in G minor was played with delightful crispness and delicacy. Herr Bronislaw Huberman played with great verve and brilliancy in Tchaikovsky's violin concerto in D, and Miss Antonia Dolores sang the 'Shadow song' from Meyerbeer's 'Dinorah.'

The Directors and Conductor of the Philharmonic Society should sternly repress all encores; by so doing they would earn the gratitude of the great majority of those who attend their concerts.

At the meeting of the Musical Association held at Messrs. Broadwood's, on April 4, an interesting paper was read by Mrs. Newmarch on 'The Development of National Opera in Russia: Rimsky-Korsakov (1844).'

Mr. J. C. B. Tirbutt, Lecturer in music at University College, Reading, read an interesting paper on 'Municipalities and Music' before the Incorporated Society of Musicians (London section) on April 8.

## London Concerts.

### ORCHESTRAL CONCERTS.

#### A NEW CONDUCTOR.

The illness of Dr. Hans Richter prevented him from conducting the specially arranged Beethoven-Wagner concert given on March 27 at Queen's Hall, but in consequence of the great chief's regrettable absence, Londoners had an opportunity of becoming acquainted with yet another continental conductor of repute—Herr Franz Beidler. This musician holds the baton of the Imperial Opera House, Moscow, and last year attained to the distinction of conducting the second cycle of the 'Ring' at Bayreuth. As the London Symphony orchestra was engaged, and by reason of the music being thoroughly familiar, Herr Beidler had a good opportunity of showing his skill and the audience of estimating his abilities. His conducting qualities are considerable, and the excerpts from Wagner (whose music formed the greater part of the programme) were finely interpreted. The interpretation, however, of Beethoven's 'Eroica' symphony lacked distinction.

The fourth of Mr. Charles Williams's interesting series of orchestral concerts—that held at Queen's Hall on April 7—gained special distinction by reason of the masterly rendering of Mendelssohn's violin concerto by Mischa Elman. The performance of the work by this wonderful boy of twelve years was astounding in its absolute triumph over technical difficulties, and in the poetic feeling which this soulful little fellow threw into every bar of the music. Master Elman's performance of Saint-Saëns's 'Introduction and Rondo Capriccioso' was equally wonderful. It was pleasant to listen once more to Schumann's delightful B flat symphony, a work not often played in London. Why?

The presence of Dr. Richard Strauss, as conductor of his 'Symphonia Domestica,' at the concert of the Queen's Hall orchestra attracted an immense audience to Queen's Hall on April 1. This repetition performance, if less strenuous than that under Mr. Wood's direction, did not alter the impressions of the work recorded in the April issue of THE MUSICAL TIMES. Who can say if it will take a permanent place among the masterpieces of music? The remainder of the concert (conducted by Mr. Wood) included the 'Midsummer-Night's Dream' and 'Academic' overtures, and Bach's Suite in B minor for flute and strings, the solo instrument being in the capable hands of Mr. Albert Fransella.

A very hearty welcome was extended to Mr. Georg Henschel on his appearance at Queen's Hall on April 11 to conduct the now famous London Symphony Orchestra. A truly magnificent performance of the 'Meistersinger' overture was given, and the execution and interpretation of the second symphony (in D) of Brahms were of the highest kind of excellence. Miss Evangeline Anthony played Max Bruch's violin concerto with fair success, and Mr. Ffrangcon-Davies gave with fine effect Wotan's farewell from 'Die Walküre.'

Miss Dora Bright gave the second of her concerto concerts at Bechstein Hall on April 3. The works selected were those by Mozart in D minor, Schumann in A minor, and Ferdinand Hiller in F sharp minor. Miss Bright, who was assisted by a contingent of the London Symphony Orchestra, conducted by Mr. Landon Ronald, played with her usual artistry, but such programmes are a mistake.

The programme of the Strolling Players' Amateur Orchestral Society for the concert at Queen's Hall on April 6 included a concert overture not previously performed, by Mr. G. Halsey. This proved to be a bright and spirited work, to which justice was done by the orchestra under the direction of Mr. William Shakespeare.

Miss Grace Sunderland and Mr. Frank Thistleton concluded their excellent series of concerts of old chamber music on March 28, at Broadwood's concert hall. As at the previous performances, the programme contained several little-known works, first performances in this country being claimed for two sonatas of one movement each for organ, two violins, and violoncello by Mozart, now published in the Köchel edition, Nos. 224 and 336.

### CHAMBER CONCERTS.

Mr. Joseph Holbrooke gave one of his interesting chamber concerts on March 27 at the Salle Erard, at which he took part in the first performance of his symphonic quartet for pianoforte and strings. Originally written in 1896 as a trio, the work in its present form opens with a well-knit *Allegro appassionato*, which leads into an expressive *Larghetto* that charms the ear and stirs the imagination. The third and last movement is gay and spirited, and is worked up to a brilliant *Finale*. Other novelties of the evening were a movement from Borodine's unfinished quartet, and a *Réverie* for violin, viola, and violoncello (Op. 20), by Mr. Frederick Kessler. The excerpt proved a characteristic example of the early Russian school; music full of earnest intentions but often weak in expression. The *Réverie* is a grief-stricken piece, which seems to hug its own misery.

The distinguishing feature of the concert given by the Cathie quartet on March 28 at Æolian Hall was the production of a quartet in E minor by Mr. John B. McEwen, whose previous work in this form in the key of A minor, produced last year, will be remembered by many musicians. The E minor quartet is somewhat restless in tonality, but contains several remarkably effective passages, its most striking movement being the *Finale*. The work thereby leaves a favourable impression. At the conclusion of the performance Mr. McEwen was summoned to the platform and heartily applauded.

Words of praise and encouragement are due to the Ingleton trio—Miss Evelyn Ingleton, Mr. E. van Praag, and Mr. Bernard Reynolds—who gave a concert on April 13, at Broadwood's Concert Hall; and to The New Trio—Messrs. Epstein, Zimmerman and Ludwig—who made their first appearance thus combined on April 3 at Æolian Hall, and played again with excellent results on the 16th of the same month.

### VOCAL RECITALS.

Mr. Manuel Garcia, grandson of the famous centenarian, gave a vocal recital at Æolian Hall on April 5. The event bore witness to the truth of the theory of heredity, as his recital was one long lesson on the supreme value of vocal cultivation and earnest study. Mr. Garcia chiefly affected Continental composers, but his programme included Purcell's 'Ah! how pleasant 'tis to love,' and 'I'll sail upon the Dog-star,' both songs being interpreted with artistic perception of their old-time characteristics.

Miss Agnes Nicholls, accompanied by Mr. Hamilton Harty, gave an interesting vocal recital on April 5 at Bechstein Hall, which merits a few words of praise. The popular singer's selection of songs was admirably comprehensive, and included Dr. Somervell's clever song-cycle, 'Love in Springtime,' in which the gifted vocalist was particularly successful, especially her renderings of 'Oh, what comes over the sea' and 'Dainty little maiden.' Two songs, severally entitled 'Sea-wrack' and 'Bonfires,' by Mr. Harty, proved uncommon and dramatic, and another clever new song of piquant character, composed by Mr. Cyril Scott, was oddly entitled 'Don't come in, Sir, please.'



## VIOLIN RECITALS.

The extraordinary success achieved by Herr Kubelik and Miss Marie Hall would seem to have not only increased the taste for violin playing, but to have stimulated other artists, and violin recitals are now as numerous as those devoted to pianoforte music. The new Dutch violinist, Herr Leon Sametini, gave a second recital at Bechstein Hall on March 30, when he may be said to have deepened the favourable impression he made on his first appearance in this country. Associated with Herr J. Presburg, an excellent reading was given of Brahms's sonata in A (Op. 100), and although he was less successful in music by Bach, Herr Sametini is manifestly a young artist full of promise.

After an absence of two years M. Jacques Thibaud reappeared in London on April 3 at an orchestral concert at Queen's Hall conducted by Señor Arbos. He followed this appearance by giving a recital in the same hall on April 8. On the first occasion M. Thibaud was heard to great advantage in Max Bruch's concerto in G minor (No. 1), playing the beautiful slow movement with beauty of tone and chaste expression. At his recital his principal work was Mozart's concerto in E flat, which proved an advantageous medium for the French violinist's refined and finished style.

M. Trebini, who made his début at Bechstein Hall on April 14, and not yet out of his teens, is another aspirant for fame. When he has come to manhood's estate he will doubtless be a more matured artist.

## ROYAL ACADEMY OF MUSIC.

The students of the Royal Academy of Music gave an excellent account of themselves at their concert at Queen's Hall on April 4. Directed by their principal, Sir Alexander Mackenzie, they played with notable intelligence in Smetana's symphonic poem 'Výšehrad,' and entered with zest into the humour and spirit of a neatly-written overture called 'A Connamara Revel' by their fellow-student, Arnold E. T. Bax. Two MS. songs by Margaret Bennett testified to taste and imagination, particularly that named 'Imogen.' Other features of the concert were the brilliant playing of Percy Hughes, a Welsh boy, in Weber's Concertstück, and Wilfrid Peppercorn's clever rendering of Böellmann's theme and variations for the violoncello.

The following awards have been made at the Royal Academy of Music. The Charles Mortimer Prize, (Composition), to Herbert J. Boden (London). The Louisa Hopkins Memorial Prize (Pianoforte), to Margaret Bennett (Stoke-on-Trent).

## NEW RHAPSODIES BY LISZT.

Herr Wilhelm Backhaus gave distinction to his coming-of-age concert on April 4, at Queen's Hall, by playing for the first time in England two of the recently-discovered quartet of Hungarian rhapsodies by Liszt. These rhapsodies were found, with some smaller pieces by the same composer, on the shelves of a music-publisher named Nador Balman, in Budapest, and now form part of the 'Universal Edition' published by Mr. E. Ascherberg. If they are not in any sense important works which add to Liszt's reputation, they are short and characteristic examples of his style. The clever young artist rendered them with all needful verve, but was heard to greater advantage in Beethoven's E flat and Tschaiakovsky's B flat minor pianoforte concertos. The orchestral portions of these works were excellently played by the North London Orchestral Society, under the able direction of Mr. Lennox Clayton.

## MADAME WANDA LANDOWSKA'S RECITALS.

This Polish artist has given recitals both on the harpsichord and pianoforte in various cities abroad, and report spoke of her in highly favourable terms. At her first recital given at Queen's Hall, on April 11, Madame Landowska proved herself worthy of all the good things that have been said about her. The programme was devoted to

'Johann Sebastian Bach and his Contemporaries.' The Leipzig master was represented by his Suite Anglaise in E minor, minus the *Allemande*. The rendering of the music was so full of life and character, so finished as regards technique, that to complain of this omission seems somewhat ungallant. Excisions in a very long work may be forgiven, but in the present instance there was surely no such excuse. Among the contemporaries represented were Handel, Domenico Scarlatti, Zipoli, Durante, &c., and all the selections were interesting and admirably interpreted. The majority of the pieces were played upon a modern Pleyel pianoforte, the harpsichord being used for a delightful set of compositions by Couperin entitled 'Les folies Françaises,' and two other quaint numbers. Bach, and some sonatas of Domenico Scarlatti, sound well on the pianoforte, but the Couperin are out-and-out harpsichord pieces. At the second recital, on April 15, the programme was of an historical character. First came *Voltes* by Byrd, Praetorius, Chambonnières and Morley on the harpsichord, next, *Laendler* and *Walzer* by Schubert, on an old pianoforte of Schubert's period, and finally modern waltzes, ending with a group by Chopin.

## THE BACH CHOIR'S PERFORMANCE OF 'EVERYMAN.'

This organization gave their sixty-sixth concert on April 12 at Queen's Hall. The chief work brought forward was the cantata 'Everyman,' which was given under the direction of the composer, Dr. Walford Davies, who is the conductor of the Society. The performance was a very careful one, and was often deeply impressive. The choral portions would perhaps have been even more effective if the male-voice section of the choir had more resonant voices. The work was ably conducted (entirely from memory) by Dr. Davies. The soloists were Miss Muriel Foster, Miss Gleeson-White, Mr. Gregory Hast, and Mr. H. Lane-Wilson. Mr. W. H. Harris was organist, and Mr. Charles Jacoby led the orchestra.

A new overture to the work, 'written especially for the occasion,' was performed. Although this introduction is permeated by the mysticism of the subject, it cannot be said to have produced much effect, and it did not seem to lead naturally to the succeeding section of the work. Another hearing however may make its meaning clearer. Bach's church cantata 'O light everlasting' was performed as a second part.

Much credit is due to the students and professors of the London Academy of Music for the spirited and intelligent revival at St. George's Hall, on April 12 and 15, of Racine's sacred tragedy of 'Athalie,' with Mendelssohn's music, given with the scenery and costumes designed for the first performance in England by the same institution in 1900. The choruses were excellently sung with appropriate action, the chief solos being ably rendered by Miss Grace Butt and Madame Blanche Newcombe. The orchestra also was good, especially in the Overture and 'War march of the priests.' Mr. Henry Beauchamp was an alert and skilful conductor. Although it is not in our province to deal with the dramatic part of the performance, mention may be made of Miss Olive Kennett (Athalie), Miss Frances Sykes (Josabeth), Mr. William Stewart (Abner) and Miss Kate Neill (Joash). The stage direction was in the experienced hands of Mr. Charles Fry, who appeared as Joad, the High Priest.

The successful series of Curtius Club concerts at Bechstein Hall was concluded on April 8 by Miss Susan Strong, who, assisted by Mr. Korbay at the pianoforte, sang a selection of songs ranging from a charming air from Haydn's 'Orpheus and Eurydice' to two examples by Mr. Fritz Delius and Dr. MacDowell.

Two performances of Elgar's 'Caractacus' took place in London during the month of April—by the Finsbury Choral Association, at the Northern Polytechnic on April 6, under Mr. Allen Gill's inspiring direction; and at Queen's Hall, on April 10, by the London Choral Society, conducted by Mr. Arthur Fagge.

## Competitions.

### ISLE OF MAN.

The three days' musical competitions organized by the Isle of Man Fine Arts and Industrial Guild were held at Douglas on March 21, 22, and 23. The report recently issued in a pamphlet of seventy-one pages bears witness to the comprehensiveness of the scheme and its high educational value. The Manx Choir (Miss Cannell) gained the chief choral prize, the test-pieces being the first chorus in 'Spring' (Haydn) and 'I love the jocund dance' (Corder). A concert was given by the combined choirs, assisted by Mr. Harry Wood's orchestra. The first part of the programme included a portion of Haydn's 'Seasons,' conducted by Mr. R. H. Wilson, of Manchester, who also adjudicated, having as his colleagues Mr. P. Leslie Agnew (London), Mr. Westlake Morgan (Bangor), and Mr. G. H. Gregory (Boston, Lincolnshire).

### LEIGH (LANCASHIRE).

The seventh annual Eisteddfod was held in the Co-operative Hall, Leigh, on April 1. The principal event of the afternoon was a competition for mixed-voice choirs of twenty-five to forty voices, the test-piece being Stainer's anthem 'What are these.' Five choirs competed, Leigh Wesleyan being successful. Great interest was taken at the evening meeting in the competition for male-voice choirs of thirty to forty-five voices. Ten choirs competed, the prize (ten guineas and silver cup) being awarded to the Wigan Harmonic Male-Voice Chorus, which gained 100 points out of a possible 105; Warrington Male-Voice Choir being second with 98 points, and the Nelson Arion Prize Glee Union third with 97 points, the test-piece being 'The Martyrs of the Arena.' The tone of the winners was very round and sonorous, whilst their expression was convincing. Mr. Robert W. Baker, of Manchester, adjudicated.

### STRATFORD MUSICAL FESTIVAL.

This well-organized scheme still prospers in the East of London. The festival was held on April 4, 6, 8, 10, and 15. Almost every branch of musical study was catered for, and the entries generally were numerous. As usual the pianoforte-playing was one of the chief and most satisfactory features. This branch is divided into numerous sections. The gold medal offered to previous prize-winners was won by Miss Greta Gingell, of Epping, the test-piece being Chopin's Scherzo in C sharp minor. The Caxton Choral Society (Mr. Alfred Sears) gained the challenge shield, and St. Columba's Church Choir gained the male-voice choir prize. Concerts by the prize-winners were given on April 18, at which Lady Palmer distributed prizes to the Juniors and Sir Frederick Bridge to the Seniors. There were eight adjudicators, all well-known in the musical profession.

### LADIES' CHORAL COMPETITION.

A choral competition for female voices was held at the Kensington Town Hall on April 6. Mr. Walter Ford was the judge. In Class I. (limited to church choirs), in which five choirs competed, the piece selected was 'Lift the trumpet' (Henry Smart). St. Peter's, Cranley Gardens (Mr. E. Read), won the first prize, and St. Philip's, Kensington (Mr. W. H. Hickox), the second. In Class II., in which four choirs competed, the two-part song 'Orpheus with his lute' (Hatton) was taken; St. Michael's won the first prize and St. John's, Wilton Road (The Hon. Richard Strutt), the second. In Class III., for which four choirs competed, the three-part song 'Sweet day so cool' (G. A. Macfarren) was sung; St. John's secured the first prize and St. Michael's, North Kensington (Miss C. E. Denison), the second. In Class IV., for which six choirs competed, the piece selected to be read at sight was 'It was a lover and his lass' (A. Herbert Brewer); in this, Mrs. Layton's choir gained the first prize, and St. John's the second. In Class V., for which two choirs competed, the three-part song 'To a Skylark' (Charles H. Lloyd) was sung; Mrs. Layton's choir was successful, and the same choir carried off the prize in Class VI. (two choirs competing), with the four-part song 'My true love hath my heart' (W. A. C. Cruickshank) as the test-piece. At the conclusion of the competitions, the Mayor of Kensington (Mr. Percy Gates) distributed the prizes.

### NORTHAMPTON.

The seventh of the series of annual competitions promoted by the Hon. Mrs. C. R. Spencer was held on April 8 and 15. The junior competitions took place on the first day and the adult competitions on the second. There were sections for pianoforte, sight-singing, vocal quartets, choral societies in five classes, and for male-voice choirs.

The Earl's Barton Baptists (Mr. W. A. Hast) gained the first place in three of the chief choral classes. The orchestral classes brought forward nine small bands. Mr. T. Tertius Noble, of York Minster, adjudicated. A concert wound up the proceedings, and the combined choirs sang Mendelssohn's 'Lauda Sion,' under Mr. S. P. Waddington. The prizes were distributed by H. H. Princess Victoria of Schleswig-Holstein.

### BRIGG AND GRIMSBY.

Competitions open to North and East Lincolnshire were held at Brigg on April 10 and 11, and at Grimsby under the same auspices on April 12. The leading spirits in both events were Mr. Gervase Cary-Elwes and his wife, Lady Winefride Cary-Elwes, and the Hon. Everard Feilding. At Brigg the Saxby Choral Society won the premier position in the mixed-voice class. The male-voice choirs did not satisfy Dr. Coward, who adjudicated. He said that the test-piece, 'The Vintage Song' (Mendelssohn), was sung about as enthusiastically as a set of teetotalers would have sung it. The humour of the remark is that Dr. Coward is himself an enthusiastic teetotaler, and so the standard attained should have met his views. In another choral section the Waddingham Choral Society bore off the palm. An old man of eighty-five years of age took part in the folk-song competition. At an evening concert Mr. Cray conducted the combined choirs. There were some interesting results in the school sight-singing at Brigg. Mr. W. H. Leslie, whose labours to improve school-singing are effecting great good in various rural districts, was the examiner.

At Grimsby, town and village choirs met, and Dr. Coward was again the adjudicator. The Gunby choir, under Mrs. Massingberd, gained the first position in the principal choral section. Grimsby Spring Church choir was first in another section. At an evening concert the combined choirs sang Bach's 'I wrestle and pray,' under Mr. J. W. Smethurst, and Mr. Percy Grainger conducted two of his own compositions.

### LONDON WORKING GIRLS' CLUBS.

The eighteenth annual singing competition of the London Working Girls' Clubs was held in the City of London Schools on April 15. Nine clubs competed in two classes. Most of the singing was distinguished by good tone and gratifying refinement. The chief prize, a challenge picture, was won by the St. Mary's, Borough, Club under Mr. Harvey Grace. The clubs combined to sing a short programme under the direction of Mr. H. J. B. Dart. Dr. McNaught adjudicated.

## MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, April 15, 1905.

In connection with the centenary celebration of the death of Friedrich Schiller, the Concert Society recently gave a brilliant Schiller festival, under the direction of Ferdinand Löwe. The 'Meistersinger' overture was performed in praise of the poet as an ideal Meistersinger, also the choral symphony ending with the 'Ode to joy.' The eminent tenor singer Ludwig Hess sang some of Schubert's settings of Schiller's poems, while a prologue, recited by Gerhart Hauptmann, one of the most famous of modern German poets, gave to the whole a poetic glow. This festival concert created such a sensation that it was twice repeated. One of the repetitions was for youths and maidens, and thus became a poetic and musical school festival of the worthiest kind.

Among the novelties introduced by Löwe at the Concert Society, a small fantasia by Jean Sibelius, 'Der Schwan von Tuonela,' was the most acceptable. It is a fanciful, melancholy piece for English horn with orchestral accompaniment. The Gesellschaft der Musikfreunde has performed Berlioz's 'L'Enfance du Christ,' a work which hitherto has

never been given here in its entirety. The rendering, under the direction of Franz Schalk, Court Opera capellmeister, was excellent.

The Society of Composers, of which Brahms was one of the founders and also honorary president, celebrated the anniversary of his death by a performance of several of his compositions, among which were his first published work, the pianoforte sonata in C, with Ignaz Brüll as excellent interpreter, the female choruses, with accompaniment of harp and horns, a string quartet, &c.

The concerts of Baroness Wolff Homersee, *i.e.*, Alice Barbi, have attracted large audiences. She has deeply impressed them, and moved them to tears by her singing of Brahms's lieder, and old Italian melodies.

The Berlin vocal quartet, consisting of the Mesdames De Jong and Behr, Messrs. Hess and Eweych, have achieved extraordinary success. They have noble, well-trained voices, and their ensemble is perfect. Their performances included Brahms's 'Zigeunerlieder,' Schumann's 'Spanisches Liederspiel,' and two merry lieder by Haydn.

Dr. Felix von Kraus, a native of Vienna, but living in Leipzig, has given, together with his wife, a brilliant concert. Dr. Kraus is excellent in songs of an epic nature, his wife in those of a lyrical character. Of other concerts, those by Miss Fanny Davies, the pianist Lambrino, and the violoncellist Professor Julius Klengel deserve mention.

In chamber music we have had two striking novelties: a trio for strings by Max Reger, one of the most gifted of young German composers, and a violoncello sonata by Hans Pfitzner, which the composer performed with Friedrich Buxbaum, of the Court Opera.

Pfitzner's opera 'Die Rose vom Liebesgarten,' given under the direction of Mahler, did not make a great impression. The work contains many beauties, especially in the orchestra, but it lacks cohesiveness and dramatic fire. The libretto is confused, and the *dramatis personæ* lack characterization and contrast. Pfitzner has a poetic nature; he only needs a good book to produce something excellent.

E. MANDYCZEWSKI.

## MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

At the eighth of the Queen's College concerts the Max Mossel quartet from Birmingham performed the nocturno from Borodin's string quartet in D and the whole of Arensky's quintet (Op. 51), which is distinguished by its most original variations on the old French song 'Sur le pont d'Avignon.' By-the-way, this version of the old air is in a minor key, while in many collections it is in a major key. Could any of your learned readers say which is the original, and where it is to be found in its most primitive form?

Several other concerts deserve to be recorded, notably that of the Ashley Choral Society, on March 28 (a new choir, conducted by Mr. A. M. Gifford); the Belfast Cecilian Society (at which Rossini's 'Stabat Mater' was the principal item); and a violin recital by Mr. George Vincent. Dr. Price has given weekly recitals on the Ulster Hall organ, and Dr. Koeller's orchestra has given performances every week at well-attended promenade concerts in one of the City Markets. There may not be in connection with these anything requiring special notice, but to be able to record them is very gratifying to one who desires the love of good music and the opportunity for hearing it to increase and multiply in such a community as ours. From this time till the sun enters Scorpio the songs of the birds will take the place of the voice and lute.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The City Choral Society's last concert took place in the Town Hall on March 30, when Granville Bantock's rhapsody for chorus and orchestra 'The Time-Spirit,' and Elgar's 'Gerontius' were performed. The first was given brilliantly by all concerned, and at the close of the performance the composer was twice called to the platform

and enthusiastically cheered. The vocal principals were Madame Marie Brema, Mr. John Coates, and Mr. Dalton Baker. The semi-chorus of eighteen singers, and chosen from Mr. Beard's select choir, were absolutely faultless, the whole performance of the 'Dream of Gerontius' being exceedingly fine. Mr. F. W. Beard conducted.

On April 6, at the final concert of the season, the Festival Choral Society presented two works new to Birmingham—Joseph H. Adams's cantata 'King Conor,' and Elgar's 'Caractacus.' 'King Conor' is a version of an old Irish legend by T. D. Sullivan. It tells of a wounded pagan Irish chieftain so moved by the relation of the story of the Crucifixion, that he forgets the restrictions laid upon him, and rushing forth to help or avenge the unknown Saviour, falls dead. The music is laid out for baritone solo, chorus, orchestra and organ. The theme that links the whole together is distinctly Irish in feeling, and altogether the composition has much merit. With Mr. Andrew Black as soloist the performance went exceedingly well, and the composer was called for and heartily cheered. Great interest attached to the performance of 'Caractacus,' the Town Hall being crowded. The work marks Dr. Elgar's transitional state between 'King Olaf' and 'Gerontius.' The vocal principals were Madame Agnes Nicholls, and Messrs. William Green, Francis Braun, and Andrew Black. On the whole the rendering was very fine, the orchestral work in particular being exceedingly well done. Dr. Sinclair conducted, and Mr. C. W. Perkins was at the organ.

At the last of the Halford concerts we were to have had Elgar's introduction and allegro for string orchestra, but a change was made, and the overture 'In the South' substituted. This work thus had a second performance during the season. Beethoven's ninth symphony (without the choral portion), the 'Leonora' overture No. 3, and Wagner's 'Parsifal' prelude were also in the programme. Miss Muriel Warwood, the young violinist, gave a brilliant exposition of the solo part in Ernst's so-called violin concerto in F sharp minor, and Mr. Halford conducted. The concert was a fitting conclusion to a fine series.

Mr. Percy Stranders, a popular pianist, gave a concert in the Masonic Hall on April 3; on April 8, the musical matinées were resumed at the rooms of the Royal Society of Artists, under the direction of Mr. Oscar Pollack; and on the same evening the Midland Institute School of Music held its annual students' orchestral concert. The highly interesting programme of the last-named comprised the 'Beatrice and Benedict' overture by Berlioz; the second concerto in D, for flute and orchestra, by Mozart, with Mr. F. H. Thomason as soloist; a prelude by Järnefelt, of the younger Finnish school; and Haydn's 'Surprise' symphony. Mr. Bantock conducted.

The only Saturday evening concert calling for notice was that of the Choral and Orchestral Association on April 1. Handel's 'Messiah' was performed, with Miss Laura Taylor, Miss Nellie Pritchard, and Messrs. Albert E. Benson and Thomas Howell as principals. Mr. Joseph H. Adams conducted. On April 13 the combined choirs of the churches in Handsworth gave a performance in St. James's Church of Gaul's 'Holy City.' Sixty ladies supplemented the boy trebles. Mr. Theodore Tearne, organist of St. James's, conducted, and the composer was at the organ.

The Moody-Manners Opera Company began a week's season at the Theatre Royal on April 3. The operas given included Meyerbeer's 'Huguenots,' which had not been heard here since 1893, and nearly ten years had elapsed since the last performance of 'Mignon,' also included in the representations.

The Wolverhampton Festival Choral Society's season ended on March 27 with a performance of Elgar's early cantata 'The Black Knight,' which evoked the enthusiasm of the audience. A miscellaneous selection followed, including Granville Bantock's 'The Time-Spirit,' and songs by Richard Strauss, sung by Mrs. Henry J. Wood, to the pianoforte accompaniment of Mr. Wood. Mr. Bantock conducted.—A performance of Haydn's 'Creation,' by the Walsall Philharmonic Union, on April 3, was the occasion of the successful local début of Madame Minadiou in the soprano part. The other principals were Messrs. Webster Millar and Charles Knowles. Mr. Amos Keay ably conducted a successful performance.

## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

There was a crowded audience at the Victoria Rooms on April 1, when the North Bristol Choral Society gave a performance of 'Elijah.' Choir and band numbered 300, Mr. F. S. Gardner being the leader, with Mr. C. W. Stear (organist of the Church of the Holy Nativity) at the organ. The principal vocalists were Madame Maggie Purvis, Miss Margaret Stone, Mr. G. W. Brierley, and Mr. C. Knowles. The music for the Youth was nicely rendered by Master Cyril Broad, of the Holy Nativity choir. Under the direction of Mr. J. Bending (organist of St. Paul's Church), the oratorio was effectively presented.

The City Road choir on April 3 held their fifteenth annual concert in the presence of a large assembly at the Lecture Hall, Mr. A. E. Ellis conducting. Anthems and choruses were excellently interpreted, and there were solos by Miss Amy Perry, Miss Clara Aldersley, and Mr. H. Summerell.

At the Victoria Rooms on April 4 the last of the series of symphony concerts was given by the Bath Pump Room orchestra, augmented by players from Bristol. Mr. Max Heymann conducted admirable performances of Tschalkovsky's fifth symphony and Saint-Saëns's pianoforte concerto in G minor, Madame Edith Meadows being the soloist in the latter work. Mr. Norman O'Neill directed his 'Hamlet' overture, which afforded much gratification.

On April 8 the Clifton quintet gave their last concert of the season at the Victoria Rooms. The players were Messrs. Herbert Parsons (pianoforte), Hubert Hunt and Maurice Alexander (violins), Ernest Lane (viola), and Percy Lewis (violinello). The chief compositions performed were César Franck's quintet in F minor, and Schumann's quartet in A major, and these received adequate interpretation.

The Choral Society of the Bristol Young Men's Christian Association, at a concert on April 10, rendered Cowen's 'Sleeping Beauty,' with Miss Edith Evans, Miss Maude England, Mr. Lewis Wensley, and Mr. F. H. Baber as soloists. A small but efficient band was led by Mr. Harold Bernard, and Mr. W. A. Barter conducted the performance, which gave pleasure to a large audience.

Bach's 'St. John' Passion was sung, with orchestral accompaniment, at Bristol Cathedral, on April 11. The cathedral choir was augmented by several ladies and gentlemen. Mr. Hubert Hunt (the cathedral organist) conducted, and his pupil, Mr. Warrell, was at the organ. The soprano solos were sung by the twelve boys. A creditable rendering of the work greatly impressed the large congregation, computed at 3,000 persons.

At the church of All Saints, Clifton, on April 14, Spohr's 'Calvary' was performed, with Mr. Cedric Bucknall at the organ, and an orchestra led by Mr. F. S. Gardner. The Rev. A. H. Hitchcock directed the performance, which was listened to with devout interest.

At the concert of the Bristol Choral Society, at Colston Hall, on April 15, Verdi's 'Requiem' and Rossini's 'Stabat Mater' were performed, under the direction of Mr. George Riseley, when the choir and band numbered 600 performers. Both works were admirably interpreted, the soloists being Madame Emily Squire, Madame Marie Brema, Mr. Henry Beaumont, and Mr. Dan Price.

## MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Orchestral Society gave the fourth concert for this season on March 22, the principal item on the programme being Dvorák's 'From the New World' symphony. Mr. Clyde Twelvetrees played Böellmann's symphonic variations for violoncello and orchestra; the 'Leonore' No. 3 overture, and the 'Entrance of the Gods into Walhalla,' from 'Das Rheingold,' completed the programme. In the latter selection, the music of the Rhinemaidens was very well sung by the Misses Rafter, Eaton, and Edwards.

The Orpheus Choral Society gave their third and last concert for the season on April 11. A feature of the programme was the choral rondo, entitled 'Spring,' composed by the conductor of the society, Dr. J. C. Culwick, and performed at this concert for the first time. Madame Gertrude Drinkwater was the solo vocalist,

Mr. Henri Verbrugghen the solo violinist, and Mr. Arthur Oulton accompanied.

Mr. Vincent O'Brien's choir gave a performance of Rossini's 'Stabat Mater' and Haydn's 'Creation' in the Rotunda, the solos being sung by various members of the choir.

Concerts have also been given by Miss Agatha Irelande, one of our best local vocalists, and Mr. William Harrison, a local violinist.

## MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The performance by the Choral Union of the 'Golden Legend,' on March 20, was one of remarkable excellence. The chorus gave an admirable exhibition of high-class singing, while the quartet of soloists, Misses Muriel Foster and Lillie Wormald, Messrs. John Harrison and Charles Tree, was one hard to excel. A good orchestra, partly amateur, partly professional, led by Mr. Dambmann, gave a spirited rendering of the accompaniments, and Mr. T. H. Collinson conducted with his usual skill. Equally fine was the performance by Mr. Kirkhope's choir, on March 29, of Brahms's 'Song of Destiny' and Dvorák's 'Spectre's Bride.' This grand body of singers fully maintained their great traditions, and showed every good quality of choral work. The soloists, Madame Agnes Nicholls and Messrs. John Coates and Charles Tree, were above reproach. The band, led by Mr. Verbrugghen, gave a splendid rendering of the instrumental portions of the work, the whole performance being under Mr. Kirkhope's able guidance.

Mr. Winram's pupils' orchestra seems to grow in numbers and excellence, and his annual concert to become more interesting year by year. It would be difficult to conceive better amateur string playing, and much commendation is due to the teacher and conductor. Honourable mention must also be made of the loyal support given by the professional wind players. Performances of the 'Leonore' overture No. 3, and the Tannhäuser march must be singled out for special praise. Madame Kate Gray sang a choice selection of good songs in admirable style.

The sixth and last Denhof concert took place on March 25, and formed a fitting conclusion to this really great series. Mr. Denhof had for instrumental colleagues M. Zacharewicz and Dr. Klengel, artists of the first rank, and the superb singing of Madame Camilla Landi was an enjoyable feature of the concert.

Mr. Stronach's Ladies' Choir gave an excellent rendering on March 6 of Barnett's 'The Wishing Bell,' and a miscellaneous programme, and had strong support from Messrs. Winram and Millar Craig.

The Portobello Choral Society (Mr. H. Douglas Archer, conductor) performed on March 31 Haydn's 'Spring' and the 'Hymn of Praise.' The choir of Fountainbridge Mission Church (where Mr. I. Grosset does a praiseworthy work in a somewhat neglected district) gave the cantatas 'Calvary' and 'The Land of Promise' with orchestral accompaniment and in capital style on March 30. Two choral societies gave their concerts on April 8—North Richmond Street United Free Church Musical Association (conductor, Mr. William Rae), 'Judas Maccabeus' and a miscellaneous second part, and the Western Choral Society (conductor, Mr. Gavin Godfrey), 'Elijah.' A most impressive and devotional rendering of Graun's 'Passion of our Lord' was given on April 14, in St. Mary's Cathedral, under the able direction of Mr. T. H. Collinson, in which the choir of the cathedral and an excellent orchestra, led by Mr. Dambmann, co-operated. The Amateur Orchestral Society quite upheld its reputation in a programme (on April 10) of a most ambitious nature, one of the items of which was Schubert's B minor symphony. A most successful appearance was made by Miss Jean Hore, who gave a very artistic reading of Max Bruch's second violin concerto, and the singing of Miss Nana Strachan was much admired. The concert reflected much credit on Mr. Collinson, who conducted.

That valuable musical prize, the Bucher Scholarship at Edinburgh University (£120 per annum for three years) has been gained by Mr. William B. Moonie. Professor Niecks has decided that Mr. Moonie is to pursue his studies at Frankfurt Conservatoire.

## MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Mr. A. H. Gibbons, organist at Cirencester Abbey Church, and conductor of the Cirencester Choral Society, is to be heartily congratulated on the success of the annual concert given in the Corn Exchange on April 6. The programme included Sir Hubert Parry's 'Job,' Mr. Gibbons being fortunate enough to get the composer to conduct his work, and Mendelssohn's 'Hymn of Praise,' which was conducted by Mr. Gibbons. Mr. E. G. Woodward was the leader of a capable band, and Mr. A. H. Barnes rendered valuable aid at the organ. The soloists were Miss Hicks-Beach, Miss Wood, Mr. G. W. Brierley, Mr. James Capener, and Mr. H. Lane-Wilson. The Cirencester Choral Society, which, under Mr. Gibbons, has made remarkable progress, deserves every encouragement. As further evidence of the vitality of music in Cirencester and of the excellent feeling that exists there in musical circles, we may mention an admirable performance of Mr. Lee Williams's 'Last Night at Bethany,' given during Lent at the Abbey by the combined choirs of the Abbey and Watermoor, under the composer's personal direction.

The Newent Choral Society gave, on March 23, a successful performance of Gaul's 'Ruth,' Mendelssohn's 'Hear my prayer,' and selections from Mozart's 'Twelfth Mass.' The soloists were Misses Violet and Georgina Perry, Miss Boyd, and Mr. H. Brown, with Miss Hartland at the pianoforte and Miss Penwarden at the organ. Mr. Wargent proved an able conductor.

The choir of St. Catherine's Church, Gloucester, assisted by members of the Festival Class and Gloucester Choral Society, gave a good rendering of Stainer's 'Crucifixion' on April 13, with Mr. Keene at the organ.

## MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

César Franck's 'Beatitudes' was given by the Philharmonic Society on March 21. The Welsh Choral Union performed on March 25 'The Golden Legend' and Harry Evans's 'The Victory of St. Garmon.' The dramatic power, poetic charm, and originality of Mr. Evans's cantata were fully revealed by the help of the excellent chorus, who sang splendidly under the composer's direction. Miss Evangeline Florence, Miss Maud Forester, Mr. Ben Davies, Mr. Emlyn Davies, and Mr. R. Wynne Jones were the soloists.

The Church Choir Association gave their annual concert on March 28 in St. George's Hall. The choir of 600 voices was drawn from about 30 churches, and the programme consisted of familiar anthems and solos. The volume of tone was sound, and Mr. Branscombe conducted with skill; Dr. Peace ably presided at the organ.

The Oxtown string orchestra played Schubert's 'Unfinished' symphony on March 23, and the Societa Armonica, on April 4, performed Tschalkovsky's Suite for orchestra (No. 3), the Prelude and Liebestod from 'Tristan,' and the Prelude and Angel's Farewell from Elgar's 'Gerontius.' Miss Violet Simpson was the vocalist at the latter concert, and Miss Gladys Akeroyd proved herself to be an accomplished violinist.

The Liverpool and District Welsh Baptist Musical Festival took place at Everton on April 12, when the choir numbered 400 voices, and Mr. J. T. Jones conducted. The choral singing was excellent.

Mr. Ernst Schiever introduced on April 7, under the auspices of the Wirral Orchestral Society (of which he is conductor), a very remarkable boy violinist, aged fifteen years, named Vivian Burrows, who triumphed over the difficulties of Paganini's concerto (Op. 6).

Mr. Appleyard revived Astorga's seldom-heard 'Stabat Mater' at Rock Ferry on April 12, and the Southport Choral Society gave a meritorious performance of Berlioz's 'Faust' on April 11, with Miss Gleeson-White, Mr. Webster Millar, and Mr. Herbert Brown as principals. Mr. J. C. Clarke conducted.

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The beautiful Whitworth Hall of the Victoria University was crowded on March 25 to listen to, and applaud, a really excellent concert performance of 'Figaro' by the students of the Royal Manchester College of Music. The principal, Dr. Brodsky, conducted.

The Royal Carl Rosa Opera Company fulfilled a week's engagement at our premier theatre, commencing April 10, with commercial and popular success of quite unexpected and most encouraging character.

I did not write the truth when I stated that the concerts at the Schiller Anstalt had finished their season's course. There was a fourth chamber concert on April 1. Mr. Wilhelm Backhaus and Mr. Carl Fuchs played the D minor sonata for pianoforte and violoncello of Ludwig Thuille, which Mr. Max Mayer and Mr. Carl Fuchs introduced a season or two ago. Perhaps the sonata may be followed by the composer's 'Romantic' overture, and his pianoforte quintet, both I know regarded favourably in Germany. Mr. Carl Fuchs and Mr. Backhaus contributed solos, the latter giving a remarkable display of energy and brilliance of execution in the Liszt paraphrase of the 'Faust' waltzes, and touching more serious depths in an original reading of Chopin's 'Nocturne' (No. 2, Op. 62). Fräulein Else Schünemann contributed songs by Schumann, Brahms, and Hugo Wolf.

The last Brodsky quartet concert took place on April 5, when the programme comprised Beethoven's string quartet in F minor; Dvorák's pianoforte trio (Op. 90), known, from the elegiac episodes in it, as 'Dumky'; and Brahms's sextet in B flat (Op. 18). The glorious sextet, admirably played, roused the large audience to a special demonstration of applause, and reminded us again that the one outstanding phenomenon in the history of music in Manchester for the last few seasons has been the success of Dr. Brodsky and his colleagues in developing a warm appreciation of chamber music. Mr. Isidor Cohn, one of the best of our resident executants, took the pianoforte part in the trio, and Mr. Arthur Catterall and Mr. William Warburton—both old students of our Royal College—made up the sextet of executants for Brahms's work, as second viola and second violoncello respectively.

The extra concert of the Hallé orchestra has added £343 to their Pension Fund—a record amount.

## NEWCASTLE-ON-TYNE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The chief concert of interest has been the first performance in Newcastle of Sir Alexander Mackenzie's 'Dream of Jubal,' by the combined forces of the Newcastle and Gateshead Choral Union and the Hallé orchestra (on March 29), under the skilful direction of Mr. J. M. Preston. The honours of the evening fell to Mr. Charles Fry, whose splendid delivery of Mr. Joseph Bennett's tasteful verse was a masterly piece of elocution. The stately funeral march proved the most impressive musical number. Miss Ethel Wood and Mr. Wilfrid Virgo were the solo vocalists, and the former contributed to the second part of the programme a spirited and dramatic interpretation of Senta's ballad from 'The Flying Dutchman.' Weber's 'Oberon' overture and a finished and expressive performance of Brahms's lovely 'Song of Destiny' completed the programme. Stanford's 'Elegiac Ode' was given under the conductorship of Mr. N. Kilburn, on April 5, by the Middlesbrough Musical Union, with Miss Nanie Tout and Mr. Herbert Brown as solo vocalists. Herr Wilhelm Backhaus played Beethoven's fourth pianoforte concerto with his customary fluency and charm, and the orchestra contributed Schumann's B flat symphony, which was conducted by Mr. Hornung.

There has been no lack of repetition of standard works. 'Elijah' has been given at Jarrow (principals, Madame Goodall, Mrs. A. Wall, Messrs. Edwin Kellet and Charles Knowles—conductor, Mr. G. Dodds); at West Hartlepool (principals, Misses E. Wood and L. Lund, Messrs. A. Heather, and C. Tree—conductor, Mr. J. F. Hadd); and at South



Shields (Mr. M. Fairs), all with orchestral accompaniment. 'The Creation' has been performed by our oldest choral organization, the Newcastle Amateur Vocal Society (on March 23), under the direction of the cathedral organist, Mr. J. E. Jeffries, Miss Perceval Allen and Messrs. F. Fallas and F. Burton being responsible for the solo portions; by the Newcastle Co-operative Society on April 5 (soloists, Madame J. Reed, Messrs. C. C. Cradock and H. Parker; conductor, Mr. W. Maddock); and by the Elswick Road Wesleyan Choir (Mr. Geo. Dodds) on April 17.

Although Barnett's 'The Building of the Ship' constituted the chief feature of the concert of the Newcastle Postal Telegraph Choral Society (Mr. J. Hutchinson), local interest was mainly centred in the first public hearing of a well-written and effective part-song by Dr. Arthur Docksey, of South Shields, wherein the choir exhibited possibilities not indicated by their rendering of the other work.—The programme of the Northumberland Amateur Orchestral Society, on March 30, included Schumann's first symphony, Beethoven's 'Prometheus' overture, and W. H. Reed's 'Suite Venitienne.' Mr. C. Horsley conducted.—In the province of chamber-music two items of interest have been the visit of the Brodsky quartet (March 24) and the performance of Svensen's octet for strings, under the direction of Mr. A. Wall, at the Newcastle Musical Society's concert on March 22.

#### NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Gedling Choral Society gave their concert on March 30, when part-songs by Cooke, Pinsuti, Wagner, Bridge, Elgar, and G. J. Bennett were rendered. Instrumental and solo numbers were given by the members, and great credit is due to the conductor, Mr. Gerring, for the success of the concert. The choir of St. John's, Grantham, aided by the members of the Philharmonic Society, sang Haydn's Passion music on March 26, under the conductorship of Mr. H. P. Dickenson. Miss Emily Hart was the soloist. The work was repeated at Woolthorpe Church, at Great Gonerby Church, and Barkston Church on the three following Sundays.

A performance of 'Elijah,' on April 4, terminated the work of the Sutton-in-Ashfield Choral Society for this season, when a band and chorus of 200 performers, under the guidance of Mr. Bonsor, gave a fine performance. The soloists were Miss Maggie Jacques, Miss Ethel Meggitt, Mr. White, and Mr. J. Lycett, and Mr. Pickerill was the leader of the band. At Shodfriars Hall, Boston, Mr. Gregory's Choral Class also gave a performance of 'Elijah' on April 14. The principal vocalists were Miss Winifred Marwood, Miss Constance Gregory, Mrs. Brough, Miss Woodthorpe, Mr. Robert Wright, Mr. Montague Borwell, and Mr. Herbert Thacker.

An interesting programme was given in connection with the Old Girls' Association on April 15 at the Nottingham University College, when the music was drawn from the works of Sir Edward Elgar. Mr. Henderson, who conducted, gave a sketch of the composer's life; and the 'Banner of St. George,' 'O happy eyes,' 'Chanson de Nuit,' and 'Canto popolare' were among the works performed.

The Pye Hill Choral Society gave Gaul's 'Holy City' on April 15, in aid of the organ fund of St. Mary's Westwood. Mr. Bonsall conducted, and Mr. Bonser presided at the organ. The band and chorus numbered eighty performers, and the soloists were Mrs. Haynes, Miss Blatherwick, Mr. A. Wilson, and Mr. Joseph Sharp.

#### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Two concerts which took place in the closing days of March claim attention by reason of their special interest. The Rotherham Choral Society exceeded their own strenuous best when they included in one programme Brahms's 'Triumphlied' and the 'German Requiem,' together with Beethoven's 'Leonora' No. 3 overture. The chorus-singing of this remarkable society was a marvel of accuracy, vigour, and endurance, for, be it noted, the choir included only

eleven tenors. Mr. Thomas Brameld, who conducted, is a musician of great talent and enthusiasm.—Another South Yorkshire body, the Hoyland Common Choral Society, successfully performed a new work, 'Ariadne in Naxos,' by Mr. G. Blake Walker, a well-known amateur. The programme also included Dr. Cowen's 'The Rose Maiden.' Mr. W. H. Jones conducted both works.

The most important event of the month has been the performance by the Sheffield Choral Union of Bach's 'St. Matthew' Passion. Mr. J. Duffell directed an excellent performance, in which choral merits compensated for a few mishaps in the orchestra. The rendering of the chorales was particularly fine, and in the 'thunder' chorus the *ensemble* was imposing. Madame Goodall, Miss L. Hovey, Mr. H. Stubbs, and Mr. J. Lycett were the soloists, and Mr. J. W. Phillips was organist.—The Heeley Musical Union, a progressive society, gave a successful concert under Mr. M. Tomlinson, 'Acis and Galatea' and 'Blest pair of Sirens' being the chief choral works.

Among the suburban choral societies that have given concerts, in the main successfully, both as regards attendances and artistic results, are the Handsworth Choral Society (Bridge's 'Inchcape Rock' and Gade's 'Spring's Message'); Wincobank and Blackburn Society ('Elijah'); Penistone Choral Society ('Hymn of Praise'); Walkley Musical Society (Rossini's 'Stabat Mater' and Mozart's 'Twelfth Mass'); Male Glee and Madrigal Society (short works by Goss, C. H. Lloyd, Cooke, Hatton, &c.); St. Mary's Church Choir (Spohr's 'Last Judgment'); Heeley Wesley Choral Society ('Leoni's 'The Gate of Life'); Rannmoor Church Choir (Mendelssohn's 'Christus' and Thirteenth Psalm); and St. Barnabas Choral Society (Schubert's 'Song of Miriam').

The instrumental concerts of the month have included several interesting events, notably the final meeting of the Brincliffe Musical Society (Tchaikovsky's fifth symphony and 'Casse Noisette' suite), and concertos by the Sheffield Amateur Instrumental Society (Mozart's G minor symphony); and the Sheffield Ladies' orchestra (Volkmann's serenade, Op. 69, and Beethoven's C minor pianoforte concerto—soloist, Miss Hickmott). On April 7 Mr. Henry J. Wood delivered a new lecture on 'The Brass-Wind of the Orchestra,' with examples by a dozen members of the Queen's Hall orchestra. The Brodsky quartet appeared at the last concert of the Sheffield Chamber Music Society, playing quartets by Dittersdorf (in E flat), Brahms (Op. 67), and Beethoven (Op. 59, No. 1).

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

##### LEEDS.

After fighting shy of 'The Dream of Gerontius' for more than four years, Leeds has had two performances of Elgar's work within a month. That given by the Leeds Philharmonic Society on March 22 has already been chronicled, and it was followed on April 12 by the Leeds Choral Union, which went one better, since it made a sort of miniature 'Elgar Festival' of the event, following it up on the next day with a performance of 'The Apostles.' Neither expense nor pains were spared to do justice to the two works. The cast of principals could hardly have been excelled: Miss Agnes Nicholls, Madame Kirkby Lunn, Messrs. John Coates, Ffrangcon-Davies, Andrew Black, and Lane-Wilson. The Queen's Hall orchestra was engaged for the occasion, and while Sir Edward Elgar conducted the two oratorios, Mr. Henry J. Wood appeared to conduct the beautiful 'Variations.' On the whole, more brilliant performances it would be hard to imagine; the large and powerful chorus, most carefully trained by Mr. Alfred Benton, took immense pains, and threw themselves heart and soul into their task, while in the lavish but judicious expenditure which the employment of such forces must have involved one cannot but recognize the liberality of a Leeds amateur who is the founder and chief stay of the society.

The season of the Leeds Municipal Orchestra ended on March 25, when the twelfth concert of a most interesting and artistically successful season was given. Two movements of Mr. Hattersley's very able symphony in D minor—the first performance of which was given by this orchestra a year ago—

were repeated, and a new work, a concertstück for pianoforte and orchestra, by the same composer, was given for the first time. Less distinguished than the symphony, it possesses the excellent attributes of melodic grace and brilliance. Miss Alice Simpkin's very finished playing of Saint-Saëns's 'Rondo Capriccioso' for violin and orchestra, and Mr. Gordon Heller's really impressive singing of Löwe's intensely dramatic 'Edward' were other interesting features of a concert which, like its predecessors, reflected credit on this local orchestra and its energetic conductor, Mr. Fricker. On March 29 the Leeds Symphony Society, under Mr. Grimshaw, played a Haydn symphony, and Mr. Percy Richardson appeared as the soloist in one of Mozart's pianoforte concertos. The Leeds Musical Union, a society which exists for the cultivation of male-voice choral music of a more artistic kind than is sung by the average competition choir, gave a concert of the usual type on April 3, under its new conductor, Mr. Noel Bell.

#### OTHER YORKSHIRE TOWNS.

The York Musical Society performed Mozart's noble 'Requiem' on April 4. Though by an unlucky chance two of the principals were unable to appear, substitutes were obtained at short notice, and Miss Rich and Madame Amy Dewhurst did their best under the circumstances, while Messrs. H. Brearley and Herbert Brown were more than satisfactory in their respective parts. The chorus sang with spirit, if not with all the charm of vocal phrasing such music demands, and Mr. T. T. Noble conducted very ably. The other Yorkshire city of Ripon possesses in Mr. C. H. Moody, the cathedral organist, a musician whose enthusiasm is equal to that of his York colleague—which is saying a good deal. He conducted, on April 14, a performance by the Ripon Choral Society of 'Elijah,' in the cathedral, distinguished by some bright and effective choral singing.

The Hallé orchestra appeared at the Huddersfield subscription concert on March 28, and though the programme was stereotyped, it had a measure of freshness for the audience in the fact that it was conducted by Mr. Henry J. Wood, who had not before been seen at Huddersfield. Needless to say his readings were original, interesting, and brilliant. On April 1 the local Philharmonic Society assisted at one of the Corporation popular concerts, and some interesting music for organ and orchestra was introduced. Mr. Weston Nicholl conducted his clever concert overture, and Prout's E minor organ concerto and Guilmant's 'March Fantaisie' were also in the programme. The borough organist, Mr. Arthur Pearson, was the soloist, and he also gave an able interpretation of one of the most interesting things in modern organ music, Reubke's remarkable sonata based on the ninety-fourth Psalm. Mr. Ibeson conducted with marked care and ability.

The Hull Vocal Society, on March 28, gave Mr. T. T. Noble's powerful cantata, 'Gloria Domine,' and on March 31 the Hull Harmonic Society introduced to the town 'The Dream of Gerontius,' a plucky attempt, if barely within the society's means. The Harrogate Choral Society gave a fine, expressive rendering of Coleridge-Taylor's 'Death of Minnehaha' on March 24, reflecting great credit on their conductor, Mr. C. L. Naylor, and on March 30 Mr. Alfred Benton conducted a very creditable performance of the 'Walpurgis Nacht' by the small but very efficient Morley Choral Society. At Bridlington the local orchestral society has been taken in hand by Mr. Bernard Johnson, the recently-appointed organist of the Priory Church, and on April 13 a concert was given under his direction, the feature of which was Bach's concerto in C minor for two pianofortes. Miss Durely and Mr. Johnson were the soloists, Mr. A. W. M. Bosville, well known in the district by the festivals he has organized and conducted, for the nonce took over the baton.

Mention should be made of the music which has been given in some West Riding churches during Holy Week, since, apart from works of no artistic value, the list includes an interesting series of compositions which have for their subject the Passion. Bach's 'St. Matthew' Passion was given in Ripon Cathedral and Leeds Parish Church, his 'St. John' Passion in the Church of St. John the Evangelist at Leeds; Schütz's Passion music at St. Chad's, Headingley, Leeds; Haydn's 'Seven Words' at Chapel Allerton, Leeds; and Spohr's 'Calvary' at Bradford Parish Church.

## Foreign Notes.

#### ANTWERP.

The fourth anniversary of the death of Peter Benoit was celebrated here at the Flemish Opera by a programme consisting of fragments of 'Charlotte Corday,' one act of the 'Princesse d'Auberge' of Jan Blockx, and one act of Jacquet's 'Quentin Metsys.'

#### BONN.

A Beethoven festival is announced to be held here from May 28 to June 1. The composer will be represented by four quartets (performed by the Joachim quartet), the septet, the pianoforte trio (Op. 11), the sonata in G for pianoforte and violin (the Opus number is not stated, but we presume it is Op. 96), and the pianoforte sonata in A flat (probably Op. 110). In addition to Beethoven music there will be performed quartets by Haydn, Mozart and Brahms, and a number of other works by Haydn, Mouret, Bruni, Jacchini, Lorenzini, &c., &c., which, though old, will certainly be novelties. In these compositions the Société des Instruments à Vent, from the Paris Conservatoire, and the Société des Anciens Instruments, also from Paris, will take part.

#### DÜSSELDORF.

The following works are announced to be performed at the Lower Rhenish Festival, June 11-13:—Sonata for two wind bands and viols, G. Gabrieli; and Handel's 'Israel in Egypt.' Second day: Symphony (two flutes and strings), W. F. Bach; Cantata, 'Also hat Gott die Welt geliebt'; Brahms, second pianoforte concerto, and Mahler's second symphony in C minor with soli and chorus; 'Appalachia,' symphonic poem with chorus, by F. Delius; 'La Canzone dei Ricordi,' for alto solo and orchestra, by Martucci; 'Till Eulenspiegel,' by Strauss; and Fantasia for pianoforte, chorus, and orchestra, Beethoven.

#### PRAGUE.

'Ib and little Christina,' by Basil Hood and Franco Leoni, has been performed at the New German Theatre here; also 'Fisherman and Caliph,' based on a tale from the 'Arabian Nights,' music by Félix Draeseke—an actual novelty.

Handel's 'Saul' was performed by the Finchley Musical Society at Woodside Hall, Finchley, on April 14. The fine choruses were sung with great expression, and a small but efficient orchestra of professional strings (leader Mr. R. Carrodus), with pianoforte and harmonium, provided the instrumental accompaniment. Mendelssohn's 'Walpurgis Night' was also performed. The soloists were Mesdames K. Cherry, G. Macaulay, and Messrs. H. Plevy and E. Webster. Miss Curtis and Mr. Walter Layton rendered good service at the pianoforte and harmonium respectively, and Mr. Munro Davison conducted.

A concert was given at the Castle Assembly Rooms, Richmond, by Master H. Vernon Warner and Miss Elsie Warner on April 4, assisted by a full orchestra, which included many of the leading players in the London Symphony Orchestra. The programme included Grieg's concerto in A minor (Master H. Vernon Warner), and Mendelssohn's concerto in E minor (Miss Elsie Warner). Miss Dorothy Ray and Miss Carrie Herwin were the vocalists, and Mr. Harry E. Warner conducted.

The Dulwich Philharmonic Society gave a concert at the Crystal Palace on April 8. The programme included Massenet's 'Eve,' Villiers Stanford's 'Last Post,' and a miscellaneous selection. The solo vocalists were Miss Perceval Allen, Mr. Vivian Bennetts, and Mr. Frederick Ranalow, who did well in their respective parts. Mr. Arthur Fagge conducted.

Dr. G. H. Smith, who has been the honorary conductor of the Hull Vocal Society for the last nine years, was presented by the members of the Society at their final rehearsal on March 27 with a cheque for 100 guineas, as a mark of appreciation of his valuable services.



## Country and Colonial News.

BRIEFLY SUMMARIZED.

**BEXHILL.**—Handel's *Passion* music was sung at the Parish Church on April 5, by the choir of the church, augmented by the newly-formed Ladies' Festival Choir and assisted by a small string orchestra and the organ. Mr. P. S. Hallett presided at the organ, and Mr. W. H. Speer conducted.

**BLACKBURN.**—The final concert this season of the St. Cecilia and Vocal Union took place on April 7 in the Exchange Hall. The band—selected, as usual, from the Hallé Orchestra—and choir numbered over 200 performers. Coleridge-Taylor's 'Death of Minnehaha' was given with much pathos and expression. Cowen's 'John Gilpin' was also well performed and greatly enjoyed. Miss Gleeson-White and Mr. Ivor Foster, the principal vocalists, were alike excellent. The orchestra played Gounod's overture 'Mirella' and Tschaikovsky's 'Casse Noisette' suite. Dr. E. C. Bairstow conducted.

**BRIGHTON.**—An excellent performance of Handel's 'Israel in Egypt' was given by the Sacred Harmonic Society at the Dome on March 30. The choir has never been heard to greater advantage, singing with much power and impressiveness, and reflecting every credit on their able trainer and conductor, Mr. Robert Taylor. The solo parts were undertaken by Miss Carrey Kershaw, Mrs. W. J. Mobsby, Miss Agnes Coates, and Mr. W. Maxwell.

**BURNLEY.**—A highly creditable performance of the 'Dream of Gerontius' was given under the auspices of the Burnley Literary and Scientific Club at the Mechanics' Institution on April 6. Great care had been taken by Dr. Crump, the conductor (who, although an amateur, is a highly enthusiastic and capable musician), in the preparation of the work, with the result that the chorus acquitted themselves with much credit. The Hallé orchestra assisted, and the solo vocalists were Madame Agnes Paddon, Mr. John Coates, as Gerontius, and Mr. Herbert Brown.

**CHELMSFORD.**—The Musical Society gave an impressive performance of Gounod's 'Redemption' on April 5. The soloists were Mrs. Helen Trust, Miss Charlotte Eyre, Miss Isabel Clear, Mr. Henry Beaumont, and Mr. Montague Borwell. The chorus and orchestra numbered 120 performers, and Mr. F. R. Frye conducted.

**COVENTRY.**—The last concert of the Musical Society this season, which took place at the Corn Exchange on April 4, was rendered notable by the performance of Mr. A. Herbert Brewer's Gloucester oratorio 'The Holy Innocents,' under the able direction of Mr. F. W. Beard. The choir displayed excellent qualities, and reflected great credit on their conductor. The solo vocalists were Miss Edith Kirkwood, Miss Alice Lakin, Mr. Webster Millar, and Mr. Dalton Baker, and the performance of this fine work created a very marked impression. The second part included the overture 'Tannhäuser' and Liszt's 'Hungarian Fantasia' (solo, Miss Ethel White).—Dr. Ferris Tozer's Lenten cantata 'The way of the Cross' was sung at St. Michael's Church on April 11 and 18 by a choir of about 100 voices, accompanied by strings, drums, and organ. The principal vocalists were Mrs. Biddle, Miss F. Powles, Mr. O. Durham, and Mr. Herbert Smart, and the choruses and chorales were very impressively sung under the direction of the composer, organist of St. Michael's Church, Exeter. Mr. Walter Hoyle, organist of St. Michael's, Coventry, presided at the fine Willis organ throughout the service.

**DERBY.**—The Choral Union brought its thirty-ninth season to a close with a miscellaneous concert on April 11, in the Temperance Hall. Part-songs by Gaul, Schumann, Macfarren, Benedict, Harvey Löhr, and a madrigal dedicated to the Society by Mr. Hancock, the conductor, were the main features of the programme.

**FALKIRK.**—The Falkirk and District Choral Union gave a performance of Elgar's 'The Banner of St. George' and Mendelssohn's 'Hymn of Praise,' in the Town Hall, on April 5. The choir sang with intelligence, and an efficient orchestra, led by Mr. W. H. Cole, assisted. The solo vocalists were Miss Eva Rich, Miss M. Dalziel, and Mr. James Davies. Mr. James Love was an efficient conductor.

**GRAVESEND.**—The Orchestral Society gave a concert at the new Public Hall on April 12, when the chief works in the programme were the minuetto from Mozart's symphony in C, two movements from Schubert's 'Unfinished' symphony, and Weber's concertstück, the solo part played by Miss M. L. Goddard. Violin solos were contributed by Miss Marian Jay, and the solo vocalists were Miss Hester Owen and Mr. Henry Turnpenny. Mr. Howard Moss ably conducted.

**HEDNESFORD.**—The Hednesford and District Choral Society, under the conductorship of Mr. Ernest Amphlett, gave a highly creditable performance of Mendelssohn's 'Elijah' in the Drill Hall on March 31. The soloists were Miss Maggie Jacques, Miss Ada Green, Mr. Joseph Whitehouse, and Mr. James Coleman.

**KETTERING.**—The Choral Society gave a performance of Haydn's 'Creation' on April 11, in the Victoria Hall. The solo vocalists were Miss Agnes Baines, Mr. Joseph Reed, and Mr. Robert Radford. Mr. H. G. Gotch conducted.

**KIRKCALDY.**—The Musical Society gave a concert in the Adam Smith Hall on March 22. The programme consisted of Parry's 'Blest Pair of Sirens,' the 'Golden Legend,' (Sullivan), and the 'In Memoriam' overture by the same composer. The solo vocalists were Madame Sobrino, Miss Muriel Foster, Mr. John Harrison, and Mr. Charles Knowles; and the orchestra, under the leadership of Mr. W. H. Cole, contributed much towards the success of the concert. Mr. Charles M. Cowe conducted.

**PAIGNTON.**—The recently-formed Philharmonic Society gave its initial concert in the Public Hall on April 11, when the chief feature of the programme was Mendelssohn's 'Athalia.' The choir showed excellent promise, and were supported by an efficient orchestra. The solo vocalists were Miss Linford Brown, Miss Risdon, Miss Winifred Waycott, and Miss Florence Rossiter. The illustrative verses were excellently delivered by the Rev. J. B. Jones. Two movements of Beethoven's 'Eroica' symphony were also performed by the orchestra. Mr. Frank L. Harris and Mr. F. W. Benson were the joint conductors.

**PORT-GLASGOW.**—The Choral Union gave their second concert of the season in the Town Hall on March 29. The chief item of the programme was Stanford's 'Revenge,' which was excellently performed by the choir. Mr. Charles E. Midgley conducted.

**ROEHAMPTON.**—A full selection from Bach's *Passion* music ('St. Matthew') was given at the church of Holy Trinity, Roehampton, on April 11, by the choir, assisted by Mr. William Forington, Mr. Louis Godfrey, and two boys from the Temple Church. Mr. Basil Allchin, the organist of the church, who conducted, had evidently spared no pains in the training of his choir, and his efforts were amply repaid, the rendering of the unaccompanied chorales being especially good. Mr. W. H. Harris presided most efficiently at the organ.

**WEDNESBURY.**—The Choral and Orchestral Society completed their twelfth season on April 5, when they gave an excellent performance of Smart's cantata 'The Bride of Dunkerron' and a miscellaneous selection in the Town Hall. The society's orchestra played the accompaniments excellently, and also gave a good rendering of Elgar's 'Pomp and Circumstance' march and Grieg's 'Peer Gynt' suite. The choir sang well, and the solo vocalists were Madame Aston, Mr. Walter Pugh, and Mr. James Coleman. Mr. Ernest Amphlett conducted.

**WELLINGTON (N.Z.).**—A new Choral Society, with a membership of nearly 200 performers, and of which Mr. Maughan Barnett has been appointed conductor, has recently been formed in this city.

**WORCESTER.**—The Co-operative Choral Society gave their eighth concert in the Public Hall on April 6, when Sterndale Bennett's 'May Queen' was performed in character. The solo parts were undertaken by Miss Dora Manning (May Queen), Miss Kate Manning (the Queen), Mr. W. J. Wainwright (the Lover), and Mr. Thomas Osborne (Robin Hood). Mr. G. Leonard Wainwright conducted.

## Answers to Correspondents.

H. M. B.—Your inquiry concerning the bass (vocal) note in the 11th bar of the first recitative in Haydn's 'Creation' has been raised on previous occasions. G natural or G flat, that is the question. Well, the original edition of the full score (issued one hundred years ago) has G natural; so have all Novello's editions—the full score, the large octavo, and the small octavo. The full score published by Peters also has G natural. An intelligent vocalist would naturally take care not to sustain the note quite its full length, in order that it should not clash with the G flat which follows in the accompaniment.

SPHINXES.—(1) Before endeavouring to acquire the diploma of 'L. (not A.) R.A.M.,' it might be advisable for you to feel your way by entering for the examination conducted by the 'Associated Board.' (2) You will find information regarding the Sphinxes of Schumann's Carnival in THE MUSICAL TIMES of January, 1905, p. 53. (3) In the absence of a metronomic indication, you should use your own judgment as to the correct speed, the *Largo* time-word being your guide.

THIRTY-FIVE YEARS' SUBSCRIBER.—The balance of tone in an organ should be so adjusted that each note forming the fullest chord should be well heard, no one note predominating over the other; but many voicers of organ pipes, in their craze after brilliancy, are too prone to make the 'trebles' too shrill and cutting. This is a matter in which the art of an organ-builder has fine scope for its application, but unfortunately all organ-builders are not artists.

E. K.—As to 'whether it is contrary to professional etiquette to have visiting cards printed with the letters of a diploma after one's name,' this is purely a matter of personal feeling and the status of the diploma. The letters 'L.R.A.M.' are not only above reproach, but should be a great help towards securing your professional advancement.

SPERANZA.—Your hymn-tune and chant, being 'first attempts,' may, like 'first offenders,' be let off easily. If the melodies seem somewhat familiar, their harmonic substructure is quite original. Why did you choose the key of G flat for this initial excursion into the region of composition? Why flatter your muse (and your music) thus?

DOUBTFUL.—For the training of boys' voices try the following books: 'The art of training choir boys,' a primer by Sir George Martin (Novello); 'The boy's voice,' by J. Spencer Curwen (Curwen), and 'A treatise on a practical method of training choristers,' by J. Varley Roberts (Henry Frowde).

T. W. J.—The illustrated articles on English Cathedrals and Colleges began in November, 1901, with Winchester. They have been continued, though not in successive months, up to the present issue; it is intended to go on with the series as opportunity offers. Thanks for your kind words of appreciation.

A CONSTANT READER.—There is no book treating of Beethoven's pianoforte sonatas on quite the same lines as Sir George Grove's volume on the master's symphonies; but you might read with advantage Mr. J. S. Shedlock's erudite work 'The Pianoforte Sonata' (Methuen).

T. V. E.—As we have not heard two of the four organs mentioned by you, nor the other two for several years, we are unable to say if they are 'four of the best.' How many organs would you include in a list of 'the best?' That is the question in answer to your question.

'THE' OR NOT 'THE'?—This is evidently a knotty point with you. There is no law on the subject; but as 'possession is nine points of the law,' you may make a point of favouring the possessive case, the work you mention serving as a case in point.

W. H. L.—'Three sketches for the pianoforte (Sunday morning, Sunday evening, and Parting),' by E. J. Hopkins, are unknown to us. Perhaps some of our readers can trace these compositions by the late organist of the Temple Church.

W. H. B. (Canada).—The melody you inquire about is that entitled 'Carillons de Dunkerque,' by Thomas Carter (circa 1780). It is arranged for the organ by Dr. E. H. Turpin and published by Messrs. Weekes.

PALATE.—The quality of vocal tone is largely determined by the shape of the mouth. The material of the plate would very slightly affect the tone. We assume that you are in the hands of a good dentist.

PIANIST.—There are two cadenzas to Liszt's second Hungarian Rhapsody, one by F. Bendel, the other by Karl Klindworth: they can be obtained from Messrs. Novello.

A. C.—The metronome indication (crotchet = 72) in Novello's edition of Rachmaninoff's prelude in C sharp minor is quite correct, as it is authorized by the composer.

F. P. (U.S.A.).—Madame Bertha Thillon, formerly known as an operatic singer, died at Torquay early in May, 1893, and is buried in the cemetery there.

J. C. S.—You will find much information, interestingly set forth, in Mr. A. J. Hipkins's primer 'A description and history of the pianoforte' (Novello).

A. H.—We cannot trace the instrument called a 'Koelison,' invented by a Polish clockmaker named Maslousky, at Berlin, in 1804.

OPHICLEIDE.—Yes, we quite hope to write an illustrated article on the public school you mention. Curiously enough it was the next on our list.

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TWO Extra Supplements are given with this number:

1. Portrait of Miss Ada Crossley (Mrs. F. F. Muecke), specially taken for THE MUSICAL TIMES by Messrs. Russell & Sons.
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FOR STRINGS  
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COMPOSED BY

EDWARD ELGAR.

(Op. 47.)

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## THE TIMES.

The alternation of tone-colouring gives many charming effects, and the disposition of the instruments is of the happiest. . . . What is really a remarkably poor little Welsh tune is turned to noble purposes in the two movements, and never has the composer given us work of finer or more individual quality, in spite of the tenacity of his theme. Phrases of admirable breadth and beauty occur, and there is an amusing *fugato* of capital structure in the development section. When it is as familiar as the spirited "Cockaigne" and the beautiful "Variations," there is little doubt that it will rank as high as they.

## DAILY TELEGRAPH.

Far more important than the March is the piece for strings. This showed that the composer can make his mark without the aid of a ponderous orchestra. It proved, indeed, that Sir Edward Elgar can produce from his strings surprisingly varied effects of colour, especially when, as yesterday, he has the advantage of a solo quartet. The work is made up of excellent material, and, simply as music, satisfies the connoisseur.

## MORNING POST.

The second novelty, an Introduction and Allegro for strings, is an interesting and extremely ingenious work. A solo quartet is employed in the most effective manner, in addition to the strings of the orchestra, and the piece is elaborated in a masterly fashion.

## DAILY NEWS.

It is an old idea made new, and the contrast of the quartet with the full orchestra of strings has the happiest effect. A theme in the Welsh idiom gives a special character to the work, and it is finely worked up in the *Coda*. The elaborate *fugato* section which takes the place of the ordinary development is full of energy and interest, and the whole work is one of the most powerful the composer has yet written for the orchestra.

## DAILY CHRONICLE.

It was an Introduction and Allegro in G for orchestra and string quartet, and was received with hearty enthusiasm by the crowded audience. It is based on a melody written in the Welsh style, which Sir Edward, with his customary skill, twists and turns with remarkable facility, and a *fugato* is introduced with striking effect before the composition closes with the tune played *forte* by the whole orchestra. This, deservedly, will become popular, for the instrumentation shows Elgar at his best.

## YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naive little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

## GLOBE.

The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

## ST. JAMES'S GAZETTE.

Sir Edward has here adopted with excellent results an orchestral disposition of the kind that Handel approved. This, without being designed on the grand scale, is a very pleasant, grateful piece of music. . . . I will venture to say that while the *Allegro* (especially the animated *fugato*) is fully as clever as everything of Elgar's must be, it has considerable charm and is not superficial.

## PALL MALL GAZETTE.

Excited to the point of creativeness, as the great musician lets us know, by Welsh scenery and Welsh idiom, the thought of this composition gradually, even with great slowness, surged into his mind. It was in the valley of the Wye, that strange river of dreams, that he finally brought his work to practical issue; and singularly beautiful that work is. We have indicated that the composer regards the work practically as a quartet; but if the orchestra is to be regarded as an essential element in the matter, the term should be changed to something more nearly descriptive. This, however, is a matter of detail, and it only has to be recorded that Elgar's dramatic sense is here in its most highly developed stage, and that the influence of a particular mood is expressed by him with such absolute truth and beauty that one likes to think of him as the English musician of to-day, who never published a bar which is dictated by insincerity of thought.

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| <ol style="list-style-type: none"> <li>1. BEETHOVEN SONG: "A HUNDRED YEARS AGO 'T WAS." (Beethoven-Lied: "Das war vor hundert Jahren.")</li> <li>2. GRIM DEATH, IT IS THE COOLING NIGHT. (Der Tod, das ist die kühle Nacht.)</li> <li>3. TO THE STORMWIND: "MIGHTY ONE, TO WHOM ALL THE MOUNTAINS BOW DOWN." (An den Sturmwind: "Mächtiger, der brausend die Wipfel du beugst.")</li> <li>4. DAYS OF SPRINGTIME: "LOVE AND YOUTH ALIKE WE OWN DAYS OF SPRINGTIME'S FLEETING GLADNESS." (Die drei Frühlingstage: "Jugend, Rausch und Liebe sind gleich drei schönen Frühlingstagen.")</li> <li>5. SONG OF REPENTANCE: "WHY FROM THY SERVANT IS THY FACE HIDDEN?" (Busslied: "Warum verbirgst du vor mir dein Antlitz?")</li> <li>6. BY THE WATERS OF BABYLON: "WATERS OF BABYLON FLOW THROUGH THE MEADOWS." (An Babels Wasserflüssen: "Stromflut dahin rauscht durch Babels Gefilde.")</li> <li>7. JERUSALEM: "JOY AND HEALING, THIS IS THY PROMISE." (Jerusalem: "Heil und Freude ward mir verheissen.")</li> <li>8. CONSOLATION IN TEARS: "HOW COMES IT THOU ART NEVER GLAD?" (Trost in Tränen: "Wie kommt's, dass du so traurig bist?")</li> <li>9. LOVE. Cycle of Three Songs for Chorus: I. LOVE, I GIVE MYSELF TO THEE! "LOVE WHICH THOU TO ME HAST GIVEN." (Liebe. Cyclus von drei Chorliedern: I. Liebe, dir ergeb' ich mich! "Liebe, die du mich zum Bilde deiner Gottheit hast gemacht.")</li> </ol> | <ol style="list-style-type: none"> <li>10. LOVE. Cycle of Three Songs for Chorus: II. I'LL LOVE THEE EVER, MY REDEEMER! (Liebe. Cyclus von drei Chorliedern: II. Ich will dich lieben, meine Krone!)</li> <li>11. LOVE. Cycle of Three Songs for Chorus: III. THRONE OF MERCY, STAR OF GOODNESS. (Liebe: Cyclus von drei Chorliedern: III. Thron der Liebe, Stern der Güte!)</li> <li>12. SONG OF THE DANCE: "WHEN WE GO TRIPPING IN SPRING ON SUNDAY." (Das Tanzlied: "Wenn wir hinausziehn am Frühlingssonntag.")</li> <li>13. BLUE EYES: "WOE, THAT I E'ER BEHELD THEM." (Blaue Augen: "Weh, dass ich musste schauen.")</li> <li>14. CUPID IN THE BOAT: "WHILE IN THE BOAT WE'RE ROWING." (Amor im Nachen: "Fahren wir froh im Nachen.")</li> <li>15. LOVE SONG: "FAIR DAYS ARE FLEETING, HEART, HOW THOU'RT BEATING." (Liebeslied: "An hellen Tagen, Herz, welch ein Schlagen.")</li> <li>16. MARCH OF THE JEWS TOWARD BABYLON: "THROUGH THE HEAT, SAD AND MOURNFUL." (Zug der Juden nach Babylon: "Durch die Glut, durch die Öde.")</li> <li>17. FRIEND DEATH: "O WORLD, I GLADLY PART WITH THEE." (Freund Hein: "O Welt, ich sag dir gern Ade.")</li> <li>18. THE ANCESTRAL VAULT: "THERE WANDERED OVER THE HEATHER." (Die Vätergruft: "Es ging wohl über die Haide.")</li> <li>19. REQUIEM: "SOUL, O, FORGET THEM NOT, NEVER FORGET THE DEPARTED!" (Requiem: "Seele, vergiss sie nicht.")</li> <li>20. SO SOFT AND WARM. (So weich und warm hegt dich kein Arm.)</li> </ol> |
|---|--|

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O DEATH! THOU ART THE TRANQUIL  
NIGHT

(DER TOD, DAS IST DIE KÜHLE NACHT)

FOR S.S.A.A.T.T.B.B.

THE ENGLISH WORDS FROM THE GERMAN OF HEINRICH HEINE BY THE REV. CANON GORTON

THE MUSIC COMPOSED BY

PETER CORNELIUS.

(OP. II, No. 1.)

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Poco lento.*

1st SOPRANO. *mf* O Death! thou art the tranquil night, *mf* O

2nd SOPRANO. *p* O Life! thou art the sul-try day,

1st ALTO. *mf* O Death! thou art the tranquil night, *mf* O

2nd ALTO. *p* O Life! thou art the sul-try day,

1st TENOR. *mf* O Death! thou art the tranquil night, *mf* O

2nd TENOR. *p* O Life! thou art the sul-try day,

1st BASS. *mf* O Death! thou art the tranquil night, *mf* O

2nd BASS. *p* O Life! thou art the sul-try day

*Poco lento.*

(For practice only.) *mf* *p* *mf*



O DEATH! THOU ART THE TRANQUIL NIGHT.

Death! thou art the tranquil night. The

O Life! thou art the sul-try day... The twi-light

Death! thou art the tranquil night. The

O Life! thou art the sul-try day... The twi-light

Death! thou art the tranquil night. The

O Life! thou art the sul-try day... The twi-light

Death! thou art the tranquil night. The

O Life! thou art the sul-try day... The twi-light

The piano accompaniment consists of a continuous arpeggiated figure in the right hand and a more rhythmic bass line in the left hand, both in a minor key.

twi-light comes, the twi-light comes, and wea-ry, From toil shall I now find respite, from

comes, the twi-light comes, and wea-ry, From toil shall I now find respite, from

twi-light comes, the twi-light comes, and wea-ry, From toil shall I now find respite, from

comes, the twi-light comes, and wea-ry, From toil shall I now find respite, from

twi-light comes, the twi-light comes, and wea-ry, From toil shall I now find respite, from

comes, the twi-light comes, and wea-ry, From toil shall I now find respite, from

twi-light comes, the twi-light comes, and wea-ry, From toil shall I now find respite, from

comes, the twi-light comes, and wea-ry, From toil shall I now find respite, from

The piano accompaniment continues with the same arpeggiated figure, now featuring dynamic markings such as *cres.*, *f*, and *p* to match the vocal lines.

O DEATH ! THOU ART THE TRANQUIL NIGHT.

[illegible][illegible]

O DEATH! THOU ART THE TRANQUIL NIGHT.

sings a joy-ous night-in-gale. She sings of love un-dy-ing, I hear it in my

O'er my lone-ly bed the moon soft-ly beams, And sings a joy-ous

O'er my lone-ly bed the moon soft-ly beams, And sings a joy-ous

dreams. . . . .

O'er my lone-ly bed the moon soft-ly beams, And sings a joy-ous

O'er my lone-ly bed the moon soft-ly beams, And sings a joy-ous

O DEATH! THOU ART THE TRANQUIL NIGHT.

night - in-gale. She sings of love un - dy - ing, she sings of love un - dy - ing, I

night - in-gale. She sings of love un - dy - ing, she sings of love un - dy - ing, I

night - in-gale. She sings of love un - dy - ing, she sings of love un - dy - ing, I

night - in-gale. She sings of love un - dy - ing, she sings of love un - dy - ing, I

*Un pochettino più mosso.*

hear .. it in my dreams.

hear it in my dreams.

TUTTI. *Un pochettino più mosso.* *cres.*

O'er my lone-ly bed the moon soft-ly beams, And

ing. O'er my lone-ly bed the moon soft-ly beams, . . .

O'er my lone-ly bed the moon soft-ly beams, . . .

hear it in my dreams. *Un pochettino più mosso.* *cres.*

O'er my lone-ly

# O DEATH! THOU ART THE TRANQUIL NIGHT.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "O'er my lone-ly bed the moon soft-ly" with a *cres.* marking. The piano accompaniment provides a harmonic background with chords and moving lines. The key signature has two flats, and the time signature is common time.

Second system of the musical score. The vocal line continues with lyrics such as "sings . . a joy - ous night - in - gale. She sings of love, of . . And sings a joy - ous night - in - gale. She sings of beams, And sings a joy - ous night - in - gale. She sings of love, of . . love un - dy - ing, she sings of love, . . she love. . . O'er my lone-ly bed the moon soft-ly beams, . . O'er my lone-ly bed the moon soft-ly beams, night - in - gale, and sings a joy ous night - in - gale. She". The piano accompaniment continues with a steady accompaniment. The system concludes with a *Ped.* marking and an asterisk.

O DEATH! THOU ART THE TRANQUIL NIGHT.

*cres.* sings of love un - dy - ing, I hear . . it in my  
*cres.* sings a joy - ous night in - gale, a . . night - in -  
*cres.* love un - dy - ing, hear it in my  
*cres.* sings of love un - dy - ing, hear it in my  
*cres.* sings of love un - dy - ing, I hear it in my  
*cres.* O'er my lone-ly bed the moon soft-ly beams, o'er my lone-ly  
*cres.* o'er my lone-ly bed, o'er my lone-ly bed, o'er my lone-ly bed the  
*cres.* sings of love un - dy - ing, I hear it in my  
*cres.*

*mf* dreams,  
*mf* gale. . . . She sings of love un - dy - ing, I . . hear . . . it  
*mf* dreams. . . . She sings of love un - dy . . ing, I hear it  
*mf* dreams. . . . O'er my lonely bed the  
*mf* dreams. . . . She sings of love un - dy - ing, I hear it  
*mf* bed the moon soft-ly beams, o'er my lone-ly  
*mf* moon soft - ly beams, o'er my lone-ly  
*mf* dreams. . . . She sings of love un - dy - ing, I . . hear it  
*mf*

*Pod.* \* ( 7 )

# O DEATH! THOU ART THE TRANQUIL NIGHT.

*sempre poco più mosso.*

*p* I hear,  
in my dreams. O'er my lone-ly  
in my dreams. O'er my lone-ly bed the moon soft-ly  
moon soft-ly beams,  
*sempre poco più mosso.*  
in my dreams. . . O'er my lone-ly bed the moon soft-ly beams, And  
bed the moon soft-ly beams,  
*p* o'er my lone-ly bed the moon soft-ly beams, And  
in my dreams, I hear it  
*sempre poco più mosso.*  
*Ped.* \* *Ped.* \* *cres.*  
I hear it in my  
bed the moon soft-ly beams, And sings a . . night-in-gale. I hear . . it in my  
beams, And sings a joy-ous night-in-gale. I hear it in my  
o'er my lonely bed the moon soft-ly beams, o'er my lone-ly  
sings a joy-ous night-in-gale. She sings of love un-dy-  
o'er my lonely bed the moon softly beams, And sings a joy-ous night-in-gale, a  
sings a joy-ous night-in-gale. She sings of love un-dy-ing, I  
in my dreams, in my dreams.  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



# O DEATH! THOU ART THE TRANQUIL NIGHT.

dreams. O'er my lone-ly bed the moon soft-ly beams, And  
dreams. O'er my lone-ly bed the moon soft-ly beams, And  
dreams. O'er my lone-ly bed the moon soft-ly beams, And  
bed it beams, . . . o'er my lone-ly bed the moon soft-ly  
ing. O'er my lone-ly bed the  
night in-gale. O'er my lone-ly bed the moon soft-ly beams, And  
hear . . it in my dreams, I hear it, I hear it  
O'er my lone-ly bed the moon soft-ly  
Ped. \* Ped. \* Ped. \* Ped. \*

cen do.  
sings a joy-ous night in-gale. She sings of love un-dy-ing, I  
sings a joy-ous night in-gale. She sings of love un-dy-ing, I  
sings a joy-ous night in-gale. She sings of love un-dy-ing, I  
beams, And sings a joy-ous night in-gale, a joy-ous night in-gale. I  
cen do.  
moon soft-ly beams, And sings a joy-ous night in-gale. I hear it, I  
sings a joy-ous night in-gale. She sings of love un-dy-ing, I  
in my dreams. She sings of love un-dy-ing, I  
beams, And sings a night in-gale. I  
cen do.  
Ped. \* Ped. \* Ped. \* Ped. \*

# O DEATH! THOU ART THE TRANQUIL NIGHT.

First system of the musical score. It consists of eight staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "hear it in my dreams, I hear it in my dreams, She sings of love un-". The bottom four staves are piano accompaniment. Dynamics include *mf* and *p*. Pedal marks are present at the end of the system.

Second system of the musical score. It continues the vocal and piano parts. The vocal parts have lyrics: "dy - ing, I hear it in my dreams, She sings of love un-". The piano accompaniment features dynamic markings such as *cres.*, *ten.*, *mf*, and *cres. e string.*. The system concludes with a final chord in the piano part.

# O DEATH! THOU ART THE TRANQUIL NIGHT.

dy - ing, I hear . . it in my dreams, I  
 love un - dy - ing, I hear it in my dreams, I  
 dy - ing, I hear . . it in my dreams, I  
 love un - dy - ing, I hear it in my dreams, I  
 dy - ing, I hear it in my . . dreams, I  
 love un - dy - ing, I hear . . it in my . . dreams, I . . .  
 dy - ing, I hear it in my dreams, I  
 love un - dy - ing, I hear it in my dreams, I

*f* *ten.* *Ped.* \*

hear . . it in my dreams, I hear . . it in my dreams.  
 hear it in my dreams, I hear . . it in my dreams.  
 hear it in my dreams, I hear . . it in my dreams.  
 hear . . it in my dreams, I hear . . it in my dreams.  
 hear . . it in my dreams, I hear . . it in my dreams.  
 hear . . it in my dreams, I hear . . it in my dreams.  
 hear . . it in my dreams, I hear . . it in my dreams.  
 hear . . it in my dreams, I hear . . it in my dreams.  
 hear . . it in my dreams, I hear . . it in my dreams.

*p* *pp*

---

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ich mich.)

THRONE OF MERCY. (Thron der Liebe.)

---





*Yours sincerely  
Fanny Davies.*

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The A.R.C.O. Examination begins on July 17. The subject for the Essay will be taken from "Music and Musicians: Essays and Criticisms" (First Series). By Robert Schumann (W. Reeves, 83, Charing Cross Road, W.C.). Copies of this book will be supplied at the special price of 5s. (post-free) to Members of the College. Orders, with remittance, must be sent direct to the Publisher.

All candidates, including those claiming exemption from fee, must send in their names for FELLOWSHIP by June 22; for ASSOCIATE-SHIP by June 26. In the case of NEW MEMBERS, proposal forms duly filled up must be sent in before June 6. No names will be entered after the above dates.

Prof. E. PROUT, Mus.D., B.A., will deliver the third of his three Lectures on Orchestration, with Musical Illustrations, June 3, at 11.30. The Book of Examination Papers may be obtained by Members, price 5s.; postage 5d.

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*Sheffield Independent*, May 20, 1905.

"Sir Edward had chosen his own principals—Madame Squire, Mr. Coates, and Mr. Charles Knowles. Mr. Charles Knowles infused into his part all the dramatic force required, declaiming with burly vigour and full tone that were quite first-rate in quality, his solid and resonant voice being perfectly in accord with the breezy Norseman. . . . Mr. Charles Knowles found most grateful scope for his fine baritone voice in Coleridge-Taylor's 'Hiawatha' solo, the 'Vision.' Endowed with splendid vocal gifts, this admirable artist has now thoroughly acquired that art which conceals art. Of the many highly excellent readings of this exacting and expressive number which we have heard in Sheffield and elsewhere, we have no hesitation in declaring this to be by far the best. Mr. Knowles should travel much farther than at present. He is worthy to rank as the mantle bearer of at least one man famed as a baritone."

*Yorkshire Observer*, May 20, 1905.

"Mr. Charles Knowles's strenuous and incisive style gave point to all the bass solos. . . . In the second part, Mr. Knowles gave a very artistic rendering of 'Hiawatha's Vision,' from Coleridge-Taylor's work."

*Sheffield Daily Telegraph*, May 20, 1905.

"The soloists, Madame Squire, Mr. Coates, and Mr. Charles Knowles, were each in magnificent voice. . . . Mr. Charles Knowles sang 'Hiawatha's Vision,' from the 'Song of Hiawatha,' Mr. Coleridge-Taylor's beautiful music being most charmingly rendered."

## GLOUCESTER CHORAL SOCIETY.

*Gloucester Journal*, May 13, 1905.

"Mr. Charles Knowles was in great form, and his rich and flexible voice—a striking feature of which is the fullness of the top notes—was heard to advantage in a dramatic rendering of 'The Prologue' to 'Pagliacci' and a brace of stirring ballads, 'Young Dieterich' (Henschel) and 'A Soldier's Toast' (Airlie Dix). Mr. Knowles was recalled after each appearance—twice after 'The Prologue.'"

## PLYMOUTH. "HIAWATHA."

*Western Morning News*, November 28, 1904.

"Mr. Charles Knowles has made 'Hiawatha' one of his chief successes, and it is thoroughly suited to the vigorous and musical baritone quality of his voice, which he used with invariable good judgment and control. . . . Personal yet artistic emotion was the convincing feature of his reading of the tragedy; and manly fortitude and submission were the keynote of the departure and farewell. The recital of his vision, and the expressive song, 'Beautiful is the sun,' were very finely delivered."

## MR. CHARLES KNOWLES IN "ELIJAH."

*Bristol Times*, April 3, 1905.

"Mr. Knowles was magnificent in his embodiment of the rôle of the *Prophet*. His fine, rich, and full voice enabled him, with his artistic insight, to do every justice to the music of the Seer of Horeb. The opening recitative, 'As God the Lord,' was finely declaimed; the utterances, fervent and scornful, on the mountain were highly praiseworthy; and 'Is not His word?' and 'It is enough' were admirable examples of vocalization."

## MR. CHARLES KNOWLES IN "ELIJAH."

*Western Daily News*, April 3, 1905.

"Bristol audiences of the present generation have experiences of Santley, Watkin Mills, and Andrew Black in the title rôle. In making the acquaintance of Mr. Charles Knowles in the oratorio, they listened to a singer who was fully alive to the dramatic requirements of the music, and he was especially energetic in the 'Carmel' incidents. Bitterly ironical towards the *Priests of Baal*, he was solemn and devotional in the lovely petition, 'Lord God of Abraham,' which comes in sharp contrast to the fierce appeals of Baal's worshippers, by its soothing and earnest prayer. That impetuous number, 'Is not His word like a fire?' was, as declaimed by Mr. Knowles, appropriately energetic. The pathetic outburst, 'It is enough,' was given with much feeling, and, indeed, throughout, the competent artist proved highly efficient."

## MR. CHARLES KNOWLES IN "MESSIAH."

*Belfast News Letter*, December 17, 1904.

"Mr. Charles Knowles was superb in the bass solos. It is not many years since the Leeds vocalist made his first appearance on the concert platform, but he has made great progress, and he may be said to be in quite the front rank of singers at the present time. His voice seems to have deepened in timbre and strengthened in tone since we heard him last, and from the very outset he made a splendid impression. The stern and menacing 'Thus saith the Lord of Hosts,' and the air 'But who may abide' were interpreted with decision and forcefulness, and he was also very effective in 'For behold, darkness shall cover' and 'The people that walked in darkness.' Perhaps his greatest achievement, however, was his singing of 'Why do the nations,' in which he made the pulses throb with the great fire and vividness of his rendering. Seldom has it been our lot to hear the difficult solo so efficiently rendered."

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## BOSTON. "ELIJAH."

"Mr. Montague Borwell, in the rôle of the *Prophet*, was worth going miles to hear. His voice is of the first quality; but not that alone, but his dramatic interpretation of the part, captivated his hearers and held them spellbound. Mr. Borwell has been heard before in Boston, and we shall hope to hear him many times again."—*Boston Independent*, April 22, 1905.

## RAMSGATE. "ELIJAH."

"In a case such as this, one hardly likes to institute comparisons, which at times are odious, but we can say without hesitation that we have never heard better singing by a bass vocalist in any oratorio. Mr. Borwell's work was magnificent, and in no small measure was the undoubted success of the performance due to his efforts."—*Thames Advertiser*, April 8, 1905.

## STOKE NEWINGTON. "ELIJAH."

"Mr. Montague Borwell sang the music allotted to the *Prophet* with dignified power and fine phrasing. Majestic, scornful, pleading, and victorious, each musical phrase of the Tishbite's mood was rendered by him with fitting appreciation."—*Stoke Newington Recorder*, March 31, 1905.

## OLDHILL. "MESSIAH."

"Mr. Montague Borwell, the bass, earned and obtained a splendid reception. His voice, rich rather than powerful, was admirably suited to the work he had to perform. He did well in 'But who may abide,' better in 'Thou art gone up on high,' and best of all in 'Why do the nations,' the conclusion of which was drowned in applause."—*County Express*, March 11, 1905.

## COLERAINE. "MESSIAH."

"Mr. Montague Borwell, now quite a favourite in the North of Ireland, sang 'But who may abide,' with excellent good taste, and 'Why do the nations,' with great mastery."—*Belfast Evening Telegraph*, March 16, 1905.

## WESTON-SUPER-MARE. "HIAWATHA."

"Mr. Montague Borwell is a baritone vocalist who, it is sincerely to be hoped, will frequently appear on the local Philharmonic platform. He possesses a magnificent voice, fine presence, and truly sympathetic method, and his treatment of the 'Vision' was a fitting crowning point to a brilliant contribution."—*Weston Mercury*, May 13, 1905.

## GLASGOW. "DREAM OF GERONTIUS."

"The soloists of last night did much for the performance. . . . The strong, telling voice of Mr. Montague Borwell came out well against the chorus in the priestly music of the first part, and as the *Angel of the Apocryph*, he was also eminently satisfactory."—*Glasgow Herald*, February 8, 1905.

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## SUNDERLAND. "ELIJAH."

"Miss Winifred Marwood is a talented vocalist, and her singing was one of the most pleasing features of the evening."—*Sunderland Daily Echo*.

## DORKING. "BRIDE OF DUNKERRON."

"Miss Marwood created a most favourable impression in each of her solos, and was each time loudly applauded. She has a sweet, clear-toned voice, and her enunciation is excellent."—*Surrey Advertiser*.

## COLERAINE. "MESSIAH."

"Miss Winifred Marwood, with a soprano voice of liquid purity, had a perfect conception of her part. She sang the pastoral music with a rare charm, and the difficult solo, 'Rejoice,' has seldom been sung with so much ability; the long, florid runs were taken with the ease and grace that denote a highly cultivated organ. Her delivery of 'I know that my Redeemer liveth' was one of the most beautiful items in the Oratorio."—*Coleraine Constitution*, March 18, 1905.

## HEDDINGHAM. "CREATION."

"Miss Marwood, the possessor of a sweet and clear soprano voice, executed her parts in charming manner; her high notes being especially admired."—*Halstead Times*, May 6, 1905.

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# The Musical Times.

JUNE 1, 1905.

## MISS FANNY DAVIES.

### A BIOGRAPHICAL SKETCH.

The history of distinguished lady pianists may be said to begin with Nanette Stein (born 1769), the daughter of the celebrated pianoforte maker of that name. At the tender age of eight she played to Mozart, who criticised her performances in the following severe terms :

Whoever sees her and hears her without laughing must be as much of a stone (Stein) as her father himself. She sits right up in the treble, instead of in the middle of the instrument, so that she may be better able to move about and make grimaces. Her eyes roll, and she simpers and smirks. If a thing comes twice over, it is played slower the second time ; and if a third time, it is slower still. The arm goes high up in the air when a passage comes, and the emphasis is given by the whole arm instead of the finger, clumsily and heavily. But the best of all is when, in a passage that ought to flow like oil, the fingers have to be changed ; it makes no difference at all to her, but when the time comes, up goes her hand, and she begins again quite calmly ; so that one is always in expectation of a wrong note, which makes the effect very striking. I only write all this to give you some idea of what clavier-playing and teaching may be brought to ; I leave you to make your own use of the hints. Herr Stein is quite infatuated over his daughter ; she is eight and a half years old, and learns everything by heart. She may turn out something ; she has genius. (*Otto Jahn's 'Mozart,' Eng. Trans., i. 361.*)

The gifted little lady—who, by-the-way, was a grandmother of the late Ernst Pauer—not only survived this attack, but became a very clever woman of business. As Frau Streicher she on one occasion took charge of Beethoven's lodgings and clothes, which were in a deplorable state. Schindler relates that 'he (Beethoven) had neither a decent coat nor a whole shirt' ! Frau Streicher and her husband made the composer comfortable by procuring him two servants, and in looking after his interests. To have had the honour of playing to Mozart and mending Beethoven's shirts are privileges which many a lady pianist might envy.

Another renowned pianist was Madame Oury (*née* Anna Caroline de Belleville), born 1808, who appeared in London during the season of 1831. The *Harmonicon*, in noting her performances, said that she 'galloped over the keys of the pianoforte, in a fantasia by Herz, but not with quite so much precision as we find in the self-acting instruments' ! How different this reads from the kid-gloved criticism of to-day, with its pianola opportunities for comparison. Schumann makes some interesting remarks on her playing and that of his beloved Clara—the Queen of pianists. He says :

They should not be compared. They are different mistresses of different schools. The playing of the Belleville is technically the finer of the two ; Clara's is more impassioned. The tone of the Belleville flatters, but does not penetrate the ear ; that of Clara reaches the heart. Anna is a poetess ; Clara is poetry itself.

Limiting the present survey to the first half of the last century, other foreign lady pianists of note

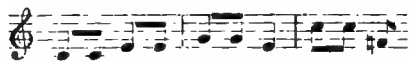
were Madame Szimanowska, Madame Dulcken (sister of Ferdinand David), and Madame Pleyel. In regard to our own countrywomen, Mrs. Anderson (1790-1878) claims honourable mention in that she was the first lady pianist to play at a concert of the Philharmonic Society. This portentous event occurred on April 29, 1822, nine years after the Society had been founded. Miss Kate Loder (afterwards Lady Thompson), who recently died, and Madame Arabella Goddard are names of native performers who excelled in the artistic interpretation of pianoforte music. And now we have to consider the claims of a worthy successor to those already mentioned, in the person of the lady who forms the subject of this biographical sketch.

Miss Fanny Davies was born on June 27, 1861, at Guernsey, where her parents—Birmingham folk—were temporarily residing. Her mother's father, John Woodhill, was an excellent amateur



MISS FANNY DAVIES,  
AGED THREE.

violoncellist who had played duets with old Bob Lindley. At the age of ten months the infant Fanny was taken to Birmingham to live with her aunt, Miss Woodhill, who kept a large and flourishing ladies' school in that city. The earliest indications of the child's musical capabilities were evidenced when the baby tapped the tea-tray to the rhythm of a polka which one of the schoolgirls was playing. Before she attained the age of two the precocious Miss Fanny went to the pianoforte and played by ear the opening bars of Haydn's 'Surprise,' with the following interpretation of the second strain of that familiar melody :



This *F natural* so worried the little creature that she simply howled, and would not be comforted until her aunt placed the child's tiny finger on the necessary black note.

As a mere baby aged three she could play (by ear) the treble part in pianoforte duets with her aunt. The Abbotsford Polka was a favourite piece in that duet repertoire, the young lady's rhythmical faculties being further developed as she grew older by her performance (as a solo) of the Merry Kittens Quadrilles. She received her first pianoforte lessons (at the age of five) from Miss Welchman, who taught the young ladies at the aunt's school. Her progress was so rapid that when only six and a half years old she played the whole of Beethoven's sonata in A flat (Op. 26), including the Funeral March—entirely from memory, but without octaves—at the Birmingham Town Hall. The occasion was a Bazaar held therein, the smallness of the child contrasting strongly with the vast building and the grand pianoforte upon which her little fingers played. No publicity was given to this achievement, but the little maiden reaped a rich reward in the approval of her aunt and her friends and in more tangible tokens of chocolates and a big doll.

'You must not play Beethoven, you must play Mozart,' said Mr. Charles Edwin Flavell to little Miss Fanny. A pupil of Aloys Schmitt, Mr. Flavell was a well-known professor at Birmingham. 'I should like to have a finger in that pie,' he remarked to the aunt of the 'pie,' with the result that, at the age of nine, Fanny Davies became Mr. Flavell's pupil. She also took harmony lessons from Mr. A. R. Gaul, who taught singing in the aunt's school. 'I owe a great deal to Mr. Gaul,' Miss Davies says; 'his lessons were very pleasant and interesting. One of his maxims I shall not forget: "So many of the greatest melodies are on next notes." As a girl of thirteen I took some lessons on the violin from Henry Hayward, known as the Wolverhampton Paganini, who frequently visited Birmingham. Under his guidance I first tasted the delights of ensemble chamber music. We used to play every classical thing—a Beethoven sonata every week, and so on, I playing the pianoforte and Hayward the violin. But please understand that I was never allowed to be exploited as a prodigy—in fact, except that Bazaar performance, I never played in public until I had passed my twenties. For a year or two I had delicate lungs, and was therefore compelled to remain indoors for one or two winters; but I used the time in assimilating all the music I could get hold of. I studied catalogues by the yard, worked through (by myself) all the pieces in Hallé's 'School,' and steeped myself in the whole range of classical pianoforte music as well as operatic arrangements by Thalberg and Sydney Smith, which I thought very beautiful! A Broadwood grand pianoforte, given to me by my dear aunt, was a source of endless delight and of the greatest assistance during this period of self-teaching. I was continually picking up. At the Birmingham Festival of 1870 I had heard Madame Arabella Goddard play Mendelssohn's G minor concerto. I had learnt it then and wanted now to play it with a second pianoforte. When my friend and I sat down to play, we found that the old Bord was half a

tone lower than my Broadwood, so I played the whole of the solo part in F sharp minor, while the other girl played the orchestral part in the original key.' 'Did you play the concerto in the transposed key from memory?' we ask. 'Of course I did; I have always played from memory, it is natural to me, and it is no trouble for me to play anything I know in *any* key.'

During various visits to London the subject of this sketch took some lessons from Charles Hallé. She also attended the recitals of Rubinstein and Hans von Bülow, following their performances with the music before her and marking the *nuances*, phrasing, &c., according to the interpretation of the player, using a red pencil for Rubinstein and a blue one for Bülow; 'but when I listened to Madame Schumann,' she says, 'I needed no pencil, for she played everything exactly as it was written.'

It was not until 1882 that circumstances permitted Fanny Davies to fulfil her heart's desire and study earnestly for the profession of music. On telling Hallé her plans he said, 'Then you must go to school.' To school she went by entering the Conservatorium at Leipzig, where she studied the pianoforte under Reinecke (who kept her chiefly to Beethoven) and Oscar Paul (who gave her a great deal of Liszt). Fugue and free counterpoint—which Mr. Gaul had taught so well—were discoursed upon by Jadassohn. 'I never regret,' she says, 'the year spent at Leipzig, with its ever varied musical experiences, from the Gewandhaus concerts and meetings with Liszt and other celebrities, to the many endeavours to rehearse pianoforte concertos with the then curiously balanced students' orchestra of the Conservatorium—which often ended in Felix Weingartner playing second piano to my concerto and I the second piano to his, and dispensing with the band, for Weingartner was then a budding genius.'

But all the time she was at Leipzig—where she remained one year only—her heart yearned for her great ideal, Madame Schumann. She ventured to write to the Queen of pianists, who in reply said that in order to study with her she would have first to play to her, and if accepted enter the Hoch Conservatorium at Frankfurt. The time came, however, when Madame Schumann received Fanny Davies as her pupil—may we not now say, her most distinguished lady pupil? That was in September, 1883. At Frankfurt for nearly two years she studied fugue and composition under Dr. Bernhard Scholz, director of the Conservatorium, and the pianoforte with Madame Schumann.

On her return to England (in 1885) Miss Davies brought with her letters of introduction from Madame Schumann to Sir August Manns and the late Mr. S. A. Chappell ('Uncle Arthur,' of the Pops). Her actual first appearance in public was at the Crystal Palace on Wednesday, September 9, 1885, when she played the first movement of Beethoven's C minor concerto and Mendelssohn's Scherzo Capriccio in F sharp minor; but this was only in the nature of a trial performance, just to see what she could do. At the end of the concert

'dear old Manns' said: 'I shall tell the friend who recommended you that you do play very bad indeed!' That was only his fun, as he then and there engaged her to play at the first Saturday concert of the season, October 17, 1885, this being her actual début before any audience, English or foreign. She selected no less formidable

praise with which the Press greeted her at that first appearance, THE MUSICAL TIMES joined its approving voice in the following terms:

A very favourable impression was created by a *débutante*, Miss Fanny Davies, whose pleasant touch, intelligence, and finished execution proclaim her to be a distinct acquisition to the ranks of legitimate, as opposed to phenomenal or eccentric pianists. Besides sustaining



AN AUTOGRAPH PORTRAIT OF BRAHMS,  
PRESENTED TO MISS FANNY DAVIES BY THE COMPOSER.

a test-piece than Beethoven's G major concerto, followed later in the programme by Schumann's Romance No. 2, in F sharp, and Graun's Gigue in B flat. Her success was undoubted, and from that time she has worthily maintained her position as a pianist of the highest rank. In the chorus of

the solo part in Beethoven's Pianoforte Concerto in G major (No. 4)—a work notable for its magical union of majesty and grace—Miss Davies contributed pieces by Graun and Schumann. It is worthy of notice that the cadenzas introduced by the performer in the first and last movements of the Concerto are by Madame Schumann, whose pupil we understand Miss Davies to be.

Concerning her first appearance at the Popular Concerts (on November 16, 1885), *THE MUSICAL TIMES* may be further quoted :

English music and musicians have enjoyed many triumphs of late, and another occurred on the 16th ult., when Miss Fanny Davies made her first appearance at these Concerts. The success she had gained at the Crystal Palace aroused high expectations, which happily were more than fulfilled. The young pianist has certainly had the best possible teachers in Mr. Charles Hallé, Herr Reinecke, and Madame Schumann, and the influence of the last-named great artist is strongly perceptible in her playing. There was very much to commend in her rendering of Bach's Chromatic Fantasia, though it was by no means a sensational performance. The passage writing and the fugue subject were brought out with beautiful clearness, and the original text was adhered to with praiseworthy devotion, considering that the work is now usually played in a modernised form. As an encore Miss Davies gave No. 7 of Mendelssohn's Characteristic Pieces with charming technique. She was enthusiastically received and her future seems secure.

There is no need to enlarge on the subsequent career of Miss Fanny Davies. Is it not known and read of all men? She has played at all the important concerts in London, including the Philharmonic, also in the English provinces and in Scotland; at the Leipzig Gewandhaus, Vienna Philharmonic, Hamburg Philharmonic, Berlin, Frankfurt, Stuttgart, Milan, Paris (Colonne and Lamoureux concerts), Budapest, and elsewhere. In 1893 she appeared at the Beethoven Haus Festival at Bonn, on which occasion she was elected a member of the Beethoven Haus, and at the Donizetti Centenary Festival, held at Bergamo in 1897. The distinction of the membership of the Academy of St. Cecilia was conferred upon her in Rome. On two occasions she had the honour of playing before Queen Victoria at Balmoral, and five times before Queen Margherita of Italy at the Quirinal.

She is always increasing her repertoire, which now consists of about 500 pieces—including thirty concertos. She has had the distinction of introducing the following compositions by Brahms: Intermezzi (Op. 116 and 117) for pianoforte, the clarinet sonatas and the clarinet trio, also the D minor sonata for pianoforte and violin, with Dr. Joachim, at Berlin. Of Dr. Joachim's friendship and inspiring influence Miss Davies speaks in terms of reverence and gratitude, for she can never forget the unflinching kindness shown to her by him (and Piatti) even in the days when she was a young and inexperienced artist. To return to her executive gifts. Versatility is a marked feature in her artistic equipment. She interprets new music (Sgambati and others) with the same intuitiveness and enthusiasm as she does old Netherlandish strains. And here we may quote the conclusion of a letter—dated 'Milan, January 25, 1905'—written to her by Signor Boito :

Merci pour les vieux Neerlandais, et pour le divin Chopin, et pour la 110 [Beethoven Sonata], et pour votre admirable Schumann, dont l'âme est passée dans votre âme. Enfin merci pour tout; vous nous promettez de grandes joies musicales. Nous vous attendons avec impatience.

Au revoir dans un mois

Votre admirateur dévoué

ARRIGO BOITO.

Her most recent concert—Queen's Hall, March 7, 1905, was thus commented upon by *The Times* :

The finished art of Miss Fanny Davies, the participation of the London Symphony Orchestra, and the presence in the conductor's place of M. Edouard Colonne, made up a group of such attractions that a large audience was a matter of course in the Queen's Hall last night. The pianist played three concertos, of which one had never, so far as is known, been heard in England before. Yet it is a work of rare beauty, geniality and power, bearing the sign-manual of Mozart on every page, containing a slow movement of undying beauty, and a finale of light-hearted gaiety such as no one but Mozart has ever touched. It is in G major, and is numbered 453 in Köchel's catalogue. The cadenzas, quite possibly the composition of the player, were in admirable taste, and did absolutely nothing to impair the symmetry of the movements in which they occurred. The solo part and the accompaniments were alike perfectly played. In Brahms's D minor concerto Miss Davies's playing has an authority to which only a handful of pianists in the present day can lay claim; there is nothing in the work that escapes her interpretative insight, or for which her technical accomplishment is insufficient. Her dignity of style in this, and the sparkling brilliance of her playing in Saint-Saëns's G minor concerto at the end of the programme were equally striking. She has never played more finely, and she had a most enthusiastic reception.

As a teacher Miss Davies is in great request. Her vivacious personality, high artistic ideals, keen ear for tone, and faultless technique are combined in her tuition genius. One of her earliest professional pupils has, at our request, kindly contributed the following 'appreciation' of her much-beloved teacher :

The knowledge which Miss Davies imparted when I first knew her, so opened up a new world to me, that a note of enthusiasm was immediately struck which developed into chords of desire, followed by a great thirst for every lesson that followed, for I soon recognised that she had much to teach, no matter what master's works were being studied.

She has a great gift for making pupils think for themselves. Her standard allows of nothing but the best work one can give—not only in regard to technique, but in the interpretation of each particular composition. I can only say that what she has imparted to me has been invaluable to me in my career as a teacher.

Another pupil writes :

I can only say that I love my lessons and that Miss Davies so enters into the lesson she is giving as to make the pupil forget everything else but the music. She is very strict, but at the same time kindness itself, and she makes one feel that she is not only a teacher but a friend.

In regard to hobbies, Miss Davies is a great lover of nature; she is fond of travelling, art, and literature. The sister art of painting has also claimed her attention, and the product of her brush is evidenced in several excellent 'little bits' of water-colour.

As to her recollections of Brahms, may she not speak for herself? 'I had the good fortune,' she says, 'to see something of Brahms during his later years. I remember well my first impression of him. It was in Baden-Baden on a hot September day, when I was walking with a friend down a non-frequented road which we had chosen to avoid the fashionable Lichtenthalerallee.

On the other side we noticed a figure in shirt-sleeves carrying hat and coat, walking with head bent as if in thought, and with a swinging, almost rolling, rhythmical gait. Although seen from several yards, there was something different from other people in the general appearance of this figure. Suddenly it stopped, wheeled round, took out a red pocket-handkerchief and then stood at rest for some moments. By that time we had approached—there was no mistake—"It's Brahms!" I whispered, and it was. For sure enough, later in the day, that figure, now arrayed in a very loose coat, stood on the balcony of a comfortable inn with Clara Schumann and Joachim. I little thought when I saw the coatless wayfarer that I was that very afternoon going to hear the great master play his (then new) C minor trio with Joachim and Hausmann—besides his violoncello sonata in F; that Clara Schumann would sit by the pianoforte and turn for him; that he would play the trio from my copy on a cottage pianoforte in a little private room in the hotel. What sounds he brought forth from that modest instrument! What a touch he had! I remember how he turned round to Clara Schumann with "Ich mache schreckliche Geschichte, nicht wahr?" ("I compose terrible stuff, don't I?"), and how she replied, with a quiet nod, "Nein, *schöne* Geschichte" ("No, beautiful stuff"), and how I afterwards marked down in the copy every little detail I could remember of his own reading of that "*schöne* Geschichte." Later on, at Frau Schumann's request, to my surprise and delight, Brahms wrote a few lines on my copy in remembrance of that never-to-be-forgotten afternoon. Needless to say that I count them among my greatest treasures. After this I saw a good deal of the master at intervals; among other delightful times spending two memorable Christmas Days with him at the houses of mutual friends in Vienna—Frau Anna Franz, and Herr and Frau Dr. Fellingner, with both of whom he was very intimate, and quite at his best, often hearing him play, and on several occasions playing before him. Brahms was always most kind to me. The last time I saw him was when I had been playing in Vienna and Budapest. One winter afternoon, about five o'clock, I had gone up to his house in the Karlsgasse to say good-bye. I shall never forget that impression. The inner room in which Brahms was sitting was connected with the first room by a glass door which had no curtain. I hesitated some moments before entering the inner room, for the picture seen through the glass door arrested me. There sat Brahms on the sofa before his table, the full light of the lamp, in an otherwise dark room, thrown on his grand head, again bent, but this time he was intent on twisting cigarettes! "I always make my own," he said, and continued to do so while we sat and quietly talked, he apologizing for sitting in the place of honour—the sofa, and offering me his leather armchair, comfortable and simple like all his surroundings.'

No better conclusion could be found for this biographical sketch of Miss Fanny Davies than a

few words on her pupilage and intercourse with her revered teacher, Madame Schumann:

'Speaking as a reproductive artist and pianist, I must say that my own traditions come directly through Clara Schumann, and are therefore directly connected with that great renaissance of music so largely represented by the circle in which she moved—a circle made up of Schumann, Mendelssohn, Chopin, Liszt—and later, Joachim and Brahms. It is interesting to recall that Clara Schumann herself was the child of a period when the compositions of Haydn and Mozart were dominant factors, and when Beethoven was the innovator. Thus there flowed, through Clara Schumann's art, the uninterrupted stream of the world's great musical traditions. The basis of her teaching was balance, both in technique and in musical interpretation. Like all great artists she



A SNAP-SHOT OF BRAHMS.

(Reproduced by kind permission of Frau Dr. Maria Fellingner, of Vienna.)

demanding the subordination of detail to the spirit of the whole. The greatest care had to be taken by her pupils to acquire the command of a pure *legato*, even in the most rapid passages. Is this *legato* now considered essential to beautiful playing, as it certainly was with the greatest pianists—Liszt and Rubinstein, for instance? We must not forget that Liszt, the maker of modern technique, developed even this technique out of the solid ground of the so-called 'old' (*legato*) school, for once he was a pupil of Czerny, as Bülow was a pupil of Friedrich Wieck, Clara Schumann's father and teacher. However complicated are the *developments* of technique, the foundation remains the same, and must do so, if the player is to produce beauty of tone and repose.

Clara Schumann's aim was to be technically perfect, but never to think too much of the instrument and too little of the music.'

'Can you give an instance of this?' we ask Miss Davies.

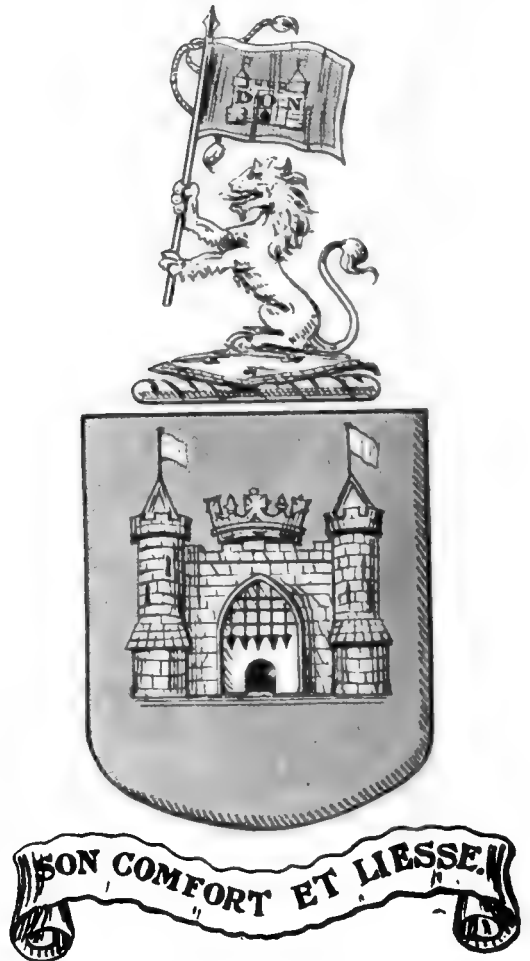
'Yes; at the last bars of Beethoven's sonata in C minor, Op. 10, No. 1, Madame Schumann exclaimed: "Very good, I see you want to show off your nice chromatic scales, but this is not the time or place for *Glockenspiel*; what about the left hand which must be played *piano*?" "Entbehren, sollst Du" was the thought immediately aroused. It was just this word "Entbehren" that was the keynote to her glorious teaching, for she never allowed a pupil to forget that in order to forego the "something," that "something" must first be there. Does it not seem as if there were nowadays a danger of forgetting all this—a growing tendency to restlessness and sensationalism—a gradual dying out of veneration? And if this is so, what is there to replace it? What has made England great in herself and in the council of nations is her steady development along the lines of definite traditions,—and is it not the same in art? I am convinced that veneration is an absolutely necessary element in the artistic as well as in the national life.'

#### A VISIT TO DONCASTER.

'From the beauty of the town, the salubrity of the air, the goodness of the roads, the delightful promenades, and from other advantages, . . . Doncaster may perhaps vie with any town in the kingdom, as a most desirable residence, not only for the affluent, but more particularly for persons of small fortune.' Thus wrote Dr. Edward Miller one hundred years ago. He goes on to say: 'Doncaster has never been what is usually called a trading town. Formerly it was rather noted for knitted stockings, and of late years several attempts have been made to establish manufactories of various kinds, but without success.' Again, in quite a Utopian strain: 'The inhabitants of Doncaster enjoy privileges which are rarely to be met with in any other country town. Here are no assessments to be paid for lighting or for paving the streets, the expense of both is defrayed by the Corporation. . . . No constable assessment is levied; and families are supplied with river water chiefly at the expense of the Corporation. Coals are cheap and servants' wages moderate.' Happy Doncaster! At that time the inhabitants numbered less than 6,000. What would the old organist-historian say to-day if he were to re-visit the town of his adoption? He would find that the population had increased from 6,000 to 29,000, and as to there being no manufactories in 1804, he would rub his eyes upon beholding the extensive locomotive and carriage works of the Great Northern Railway Company, at which upwards of 4,000 men are employed. *Sic transit gloria mundi* the composer of 'Rockingham' might, or might not exclaim, but he could not fail to be astonished at the methods

of transit—railway and motor—unknown in his peaceful and less strenuous day.

To go still farther back than Miller, in the region of history, Doncaster was the ancient *Danum* of the Romans. Standing on the Roman road from York to Lincoln, it was a place of strategic importance; important it is to-day if we substitute railway for strategy, the town being situated on the Great North road leading from London to Edinburgh and beyond. A Roman votive altar, coins, and urns have been found which bear testimony to the antiquity of the place. Originally circumscribed



THE ARMS OF DONCASTER.

by a moat, the town became the *Dona Castre* of the Saxons: in 1195 it was named *Danecastre*, and twenty years later *Doncastre*, from which its present designation is easily evolved. The Saxon Northumbrian kings formerly had a palace here, and it is not surprising to learn that the Danes frequently ravaged the place. After the battle of Marston Moor, Doncaster was for some time the headquarters of the Earl of Manchester, while its annual races in the month of September—first run so long ago as the year 1600—have given a certain fame to the town.



Doncaster has frequently been favoured with the visits of English monarchs. That of King John involved an expense to the town of £1 11s. 4d. for 'forty voltarii (game drivers), 178 greyhounds, and 23 dogs of *moto*, with Ferling, the huntsman.' Henry III., James I. (who attended a service in the church), Charles I., and Queen Victoria all honoured Doncaster with their regal presence, as have also four King Edwards, II., III., IV., and our own Most gracious Sovereign. When Cromwell favoured Doncaster with his presence he was

shall ffeet and paye for every tyme being absent vjd, And every other inhabitant iiijd, havinge no Lawful and Reasonable excuse, To be Levied by way [of] Distresse, and gathered by some officers appointed by the maior for the tyme beinge, and the money so collected to be distributed to the poore at ye Discretion of the said maior.

Not only the moral and spiritual welfare of the inhabitants seem to have been cared for, but the education of the rising generation enlisted the sympathy of a 'certain noble benefactor' in the person of one Thomas Simpkinson, mayor in 1541



DONCASTER PARISH CHURCH.

(Photograph by Mr. Ove Thomsen, Doncaster.)

treated with 'wine and biskit' at the Corporation's expense, the accounts for 1651 including these gastronomic items:

	£	s.	d.
For a Banquet presented to General Cromwell	1	1	8
Wine likewise for him	...	...	10 0

Among quaint decrees that are to be found in the Corporation Records the following (dated 1617, or thereabouts) may be quoted:

*Item*, it is ordered and agreed that every householder w<sup>h</sup>in this towne, his wife and family, or at ye leaste one of every house, shall repayre vnto the Churche at Doncaster every Workedaye, so often as there shall be a Sermon, and there continue unto the ende thereof, vpon payne that every Alderman and Capitall Burgess

and 1551, who founded the Doncaster Grammar School. In his will (1559) occurs the following:

*Item*. I gyve towarde a foundacon of a Scoill in Doncaster aforesaid that it go forwarde, four acres of medowe.

These 'four acres of medowe' inaugurated a fine field of educational enterprise fertile in results.

The musical aspirations of old-time Doncastrians were to some extent satisfied by the Mayor and Corporation. So far back as the year 1585 four waites were appointed who were to 'play about the towne every night between eight and nine of the clocke as they do in other places.' These roving musicians were evidently in request at nuptial



celebrations, as it was decreed that 'they shall not receive at any wedding for their wages above 2s. 8d. and to divide the same indifferently amongst them.' Among the 'Ordinances for the good government of the town,' drawn up in 1617, the following has reference to the duties of the 'fower comon waytes' of Doncaster :

*Item*, it is ordered and agreed by the maior aldermen and capitall burgesses that there shalbe in this towne fower common waytes, and all of them to be parteners in all vayles and duties. And that they shall from henceforth have yearely allowed them of this coporacon iiii<sup>li</sup> towards buying them livery cootes of stanell and that they shall yearelie provide and weare their cootes orderley every Saboth and festivall day. And that they nor any of them shall goe oute of the towne either in christmas or any other tyme above three dayes without lycence first obtayned of the maier. And that they and everey one of them shall beginne their watches the Mundaye after Michaelmas day every yeare, and continew the same until Shrove tuesdaye following upon payne to forfeitt for any of the offences for every tyme xs. And that they shall not directly or indirectly guide or conduct strangers from house to house to playe at men's houses. Provided if they misdemeane themselves in any respecte towards the maior aldermen and burgesses that then they shall lose their whole wages.

In 1806 the quartet was reduced to a trio of performers, and their salaries were advanced from £6 13s. 4d. to ten guineas per annum. Five years later it is recorded that 'the Corporation will not allow their going about playing in the streets at night,' but, apparently as some consolation for the prohibition of those nocturnal perambulations the salaries of the peripatetic musicians were 'augmented to twenty-five pounds a piece per annum.' As Mr. Tomlinson, the historian of Doncaster, facetiously remarks, 'the *waits* were evidently rising in the social scale'; however, they soon 'waited' no longer, as the Corporation, in view of a Municipal Reform Act, resolved (on February 17, 1832) 'that the present wait be discontinued, and that £20 be given him in addition, to become due next quarter day.' This solitary wait took his full score of sovereigns, and thus ended the old institution of the Corporation waits of Doncaster.

Later on there seems to have been a Corporation band—another instance of music being subsidized by a municipality—as the records contain this entry under date May 13, 1763 :—

*Ordered*, that if Mr. Miller, the organist, will undertake to instruct the Corporation band of music to play upon the hautboy and bassoon, the Corporation will be at the expense of the instruments.

The visitor to Doncaster to-day will be struck by the well-built nature of the town, of which its High Street is a mile long. The fine old elms which, like sentinels, line the broad and level road leading southwards to the race-course will also claim his attention. But the centre of attraction is the fine Parish Church, known to all daylight travellers on the East Coast Route to the North. This stately fane is a modern edifice only half-a-century old.

One of the late Sir Gilbert Scott's finest churches, it stands on the site of a former noble building which was unfortunately destroyed by fire on February 28, 1853. This terrible calamity evoked widespread sympathy. A subscription list, headed by Queen Victoria, was at once opened to provide the necessary funds for the re-building. On October 14, 1858, the new church was consecrated, its entire cost being about £45,000. In several details of its architecture Sir Gilbert Scott had the judgment of Lord Grimthorpe (then Mr. E. Beckett Denison, Q.C.), the designer of 'Big Ben,' who died the other day : an ample commentary on the architectural character of the building will be found in his 'Lectures on church building.' On approaching the building—one of the finest parish churches in England—one cannot fail to be impressed by its noble tower, 170 feet high. The repose and dignity of the lofty interior, with its clustered columns with graceful foliated capitals, is very striking in its Gothic splendour. The great height of the nave would seem to require greater length, but this defect is neutralised by the grandeur of the whole design. The church is 169 feet long, 65 feet broad in the nave (including the aisles), and 91 feet along the transepts. Its great East window is of fine proportions and of vast dimensions, measuring 49 feet, and costing £1,050. The pulpit, 'almost a preaching gallery,' was the gift of the late Lord Grimthorpe, and is one of the largest of modern, if not of ancient English pulpits. For the rest the reader is referred to the accompanying photographs of this beautiful sanctuary.

Returning to matters more musical perhaps than the waits, there are some interesting references to the organs of Doncaster Parish Church. First in regard to the former building. The parish register, under date of July 26, 1567, mentions the burial of James Dempsey, an organ maker, who had probably made the first organ, as in the earliest existing 'Church Reckonyng' the Churchwardens in 1569 charge the parish with 13s. 4d. 'for certain chests and an organe case.' This was doubtless a very primitive instrument, one that was capable of being manipulated by the parish clerk, as indeed it was about the year 1600. Some years later an instrument of better quality and a performer of higher attainment appear to have been provided, as in 1641 the name of 'Richard Routledge, organist, deceased,' is recorded in the burial registers.

An important event occurred in the year 1739, when a Faculty was obtained for the erection of John Harris's fine instrument, and it was agreed 'that a separate loft should be built at the East end of the church over the carved oak screen at the entrance of the chancel.' Through the kindness of Mr. Thomas Anelay, Vicar's Churchwarden, we have before us a copy of the agreement, dated March 19, 1738, for the building of the organ. It is between 'John Harris of Red Lyon Street in the parish of Saint Andrew Holborn in the county of Middlesex' and the vicar and churchwardens of Doncaster. In this document worthy John Harris

undertakes to erect 'a Tuneful and compleat organ in one handsome front and a case' for the sum of £525. (The receipt for the payment of this sum is signed by John Byfield, acting, by power of attorney, for John Harris.) The great organ contained 12 stops, which included two open diapasons and two trumpets; the choir 'or Quoir' organ, 4 stops, stopped diapason, flute, fifteenth, and bassoon; the eccho organ, 6 stops, including 'one cornet of three rows.' In regard to the last-named section of the instrument, John Harris thus expatiates upon its capabilities and charms: 'The Echo Organ to contain the following stops which

Harris's organ originally stood in a gallery 'in the middle isle of the chancelle'—*i.e.*, upon the chancel screen; but in 1822 it was removed to the West gallery. Thirty years later another removal was being made—to the North chapel of the chancel—when this fine instrument was burned with the church. John Stanley had so high an opinion of its splendid tone that he told Dr. Miller he thought that every pipe of the reeds was 'worth its weight in silver.'

The present organ is a magnificent instrument—five manuals and *twenty-five* stops on the pedal!—by the celebrated German firm of Schulze, of



THE PULPIT AND ORGAN IN DONCASTER PARISH CHURCH.

(Photograph by Mr. Ove Thomsen, Doncaster.)

shall eccho and swell to express passion in degrees of loudness and softness, as if inspired by human Breath.' One must assume that all these conditions were fulfilled as, at the opening of the instrument (in 1739) a sermon was preached by a curate named Fawkes, who, after having waxed eloquent in praise of sacred music, referred to the cornet, flute, harp, sackbut, psaltery, dulcimer and all kinds of musick, and turning towards the new organ apostrophized it thus—'But O what!—O what!—*what* shall I call *thee*, thou divine Box of Sounds?'

Paulinzelle, the builders of the organ in Leeds Parish Church. As our illustration shows, it occupies nearly the whole of the North chapel. This furnishes a most spacious location—in fact, to walk about the instrument is almost like perambulating a roomy house. The space occupied by the organ is 31 ft. wide by 26 ft. deep; in height nearly 40 ft. The swell-box encloses a space 18 ft. wide, 12 ft. deep, and 11 ft. 6 in. high, as large as a good-sized room. In playing upon this splendid Schulze organ one cannot fail to be charmed by the loveliness of its flue-work tone: it is a

noble instrument, worthy of the building within whose walls it stands. The following is its specification :

GREAT ORGAN (20 stops).			
	Feet.		Feet.
Sub Bourdon (Tenor C) ..	32	Stopped Flute ..	4
Double Open Diapason ..	16	Twelfth ..	2
Bourdon ..	16	Fifteenth ..	2
Open Diapason (No. 1) ..	8	Mixture—5 ranks ..	—
Open Diapason (No. 2) ..	8	Cymbal—3 to 5 ranks ..	—
Hobflöte ..	8	Cornet (Tenor C)—4 ranks ..	—
Stopped Diapason ..	8	Double Trumpet ..	16
Great Quint ..	5½	Trumpet ..	8
Principal ..	4	Posaune ..	8
Gemshorn ..	4	Claron ..	4
CHOIR ORGAN (13 stops).			
Liebligh Gedact ..	16	Liebligh Flute ..	4
Geigen Principal ..	8	Flauto Traverso ..	4
Viol de Gamba ..	8	Quintaton ..	4
Flauto Traverso ..	8	Flautino ..	2
Salicional ..	8	Flauto Gamba ..	8
Liebligh Gedact ..	8	Clarinete ..	8
Geigen Principal ..	4		
SWELL ORGAN (18 stops).			
Bourdon ..	16	Viol d'Amour ..	4
Open Diapason ..	8	Mixture—5 ranks ..	—
Gemshorn ..	8	Scharf—3 ranks ..	—
Voix Céleste ..	8	Cornet (Tenor C)—4 ranks ..	—
Harmonic Flute ..	8	Double Bassoon ..	16
Rohr Flute ..	8	Hautboy ..	8
Principal ..	4	Trumpet ..	8
Harmonic Flute ..	4	Horn ..	8
Stopped Flute ..	4	Claron ..	4
SOLO ORGAN (9 stops).			
Most of which is derived from the Swell.			
Gemshorn ..	8	Double Bassoon ..	16
Harmonic Flute ..	8	Hautboy ..	8
Rohr Gedact ..	8	Horn ..	8
Harmonic Flute ..	4	Vox Humana ..	8
Stopped Flute ..	4		
ECHO ORGAN (8 stops).			
Tibia Major ..	16	Flauto Amabile ..	8
Vox Angelica ..	8	Celestina ..	4
Harmonica ..	8	Flauto Dolcissimo ..	4
Flauto Traverso ..	8	Harmonica Ætheria—2 ranks ..	—
PEDAL ORGAN (25 stops).			
CCCC to F—30 notes.			
Sub Principal ..	32	Fifteenth Bass ..	4
Major Bass ..	16	Tierce ..	½
Principal Bass ..	16	Mixture—2 ranks ..	—
Sub Bass ..	16	Cymbal—2 ranks ..	—
Open Diapason Bass ..	16	Contra Posaune ..	32
Violine ..	16	Posaune ..	16
Minor Bass ..	8	Bombard ..	16
Octave Bass ..	8	Contra Fagotto ..	16
Violoncello ..	8	Trumpet ..	8
Bass Flute ..	8	Horn ..	8
Great Quint ..	10½	Fagotto ..	8
Quint Bass ..	5½	Claron ..	4
Great Tierce ..	6½		
COUPLERS, ACCESSORIES, &c.			
Great to Pedals.		Swell to Choir.	
Swell to Great.		Echo to Solo.	
Choir to Great.		Tremulant for Swell and	
Swell to Pedal.		solo reeds.	
Choir to Pedal.		Thunder Pedal.	
Four pneumatic combination pistons to Swell organ.			
Five pneumatic combination pistons to Great organ.			
Three pneumatic combination pistons to Choir organ.			
Three composition pedals to Swell organ.			
Five composition pedals to Great organ.			
One (on and off) Great to Pedals coupler.			
The organ is blown by a Shipley gas engine.			

In 1895 Messrs. Abbott & Smith, of Leeds, supplied new pneumatic action (partly tubular) and a fresh blowing apparatus. In the latter connection it causes some amusement to inspect the treadmill method of blowing the organ adopted by Schulze, a method which is still available if the engine should at any time fail. This treadmill method is thus described by Mr. William Shepherdson, in his valuable pamphlet on the Doncaster organ, published in 1862. Under the heading 'The bellows, reservoirs, and wind trunks,' he says:—

At the rear of the organ are two tiers of diagonal bellows, each ten feet long and five feet broad. Each tier contains six bellows, the thin ends of which run into the principal trunks. To fill them with wind each bellows is connected by a wheel, pulley and rope with a panel which slides perpendicularly in the case. In

each panel there is a foot hole, into which the attendant blowers place their feet, the weight of the men of course bringing down the slide and, as a natural consequence, raising the upper board of the bellows and filling it with wind. When the blower has brought down one slide he steps on to the next, until the whole twelve are brought down, when the organ is supposed to be full of wind; but if the organist is playing at the time, the blower will find that by the time he has reached the last bellows of the series the first has been nearly exhausted, so that he must commence again, and by these means the supply of wind is kept up. When the full organ is played upon, three or four blowers find plenty of work to keep the slides down. This work is performed in a long, narrow passage behind the organ, provided with handrails, &c., to enable the men to do their work conveniently.

The organistship of Doncaster Parish Church was for many years a Corporation appointment. The 'Courtiers' (Records) of the Corporation, under date of May 16, 1739 (when the Harris organ was built) contain this entry:

*Ordered that an instrument in writing be prepared against the next meeting for settling £20-a year, to commence from such time as an Organ shall be erected in the Parish Church Doncaster, for the use of the Organist who shall from time to time be appointed by the Corporation.*

On January 11, 1740, William Tireman was appointed organist. He soon left, however, on being elected organist of Trinity College, Cambridge, and (subsequently) to the University. After a Mr. John Maddock (who held office from 1741 to 1755), John Camidge, of York, the first of that distinguished family of church musicians, became organist of Doncaster. A pupil of Dr. Greene and (it is said) of Handel, John Camidge soon returned to York on being appointed organist of the Minster in which he had sung as a chorister.

We now come to the best known organist of Doncaster, his most beautiful hymn-tune named 'Rockingham' having made him known in all the churches. His appointment is thus recorded in the 'Courtiers' of the Corporation on August 19, 1756:

*Mr. Edward Miller appointed Organist of the Parish Church of Doncaster, at a salary of £30 a year, on the recommendation of Dr. Nares, formerly of York Cathedral, but then of His Majesty's Chapel Royal.*

Edward Miller, the son of a pavior at Norwich, was born in that city in 1735 (some biographers give the year 1731, but the later date is probably more correct). The boy was put to his father's business, but preferring music to stone-masonry, he ran away from home. He then became a pupil of Dr. Burney, with whom he formed a lasting friendship. As a boy Miller played the flute in Handel's orchestra. He relates the following characteristic anecdote of the great composer:

About the year 1753 a minor canon of Gloucester Cathedral offered his services as a singer, which Handel accepted, and he was employed in the chorusses. Not satisfied with this dept. Handel acceded to the Canon's request that he shd sing a solo, so that his voice shd appear to better advantage. But he sang so badly that the audience violently hissed him. When the performance was over, by way of consolation, Handel made him the following speech: 'I am sorry, very sorry for you indeed, my dear sir; but go back to your church in de country. God will forgive you for your bad singing; dese wicked people in London, dey will not forgive you.'

Miller held the organistship of Doncaster till his death on September 13, 1807. He was buried in the North chancel of the old church of which he had been 'chief musician' for upwards of fifty-one years. As already stated, his salary was at first £30, but the 'Courtiers' of the Corporation record (on April 8, 1767) an increase of emoluments in these words:

The salary of Mr. Miller, the Organist, is increased to 40 guineas, in consequence of the dearness of provisions and of his business as a teacher of music having declined.

In 1774 he was admitted a Freeman of the Borough without fee, and in 1786 he took the degree of

to have discovered Herschel, the great astronomer. In this connection he may speak for himself:

It will ever be a gratifying reflection to me that I was the first person by whose means this extraordinary genius was drawn from a state of obscurity. About the year 1760, as I was dining with the officers of the Durham Militia, at Pontefract, one of them informed me that they had a young German in their band, as a performer on the hautboy, who had only been a few months in the country, and yet spoke English almost as well as a native; that, exclusive of the hautboy, he was an excellent performer on the violin, and, if I chose to repair to another room, he should entertain me with a solo. I did so, and Mr. Herschel executed a solo of Giardini's in a manner that surprised



DONCASTER PARISH CHURCH.

(*Photograph by Mr. Ove Thomsen, Doncaster.*)

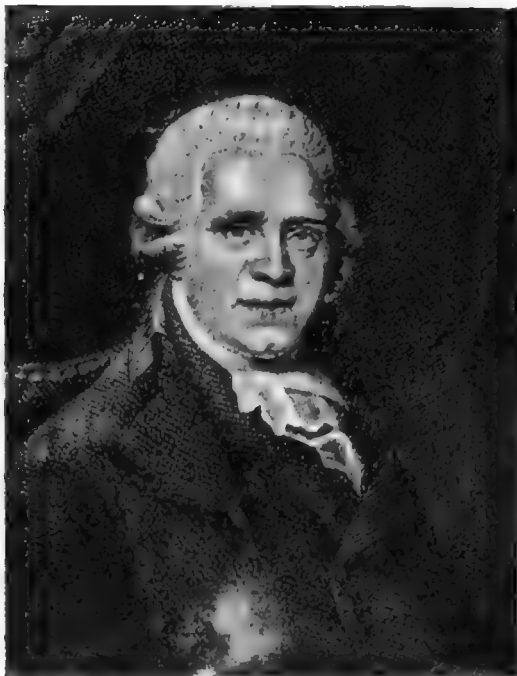
Doctor of Music at the University of Cambridge. 'Miller,' says Robert Southey, 'was a warm-hearted, single-hearted, right-hearted man; an enthusiast in his profession, yet not undervaluing, much less despising, other pursuits.' 'His company,' says another biographer, 'was much sought after, as he was an agreeable, well-bred man, and his conversation abounded in anecdote and apt quotation.' He had literary gifts, several theoretical and literary works being the product of his pen. His 'History of Doncaster' (1804) remains as a tribute to his literary and antiquarian attainments. He claims

me. Afterwards I took an opportunity to have a little private conversation with him, and requested to know if he had engaged himself to the Durham Militia for any long period? He answered 'No; only from month to month.' 'Leave them, then,' said I, 'and come and live with me. I am a single man, and think we shall be happy together; doubtless your merit will soon entitle you to a more eligible situation.' He consented to my request, and came to Doncaster. It is true at that time my humble mansion consisted of but two rooms;\* however, poor as I was, my cottage contained a small library of well-chosen books, and it must appear singular

\* The rent of the cottage, which stood on the west of the High Street, was £4 per annum.

that a young German, who had been so short a time in England, should understand the peculiarities of our language so well as to adopt Dean Swift as his favourite author. . . . I soon lost my companion, as his fame was spread abroad. . . .

About this time a new organ was built by Snetzler for Halifax Parish Church. Mr. Herschel and six others were candidates for the organist's place, and they drew



DR. EDWARD MILLER,  
THE COMPOSER OF THE TUNE 'ROCKINGHAM.'  
(From a print in the possession of Mr. John S. Bumpus.)

lots how they were to perform in rotation. My friend Herschel drew the third lot—the second performer was Mr. (afterwards Dr.) Wainwright, of Manchester, whose finger was so rapid that old Snetzler ran about the church exclaiming, 'Te tevel, te tevel! he run over te key like one cat; he vil not give my piphes room for to speak.' During Mr. Wainwright's performance I was standing in the middle aisle with Herschel. 'What chance have you,' said I, 'to follow this man?' He replied, 'I don't know; I am sure my fingers will not do.' On which he ascended the organ loft, and produced from the organ such a full volume of slow, solemn harmony, as I could by no means account for. After a short extempore effusion of this character, he finished with the *Old Hundredth* tune, which he played better than his opponent had done. 'Aye, aye,' cried Snetzler, 'tish is very goot, very goot indeet; I vil luf tish man, for he gives my piphes room for to speak.' On my asking Herschel by what means he produced so uncommon an effect, he replied, 'I told you my fingers would not do it,' and, producing two pieces of lead from his waistcoat pocket, he said, 'One of these I placed on the lowest key of the organ, and the other on the octave above; thus, by accommodating the harmony, I produced the effect of four hands instead of two.'

It will be remembered that those were pre-pedal days in regard to English organs. Herschel was

duly appointed, but shortly afterwards settled at Bath, and the musician has long been forgotten in the astronomer.

Dr. Miller's views on the psalmody of his day are instructive and interesting. Concerning congregational singing, he says:

If any one should step into a parish church while the psalm is singing, would he not find the greater part of the congregation totally inattentive? Irreverently *sitting*—talking to each other—taking snuff—winding up their watches, or adjusting their apparel.

Again:

It is a disgrace to the members of our Established Church, that Dissenters of various denominations should be more devout in performing this delightful part of their duty. They seem to make music an important object; and perhaps more people are drawn by their attractive style of singing than by any other cause whatever. In parochial psalmody, no difficult music ought to be used. The tune should be so simple and easy that all the congregation may readily join in this essential part of their duty.

In regard to church choirs, he says:

No encouragement is given in this church (Doncaster) to a detached set of singers, who are so frequently permitted in our villages to burlesque music, by squeezing through their noses compositions which they call *fu-gues*, to the amazement and derision of the sensible, unemployed part of the congregation. In Doncaster church, eight children, with good voices, are taught by the organist, or his deputy: who attends one evening in the week for that purpose. These children are paid by the parish; and their voices, united with the organ, prove a sufficient guide to the rest of the congregation.

And then as to the accompaniment of psalm-tunes he recommends 'that there should be a short shake between each line of the old melodies, and a little silent pause between each line of the new, where these do not break off the connection of the words.'

In or about the year 1790 Dr. Miller published the following work:

THE PSALMS OF DAVID for the use of Parish Churches. The words selected from the version of Tate and Brady by the Rev. George Hay Drummond. The music selected adapted and composed by EDWARD MILLER, M<sup>RS</sup>. DOC.  
London: Printed for the author and sold by Broderip and Wilkinson, Haymarket, &c. Price 12s. 6d.

This book owed its origin to the unsatisfactory state of psalmody prevalent in churches during the 18th century. At that time the parish clerk in most churches chose the psalm to be sung 'to the praise and glory of God.' He considered himself a much more important official than the organist, and the only communication he held with Dr. Miller was to let him know the tune he should play, and how often to repeat it.' 'Strange absurdity,' says Miller. 'How could the organist in this degrading situation properly perform his part of the service?' It so happened that one Sunday the clerk gave out some verses which were

either ridiculously inapplicable to the services of the day, or bore some accidental or ludicrous application, as to cause many of the congregation to smile. Thereupon the vicar told Miller that in order to prevent any such occurrence in future, he would make a selection of the best verses in each psalm from the authorized version of Tate and Brady, and arrange them for every Sunday and festival throughout the year, providing he, the organist, who was perfectly qualified for such a task, would adapt them to proper music. This proved to be the greatest service that was ever rendered to Dr. Miller in the whole course of his life, for, through the vicar's influence, the King and the Archbishop patronised the work, of which nearly five thousand copies were subscribed for. At Ramsey, in the Isle of Man, a public subscription was raised for 'a large Psalmodic, or Barrel organ, to be erected in the church to perform all the tunes in Dr. Miller's Selection, with additional interludes and voluntaries of his adoption.'

Miller's book is interesting in that it contains the first appearance of his familiar and devotional tune 'Rockingham,' wherein it first appeared in the following form :

#### ROCKINGHAM. L.M.

Part of the melody taken from a hymn tune.

*Largo con affetto.*



The name of Dr. Edward Miller is always given as the composer of 'Rockingham,' but it will be observed that he states, 'Part of the melody taken from a hymn tune.' 'From what tune?' is a very natural question, to which no satisfactory answer has hitherto been returned. 'Rockingham' is nearly always headed *Largo con affetto*. It appears eight times in the book and once in the appendix—nine times altogether: in the key of E flat three times, in E four times, in F twice, one of the last-named settings being a *three-part* arrangement. The following four-part version

shows that Dr. Miller could write melodious inner parts, just as Dr. Hopkins did in later years :

The pitch variants of the tune are just such as any experienced organist would make use of in accompanying a congregation under various



MR. WILFRID SANDERSON, MUS.B.

ORGANIST AND CHOIRMASTER OF DONCASTER PARISH CHURCH.  
(Photograph by Mr. Ove Thomsen, Doncaster.)

conditions. 'Rockingham' derives its name from the Marquis of Rockingham, twice Prime Minister, and Miller's patron. At the Marquis's death, in 1782, the Doncaster organist wrote a poem



entitled 'The Tears of Yorkshire,' of which 600 copies were sold at York Minster on the day of the interment. The organists in succession to Dr. Miller have been Isaac Brailsford (1807-1835), Jeremiah Rogers (1835-1879), and his son, Mr. R. M. Rogers, who retired in 1904. 'Jerry' Rogers—as Dr. Hopkins used to call him—and his son held the organistship between them for seventy years.

The present holder of the office is Mr. Wilfrid Ernest Sanderson, Mus. B., a former pupil of Sir Frederick Bridge, for whom on several occasions he deputised at Westminster Abbey. He has held the following organ appointments: St. Stephen's, Walthamstow (at the age of seventeen, in competition against 96 other candidates), All Hallows', Southwark, and St. James's, West Hampstead. In addition to his degree of Mus. B.—which he took at Durham at the age of twenty-one—Mr. Sanderson holds the diplomas of the Fellowship of the Royal College of Organists and the Licentiateship of the Royal Academy of Music. An excellent player and skilful choir trainer, he has already shown his complete fitness for so important an appointment as organist and choirmaster of Doncaster Parish Church.

For kind help in the preparation of this article the writer is indebted to Mr. Thomas Anelay, Vicar's Churchwarden and a genial and well-informed antiquary; to Mr. Wilfrid E. Sanderson; and to Mr. Ove Thomsen for his excellent photographs.

DOTTED CROCHET.

### OUR NORTHERN CHOIRS.

AN APPRECIATION BY FREDERICK CORDER.

I am getting to be an elderly musician now and have naturally outlived many of my youthful enthusiasms. When, as a boy, I first heard Mozart's overture to the 'Flauto Magico' come pealing and rippling from Covent Garden orchestra I went into hysterics. When I first heard the sublime strains of the 'Parsifal' prelude well up from the mystical abyss at Bayreuth the emotion was again too great to be endured. But now the greatest orchestral triumphs have not power to stir the pulse of the experienced musician, whose thoughts are critically intent upon comparing one splendid rendering of a work with another a little more or less fine. Such an one goes up to Yorkshire or Lancashire to a competition of choirs with condescending feeling of toleration in his heart for these worthy provincials who have probably never been in London in their lives and therefore can hardly know what good music means. A very short experience in the North is sufficient to make him heartily ashamed of this attitude and to make him understand the real meaning of Sir Edward Elgar's words that 'the true musical centre of England is not to be sought in London, but much farther North.' Really, we Londoners need not be so absurdly conceited over Queen's Hall and Covent Garden. Outside these two establishments what has this mighty concourse of five millions or so to show in the way of music?

Let the blasé musician in want of a new sensation just pay a tenth part of what would take him to Bayreuth, and let him spend a couple of days at one of these wonderful gatherings I speak of. There he will hear not only the best of good music, but music of a class to which he is probably an utter stranger. Beyond this he will have such a surprise as to the possibilities of choral performance as no words of mine can hope to describe. For instance, a dozen or more mixed-voice choirs—all restricted to the manageable number of fifty to sixty members, and therefore carefully selected—enter for a prize. No. 1 comes up and sings faultlessly; No. 2 comes up and sings faultlessly. The only perceptible difference is in a greater or less sonority of the individual voices. The Londoner thinks 'When have I ever heard part-singing to compare with this?' He expresses this opinion, perhaps, to the judge, who smiles, and says, 'Wait till you hear some of the really crack choirs.' Presently one comes, and the effect is something different altogether. The rendering cannot be more faultless than that of the previous choirs, but this one neither gets flat nor sharp, it is like some transcendental harmonium—I can find no other comparison—of immutable pitch and with all degrees of light and shade, of accent and fall, precisely the same in each individual voice. This is what it is, reduced to cold fact and phrase, but what words can describe the effect of this upon the nerves of the hearer? It is the charm of the really superb soloist magnified to sixty dimensions, with the added power of beautiful harmony. A part-song of perhaps mediocre musical merit when thus performed would surely make its writer believe himself a genius, but when a piece written by a really good composer who understands his effects is so treated, the heart of the hearer must be made of flint to withstand it. I have heard choirs of mill-girls that made me wonder what was left for the archangels; I have heard choirs of rough men brought to the fine edge of a solo quartet of trombones, but that crowning glory of the North, the well-selected mixed choir carefully trained by some local conductor, can touch the heart and compel the unwilling tear in a way that nothing else can. O young composers, young composers whom I love so dearly! Waste not your lives in ineffectual rivalry of the great deeds of Wagner and Strauss. Go North, and learn what a marvellous field there is for you to work in if you only will. Here is England's strength and beauty: why is not the fact better recognised? Shame upon those critics who neglect their duty! Shame upon us composers who do not lay our best efforts at the feet of these genuine enthusiasts! And shame, above all, upon those—myself among them—who feebly assert that 'choral music is so limited' or 'has had its day.' One visit to a northern Festival will eradicate *that* belief, at least. To end with a not very novel simile, I feel like a child playing with pebbles upon the seashore while a whole ocean of music lies unexplored before me.



## RUGBY SCHOOL AND ITS MUSIC.

There is a little town, within short space  
Of England's central point, of various brick  
Irregularly built, nor much adorn'd  
By architectural craft—save that, indeed,  
As you approach it from the south, a pile  
Of questionable Gothic lifts its head  
With somewhat of a grave collegiate air,  
Not unbefitting what, in truth it is,—  
A seat of academic discipline  
And classical education :—at its base  
Stretches a broad expanse of verdant turf  
With stately trees bestudded—the resort  
Of schoolboys from studious toil released,  
And bent on sport athletic.

JOHN MOULTRIE.

The dawn of Elizabethan literature coincides with the foundation of the great School located in Shakespeare's county of Warwickshire. Four hundred years ago there was born—presumably at Rugby—one Lawrence Sheriffe. He became 'a citizen and grocer of London' and lived and carried on his business in Newgate Street. This worthy citizen of credit and renown was a staunch adherent of the Princess Elizabeth, and moreover supplied her household with spices. When she came to the throne he was made an esquire and received a grant of arms, of which the following is the technical description :

Azure, on a fesse engrailed between three griffins' heads, erased, or, a fleur-de-lis of the first, between two roses gules. Crest, a lion's paw, erased, or, holding a bunch of dates, the fruit of the first in the pods argent, the stalks and leaves proper.

Sheriffe's arms—of which we give an illustration—have naturally been adopted as the arms of the school (Rugby) which he founded. They are not derived from some fabulous ancestor, but have reference to his trade as a grocer—*e.g.*, griffins, legendary guardians of the treasures of the East, whence the spices came, and the lion's paw holding the dates in which Sheriffe probably did a roaring trade at his Newgate Street shop. That he rapidly rose in the social scale is implied by the fact that in 1562 he exchanged New Year's gifts with good Queen Bess! On that occasion her most gracious Majesty sent him 'one gilt salt with a cover weighing 7 oz.,' in return for his present of a 'sugar loaf, a box of ginger, a box of nutmegs, and a pound of cinnamon'! In 1567 Lawrence Sheriffe died, and was buried in Christ Church, Newgate Street. In his will he devised

the rent of his parsonage and farm at Brownsover [near Rugby], with all his property at Rugby, and one third of his Middlesex estates, together with £50 for building purposes and £100 to be invested in land for the site of the school and to provide for the maintenance of its headmaster and for the building of almshouses.

He had already taken steps, during his lifetime, to found a school at Rugby, which was to be called the 'Free School of Lawrence Sheriffe, of London, Grocer'; a seminary that was 'to serve chiefly for the children of Rugby and Brownsover, and next for such as be of other places thereunto adjoining.' Thus is outlined the foundation of a local school in an obscure country town, but which in the course of time has become one of the greatest of the great Public Schools of England, with a splendid reputation that has reached unto the ends of the earth.

Unlike Eton and Winchester, Rugby cannot boast of picturesque old school buildings. The earliest

structure is of the year 1809, built at a period when England was in a very bad way architecturally. It is interesting, however, to visit the room in which Dr. Arnold took his sixth form. Here many a boy has left his mark on the woodwork covering the walls, and the interest of the room is enhanced by the large window containing the names and portraits of former headmasters, a happy thought of Dr. Percival, now Bishop of Hereford, who presented this appropriate memorial of his predecessors in the headmastership. Previously to the year 1821 the boys attended service in the Parish Church. The School chapel then built (in 1821) was a poor building, and as years went on proved to be totally inadequate. It gave place to a more imposing sanctuary, designed by Mr. Butterfield, erected in 1872 and enlarged in 1898 (see the photograph on page 381). In entering the chapel one naturally turns to the Mecca of Rugby, the simple stone which covers the grave of Thomas Arnold. Many stained glass windows, mostly memorials, add to the beauty and dignity of the building, which is so spacious as to accommodate all the boys in the School—now numbering 571—and the masters. The organ is 'a four-manual instrument (the solo organ is prepared for only) by Bryceson,



THE ARMS OF LAWRENCE SHERIFFE  
AND OF RUGBY SCHOOL.

and contains a thirty-two-foot stop on the pedal. Its action is electric; the keyboards, which have black naturals and white sharps, are placed in a small gallery on the north side of the chapel, as shown in the illustration. In addition to the School-House and chapel already referred to, the remaining buildings constituting the School proper (apart from the various Boarding-houses) are the Gymnasium (1872), the Swimming Bath (1876), the Observatory (1878), the Temple Reading Room and Art Museum (1879), the New Quadrangle (1885), New Big School (1886), the Drawing School (1888), the Chemistry School (1904). New Big School, where concerts are given, is provided with a good, three-manual organ by Bryceson and contains a fine collection of portraits of former headmasters and a huge bust of Arnold. A statue of a most distinguished Rugbeian, Tom Hughes of 'Tom Brown's Schooldays' fame, graces the forecourt of the Temple Reading Room. One other building must be mentioned, that which



CHAPEL.

CLASS ROOMS.

SCHOOL HOUSE,  
HALL, AND STUDIES.

HEADMASTER'S HOUSE.

BIG SCHOOL.

## RUGBY SCHOOL, FROM THE CLOSE.

(Photograph by Mr. E. H. Speight, Rugby.)

does duty for the physical science and music schools, a shed-like structure hardly worthy of its surroundings. But the time will doubtless come when Rugby will fall into line with Harrow, Winchester, and Clifton in providing an adequate music-school building: in the meantime it is quite open to any wealthy Rugbeian to hand down his name to posterity by providing the necessary funds for the erection of so desirable a building.

To write about Rugby without mentioning football would be regarded as an unpardonable offence, but in the present instance it may suffice if we state its origin as recorded on a tablet affixed to the wall of the Close—the playground of the School. It reads thus:

This stone  
Commemorates the exploit of  
WILLIAM WEBB ELLIS  
who with a fine disregard for the rules of football  
as played in his time  
first took the ball in his arms and ran with it  
thus originating the distinctive feature of  
the Rugby game.  
A.D. 1823.

If the School buildings are not hoary with antiquity, Rugby can certainly boast of many distinguished headmasters and *alumni*. As to the former the name that pre-eminently comes first and foremost is that of Dr. Arnold, who, during his headmastership,—1828 to 1842—made the reputation of the School. A man of immense power and the highest ideals of life and duty, Arnold had the tact to make himself loved and feared. The high tone and moral influence which he infused into the School may be estimated in a remark he made when he had been compelled to send away several boys: 'It is *not* necessary,' he said, 'that this

should be a school of 300, or 100, or of 50 boys; but it *is* necessary that it should be a school of Christian gentlemen.' To Arnold succeeded Tait and Temple (both subsequently Archbishops of Canterbury)—Goulburn, Dean of Norwich, coming between them—Dr. Jex-Blake (now Dean of Wells), and Dr. Percival (now Bishop of Hereford). The present headmaster, the Rev. Dr. H. A. James, appointed in 1895, worthily upholds the fine traditions of the School over which he so ably presides.

The list of old Rugbeians includes some distinguished names: *e.g.*, *statesmen*, Lord Goschen and M. Waddington; *divines*, Deans Stanley, Vaughan and Bradley; *in literature*, Walter Savage Landor, A. H. Clough, Matthew Arnold, Tom Hughes, T. H. Green, and the author of 'Alice in Wonderland,' C. L. Dodgson ('Lewis Carroll'); *tragedian*, Macready; *musicians*, Sir Herbert Oakeley and Mr. C. A. Barry, in addition to a well-known amateur, Mr. C. Stuart-Wortley, M.P.

Music at Rugby School is under the capable administration of Mr. Basil Johnson, B.A., who has held the office of 'chief musician' for eighteen years. A son of a former Dean of Wells, he was an academical clerk at Magdalen College, Oxford, during the regime of Sir Walter Parratt, under whom he subsequently studied the organ at the Royal College of Music. Mr. Johnson has an excellent staff of assistant music-masters in the persons of Mr. A. H. Castle, M.A. (also a former student at the Royal College of Music), Mr. G. H. Hidden (organist of Rugby Parish Church), Mr. F. Yuille-Smith (violin), Mr. A. J. Priestley (violoncello), while Mr. E. R. Stebbing is the bandmaster of the brass band attached to the Rifle Corps. About 150 of the 570 boys in the School learn instrumental music, the majority favouring the pianoforte; but eight are studying the organ, two of these pupils being sufficiently advanced to take the chapel services; twenty take the violin, and six the violoncello. There are also classes each week for

harmony and counterpoint, and ensemble classes for the practice of string quartets and other chamber music.

The School choir consists of 125 voices—110 boys and 15 masters—distributed thus :

Trebles ... ..	41
Altos ... ..	24
Tenors ... ..	14
Basses ... ..	46
<b>Total</b>	<b>125</b>

This vociferous body undertakes double duty, in that it forms the chapel and concert choir. The chapel services are congregational. The Public School edition of the Cathedral Psalter (as marked by Dr. James, the headmaster, for occasional unisonal singing) is used, in addition to a hymnal (words and music) specially compiled for the School. There is a short organ recital after the Sunday morning service which is much appreciated and enjoyed. The School orchestra, numbering thirty performers—twenty-four boys and six masters—is a flourishing institution : it includes among the ranks of the 'cellists Mr. A. E. Donkin, one of the House-masters and the bearer of an honoured name in musical circles. Choir and orchestra are 'keen on music,' and their zeal is often rewarded—in the case of the orchestra by so important a concession as the privilege of rehearsing once a week during school hours, and in the case of the choir by the remission of certain work each week and by being excused saying 'lines' at the end of the term. Sectional rehearsals are also held—trebles, altos, tenors and basses—whereby efficiency is gained and enthusiasm fostered. Three concerts are given every year, the most important being that at the

end of the Christmas term. Here is the programme of their last music-making :

PROGRAMME OF THE CHRISTMAS CONCERT, 1904.

Carol ... 'See amid the winter snow' ...	Goss
Concerto for Four Pianofortes and String Orchestra (played by four boys) ...	Bach
Song ... 'Die beiden Grenadiere' ...	Schumann
Violin Solo ... 'Torch Dance' ...	German
Part-song... 'For the New Year' ...	Mendelssohn
Pianoforte Solos (a) 'Warum' ...	Schumann
(b) 'Fransk Serenade' ...	Grieg
'Blest Pair of Sirens' ...	Parry
Waltzes for String Orchestra ...	Brahms
Part-song... 'Vineta' ...	Brahms
Pianoforte Solos (a) Prelude in A flat ...	Chopin
(b) Gigue in G ...	Scarlatti
Song ... 'The Pilgrim of Love' ...	Bishop
Part-song... 'Early one Morning' ...	Old English
Songs ... (a) 'Homeward' ...	Grieg
(b) Heart's Melodies, No. 1 ...	
Overture in C major (in the Italian style) ...	Schubert

This programme speaks for itself : but attention may be directed to the fact that Parry's 'Blest pair of Sirens' was sung, that four boys played Bach's concerto ; that the accompaniment of the carol was scored for orchestra by a boy ; that two boys undertook the organ-playing throughout, supplying the missing 'winds,' &c. ; and that the headmaster sang as a second bass in the chorus !

A professional orchestral concert is given annually. The nature of the fare which is set before the boys



RUGBY SCHOOL CHAPEL.

(Photograph by Mr. E. H. Speight, Rugby.)

may be judged by the following scheme of the concert given in March :

PROGRAMME OF THE THIRTEENTH SYMPHONY  
CONCERT, MARCH 22, 1905.

Overture 'Die Entführung aus dem Serail' *Mozart*  
Pastoral Symphony from the Christmas Oratorio *Bach*  
Song ... 'Si tra i ceppi' ('Berenice') ... *Handel*

MR. PEDRO DE ZULUETA.

Concerto for Pianoforte and Orchestra in E flat  
(Op. 73) ... *Beethoven*

MR. DONALD TOVEY.

Balletmusik No. 1 in G major ('Rosamunde') *Schubert*

(a) Nocturne } From the 'Midsummer Night's

(b) Overture } Dream' Music ... *Mendelssohn*

Variations on a Theme of Paganini for Piano-  
forte Solo ... *Brahms*

MR. DONALD TOVEY.

Song 'Sérénade de Méphistophèles' ('Faust') *Berlioz*

MR. PEDRO DE ZULUETA.

Suite for Orchestra 'Peer Gynt' ... *Grieg*

Conductor—MR. BASIL JOHNSON.

Accompanying the programme is a sheet setting forth the 'principal subjects' of the various works performed, together with guides to the instrumentation thereof.



THE REV. DR. H. A. JAMES,  
HEADMASTER OF RUGBY SCHOOL.  
(Photograph by Mr. E. H. Speight, Rugby.)

An interesting and valuable feature of the musical life at Rugby is the 'Singing competition,' in which every year the various Houses test their vocal attainments in friendly rivalry. The rules governing this quartet competition are thus formulated—

HOUSE SINGING CHALLENGE CUPS.  
CONDITIONS.

I. *Vocal Quartets.*

1. This competition is confined to members of the choir, orchestra, and brass band.

2. Four voices only from each house may compete. S.A.T. and B.

3. Each quartet will sing (a) a four-part composition chosen by the choirmaster, (b) an additional one at discretion chosen by themselves with the approval of the choirmaster.

4. At the competition each four will be required to sing without accompaniment and without help.

5. In awarding the Cups the attention of the judge will be specially directed to—

- |                            |                        |
|----------------------------|------------------------|
| (a) Accuracy of parts.     | (e) Expression.        |
| (b) Good intonation.       | (f) Quality of tone.   |
| (c) Time.                  | (g) Balance of voices. |
| (d) Articulation of words. | (h) General style.     |

II. *School Songs.*

1. This competition is open to all members of the School.

2. Not less than twenty nor more than thirty from any house to compete. Any combination of voices admissible.

3. Each house will sing a selected song from the School song book.

4. The songs shall be sung by *all* voices throughout in unison.

5. The same accompanist shall play for all.

6. The attention of the judge shall be specially directed to—

- |                           |                            |
|---------------------------|----------------------------|
| (a) Good intonation.      | (c) Articulation of words. |
| (b) Spirit and unanimity. | (d) Quality of tone.       |

*For both Contests.*

1. The choirmaster will go at least once to each house to rehearse the unison song and the quartet: but beyond this no professional help may be obtained by any house in preparation for the competition.

2. The competition to take place towards the end of the Easter term.

3. The winning house in each to retain the Cup or Cups until the next competition.

4. A judge shall be nominated by the House-singing committee, whose decision shall be final.

5. The songs (quartets and school songs) may be taken in any key.

Hatton's 'Spring Song' was the test-piece on the last occasion (in March); the 'additional pieces' were:

When the rosy morn ... ..	<i>Sydenham.</i>
The moon shone calmly bright ... ..	<i>Hatton.</i>
Drink to me only with thine eyes ... ..	<i>Old Melody.</i>
O who will o'er the downs ... ..	<i>Pearsall.</i>
The harp that once thro' Tara's halls ... ..	
Little maiden mine ... ..	<i>Jan Gall.</i>

The refining influence of such a competition, and the keenness to excel which it stimulates, cannot be overestimated.

To return to the individual instruction in instrumental music. The list of pieces played at the last examination (July, 1904) is a highly creditable one. Pianoforte solos ranged from Bach to Rachmaninov, and included Mozart, Beethoven, Schubert, Mendelssohn, Chopin and Brahms. Organ students played Bach, Mendelssohn, Schumann, Brahms, and Rheinberger; while the violin and violoncello selections were equally good. One boy played Stanford's Intermezzi for clarinet; another performed flute solos by Radoux and Henselt; while a third among those youthful wood-winders favoured the examiner with Mendelssohn's 'Song without Words' (No. 4), and a March by Rosey, played on the piccolo!

The following is last year's scheme of the music examination for prizes:

*For all instruments.*—(a) Boys must be prepared to play not less than *two* and not more than *three* works in contrasted styles. They must not repeat their pieces from former examinations. Candidates must also be prepared with the following:

*Pianoforte.*—(b) All major and minor scales, both hands together in octaves.

(c) A scale of staccato double octaves from the wrist in key of C, and a chromatic scale of similar octaves.

(d) Sight-reading.

*Violin and Violoncello.*—(b) Major and minor scales up to four sharps and four flats.

(c) Portions of the orchestral music for the term.

(d) Sight-reading.

*Organ.*—(b) To improvise and modulate.

(c) To transpose.

(d) Sight-reading.

*Wind Instruments.*—(b) The following scales: C, F, B flat, G, D, and their relative minors.

(c) Portions of the Orchestral or Brass Band music for the term.

(d) Sight-reading.

The Music Paper (for prizes, first and second) is not intended for the harmony classes only.

Any boy may compete for the prizes.

The paper consists of (i.) Questions in musical notation, &c., and (ii.) Alternative questions in theory or general musical knowledge.



MR. BASIL JOHNSON, B.A.

ORGANIST AND DIRECTOR OF THE MUSIC.

The advance that has been made in music at public schools during the last few years is as gratifying as it is astonishing. At Rugby excellent work was done by the former music-master, Mr. Edwin Edwards, still a highly respected resident in the town, to whom all honour is due for his zealous labours during twenty-two years. The work is most efficiently carried on by Mr. Basil Johnson, who is keenly interested and unsparing in his devotion to it. If only he could get his music school! And perhaps an outsider, in the spirit of friendly criticism, may venture to suggest that—at all events among the junior boys—a sight-singing class, to form a part of the school curriculum, with compulsory attendance thereat, should be introduced. Its advantages would be great, not only in regard to the choral work of the school, but as forming a valuable asset in educational equipment.



## Occasional Notes.

Are there not, then, two musics unto men?—

One loud and bold and coarse,  
And overpowering still perforce  
All tone and tune beside ;

Yet in despite its pride

Only of fumes of foolish fancy bred,  
And sounding solely in the sounding head :

The other, soft and low,  
Stealing whence we not know,

Painfully heard, and easily forgot,  
With pauses oft and many a silence strange  
(And silent oft it seems, when silent it is not),  
Revivals too of unexpected change :

Haply thou think'st 'twill never be begun,  
Or that 't has come, and been, and passed away :

Yet turn to other none,—

Turn not, oh, turn not thou !

But listen, listen, listen,—if haply be heard it may ;  
Listen, listen, listen,—is it not sounding now ?

ARTHUR HUGH CLOUGH.

The Folk-Song Society seems to have entered upon a new lease of life under the energetic regime of its new honorary secretary, Miss Lucy Broadwood. The Journal of the Society recently issued contains a large number of folk-songs that have been noted down in Somersetshire and North Devon by Mr. Cecil J. Sharp. This enthusiastic collector of old ditties reaped his harvest from singers who were well over sixty years of age—one of them being seventy-five, another eighty-two, and one still older, a venerable soprano or contralto of ninety-one ! 'Tis never too old to sing ! Mr. Sharp says : 'Of the 500 airs that I have collected, 125 are modal tunes. Of these one half are in the Mixolydian mode, while the remainder are equally divided between the Dorian and Æolian modes. I have not noted a single tune in the modern minor scale.' The words of the songs printed in this issue (No. 6) of the Journal are for the most part very poor, but the melodies are certainly worth preserving. The songs are annotated by Mr. Sharp, Mr. Frank Kidson, Mr. Fuller Maitland and the hon. secretary. A list of 'works useful for the study of the folk-song of Great Britain and Ireland' adds to the value of the publication.

The appointment of the Rev. A. A. David as headmaster of Clifton College is a matter for sincere congratulation. He plays the viola, and his name may be found as a performer on that instrument in the programmes of the Oxford University Union, of which he was a member during his tutorship at Queen's College, Oxford, and, as a matter of fact, he was a 'recruiting serjeant' for that club. It may therefore be taken for granted that in his new sphere of work Mr. David will foster the cause of public school music and thus carry on the good traditions of Clifton, to which we had the pleasure of referring in an article on the College in our April issue. Cliftonians, masters and boys, are to be warmly congratulated upon their new 'Head.'

Mr. A. Herbert Brewer, organist of Gloucester Cathedral, has been created a Doctor of Music by the Archbishop of Canterbury, the interesting ceremony of conferment taking place at Lambeth Palace on May 20. Dr. Brewer is warmly to be congratulated upon an honour so well deserved.



HANDEL'S WATCH, NOW IN THE POSSESSION OF DR. W. H. CUMMINGS.

Handel's watch, a time-honoured and interesting relic of the great composer, has recently been acquired by Dr. W. H. Cummings. Its history may be briefly told. On the death of Handel the watch became the property of George Amyand, one of the executors. It subsequently passed into the possession of William Snoxell, an amateur violinist in the orchestra of the now defunct Sacred Harmonic Society, who resided in Charterhouse Square. At his death it was sold, on July 21, 1879, by Messrs. Puttick & Simpson, at their auction rooms, the purchaser being Miss Henrietta M. Mackenzie, also a member of the Sacred Harmonic Society. This lady constantly wore the watch; and while she allowed it to be exhibited on more than one occasion, she refused all offers of would-be purchasers, even when the sum of £150 was named; moreover, she was most anxious that it should remain in England. Ill health has now induced her to part with the watch, its purchaser being Dr. Cummings. No better custodian could be found for this precious treasure. In passing into the hands of the Principal of the Guildhall School of Music, the watch joins the company of Handel's autograph will, the death mask taken by Roubilliac for the monument erected by him in Westminster Abbey, and other Handelian relics.

The watch, of which we give photographs, bears on its face the inscription 'Golling, Augspurg,' the name and address of the maker, this information being duplicated on the interior works. Traditionally said to have been presented to Handel by one of his admirers in the year 1745, it is a fine specimen of repoussé art in silver. On the back is a representation of a musical performance, the group of figures including a conductor with baton in hand standing in the centre, while near him is a lute player, a spinet player seated at his instrument, and a performer on the bass-viol. Two other figures complete the picture—one probably a singer, the other a gentleman in courtly costume, holding in one hand a flagon and in the other a salver upon which stands a glass. Beneath this musical group is engraved 'G. F. HANDEL,' a spelling of the composer's name which should be noted.

The development of the musical competition movement throughout the country has ample and gratifying testimony borne thereto in the present issue of *THE MUSICAL TIMES*. The article by Mr. Frederick Corder, fresh from the Morecambe Festival, on 'Our Northern Choirs,' is one that will be read with interest as being the conviction of a competent critic and a musician of wide experience. The condensed reports of the numerous gatherings that have taken place bear witness to the good work that is being done. These specially prepared reports will be found on page 393 *et seq.* We may add that an important meeting and conference of the Association of Musical Competition Festivals will be held at Messrs. Broadwood's, Conduit Street, on Tuesday morning and afternoon, June 27, under the presidency of Lady Mary Trefusis.

Mr. Mark Hambourg recently offered a prize of ten guineas for the best short pianoforte solo,—prelude, nocturne, barcarolle, romance, or scherzino—and he is so well pleased with the result of the first competition that he promises to make it an annual fixture. The adjudicators—Miss Fanny Davies, Mr. J. S. Shedlock and Mr. Percy Pitt—awarded the prize to Mr. Frank Bridge for his 'Capriccio,' a composition which Mr. Hambourg intends to perform at his recitals. No fewer than 96 compositions were sent in—60 by male composers and 36 by the gentler sex, the ages of the competitors ranging from ten to twenty-six years, the latter being the age-limit according to the conditions. Two consolation prizes, of three guineas and two guineas respectively, were awarded—to Mr. Watling, of the Royal Normal College for the Blind, and Mr. Felix Swinstead, of the Royal Academy of Music.

At a recent school examination held in Natal, the following information was given concerning a certain tyrannical ruler:

Nero was the greatest Roman Emperor who gave violin lessons.



Sir Edward Elgar's oratorio 'The Apostles' is making its way on the Continent. Performances are already announced at the Singakademie, Berlin (conductor Herr G. Schumann), the Singakademie, Danzig (under Herr Bünden's direction), at Amsterdam and at Gera; while 'The Dream of Gerontius' is to be given at Breslau. As the music of Dvorák is so little known in Germany, special interest will be created in a stage representation of 'St. Ludmila,' to be performed at Königsberg in September next.

Two interesting performances of 'Don Giovanni' are to be given at the Vienna Opera House, under the direction of Herr Mahler. The first will be similar to that at Prague, when the work was produced in that city on October 29, 1787; the other in the form in which it was afterwards given in Vienna. The *Allgemeine Musik-Zeitung*, by-the-way, refers to the autograph score of 'Don Giovanni' as being in the possession of Madame Viardot-Garcia, who, in her will, has bequeathed it to the Paris Conservatoire de Musique. As a matter of fact, however, the autograph was presented by that distinguished lady to the Conservatoire many years ago, where it is naturally regarded as a very precious treasure.

Quiet preparations have been in progress during several years for a complete edition of the works of Joseph Haydn, and at last definite steps have been taken at Vienna towards the consummation of so desirable a proposal. A conference has been held at the Opera House between Haydn specialists and a representative of the firm of Breitkopf & Haertel, of Leipzig. A commencement will be made next year, and within a period of from ten to fifteen years the whole edition will be issued.

Local poets are variously inspired. They 'burst into poetry' on all sorts of occasions, however much anyone may be averse to their verses. But at no time is their muse more awakened than when a subject presents itself for apostrophic adulation. Then they display their rhyming magniloquence in bathetic versification. Such an instance is recalled by the death, recorded in another column, of Mrs. Sutherland, the 'Yorkshire Queen of Song.' She was an immense favourite in her native county, and whenever she appeared crowds would flock to hear her mellifluous voice. At York, on one occasion, the local Milton was so enraptured by the lady's vocalization that he gave vent to his feelings in these lines:

Sweetest songstress—Prima Donna—  
Queen of the seraphic sphere—  
Yes! "I'll follow thee" when, on a  
Visit, thou art warbling here.

What enchantment, charming syren,  
Lingers on those lips of thine;  
Hearts would melt, tho' made of iron,  
Touch'd by melody divine.

Philomel would cease to warble,  
List'ning to thy dulcet strain;  
Handel, from his sculptur'd marble,  
Into life would start again.

Horn-player, who has been dining not wisely but too well, to anxious amateur conductor:  
'Don't you say anything to me, or else I'll follow your beat.'

The conclusion of Sir George Grove's analysis of Brahms's First Symphony will be found on p. 397.

## Church and Organ Music.

### THE GREAT COMPOSERS AND CHANTS.

It is not surprising that the great composers, being foreigners, did not enrich the smaller forms of English Church music. Even Mendelssohn, who knew England so well and was quite familiar with the services at St. Paul's Cathedral and other London churches, had to confess his ignorance of a long-metre tune. When, in 1841, Henry Edward Dibdin, of Edinburgh, was compiling his 'Standard Psalm Tune Book,' he asked Mendelssohn for a contribution thereto. The composer responded by sending 'a little prelude for the organ,' saying: 'I was sorry I could not write exactly what you desired me to do, but I do not know what a "long measure psalm tune" means, and there is nobody in this place [Leipzig] at present to whom I could apply for an explanation. Excuse me, therefore, if you receive something else than what you wished.'

There are, however, instances of original contributions to the aforesaid 'smaller forms' by the great masters. Mozart, as a little boy of nine years, composed a short anthem, or introit, to the words 'God is our refuge and strength.' This, his only composition to English words, he wrote at the British Museum, where the autograph is now preserved, on the occasion of his visit to our National Library in July, 1765. From his long residence in England one might expect that Handel would have enriched the church-song of the people to a greater extent than he did. His only original creations of that nature are the three hymn-tunes set to Charles Wesley's words, and of which the composer's autograph copies are among the treasures of the Fitzwilliam Museum, Cambridge. One of this trio of Handelian tunes has found its way into many modern hymnals, where it is named 'Gopsall,' after the Leicestershire seat of the composer's friend and patron, Charles Jennens. Mendelssohn wrote a common-metre tune for 'The National Psalmist,' compiled in 1839 by Charles Danvers Hackett, of Wakefield. It is in the key of C minor and set to the words 'Defend us, Lord, from shame,' these words doubtless having been sent to the composer by Hackett.

But if we seek in vain for original *chants* by the great composers, it may not be without interest to point to some instances of adaptations from the works of Handel, Beethoven, Spohr, and Mendelssohn. Nearly all psalters and collections of chants contain this Handelian strain:



This chant is an adaptation, by William Knyvett, from the duet in Athaliah, 'Joys before our eyes appearing.' The late J. C. Marks, of Cork, similarly adapted 'Where'er you walk' (from Semele), and the Rev. G. Heathcote adapted the duet 'Thrice blest be the King' (Solomon). Mention must also be made of a chant arrangement of the Dead March in Saul which, by a stroke of genius, someone assigned to the words 'Come, let us join our cheerful songs'!

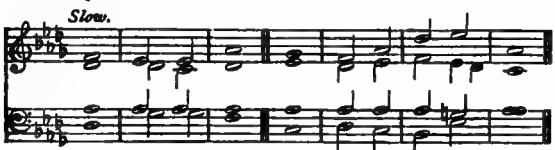
It is not easy to trace the source of a single chant (in E, or E flat) adapted by James Turle from Beethoven; but no such difficulty exists in regard to the following



effective double chant which Goss derived from the slow movement of the A major symphony :



Sir John Stainer chantised—if the word may be allowed—the lovely melody of the *Adagio* in the Sonata Pathétique. Here it is :



It first appeared in 'The St. Paul's Cathedral Chant Book' (No. 63), where it is assigned to Psalms 60 and 61.

Spohr seems to have furnished a happy hunting ground for chant adapters, as there are at least seven examples said to be derived from his works. The best known of these are the themes of 'All glory to the Lamb that died' and 'Blest are the departed,' both from 'The Last Judgment.' Two adaptations from Mendelssohn—one of them from the 'Elijah' chorus 'Open the heavens'—must be added to our list, which is by no means put forward as being complete.

Considering the frequency with which Wagner is played in churches nowadays, it is surprising that no one has chantized some of his themes. But his time may come, and also, perchance, Richard Strauss.

#### A NEW ANTHEM BOOK.

There was a time when 'human hymns,' not to say organs, were—to put it mildly—tabooed in the services of Presbyterian churches in Scotland. That was not so very long ago; but now, thanks to the generosity of Mr. Carnegie, organs are rapidly finding their way into kirks that were formerly organless; and the time may not be far distant when hymns and chanted Psalms will to a large extent supersede the singing of the Psalter as rhymed by Francis Rous. As for anthems, they were simply anathematised, and even when, in their simplest form, they became 'authorised for use,' they were designated 'Sentences.' Now all that is changed; anthems, no longer under sentence of being excommunicated, are sung to the edification of the worshippers and the distinct improvement of the service of praise in Scottish churches.

A further and, we may add, a very remarkable proof of the changed order of things in Scotland is furnished by a book now before us entitled 'The Anthem Book of the United Free Church of Scotland,' which

Messrs. Novello have just published. A quotation from the Preface to the book—which, be it noted, is 'Issued by authority'—will serve to show its origin and scope :

After the union of the Free and United Presbyterian Churches in 1900, a desire was expressed that a Book of Anthems should be prepared for use in the congregations of the United Church, and accordingly, in 1902, the General Assembly remitted to the Praise Committee 'to prepare and issue an Anthem Book for use in congregations.'

In carrying out this remit the Committee have judged it expedient to restrict the collection to anthems in the rendering of which the congregation, as well as the choir, may take part. They have endeavoured to provide an adequate supply of material suited to the needs of the many congregations of the church where it is desirable that the music employed should be of a somewhat simple nature; but they have also included compositions presenting greater degrees of difficulty to meet the requirements of congregations of higher musical attainments.

The collection is now issued by the Committee in the fervent hope that its use may stimulate devotion, and add variety and interest to the service of praise.

All the claims set forth in the Preface are fully met in this most comprehensive collection of 167 anthems. There are a few—only a few—that in our opinion might very well have been omitted; but it must be borne in mind that there are many tastes and capabilities that have to be considered, and that a book like this must be largely educational in its purport. Some of the best known names in English church music—e.g., Goss, Hopkins, Ouseley, S. S. Wesley and others—are represented in these pages, which even contain an example from Palestrina. Six anthems have been specially composed for the book, among the contributors being Mr. Myles Foster, Mr. Josiah Booth and Professor Prout.

A few words may be said as to the setting forth of the music in these 480 pages. Those who have had experience in working similar anthem books—the vocal parts of which are mostly printed in short score—have met with serious hindrances at their choir practices owing to various typographical shortcomings. Music-printers, with a laudable desire to make their work look 'nice,' are sometimes prone to forget the practical requirements of those who sing and play; after all, music is not published for show in glass cases, but for use. In this collection of anthems great attention and care have been paid to such important matters as the clear and distinct printing of the words in close proximity to each of the voice parts, when the latter do not move together; the printing of the organ accompaniment on a separate stave whenever that seemed desirable in the interests of clearness; the duplication of expression marks as aids to intelligent and devotional interpretation of the music; and there are other advantages which, it is hoped, will tend to increase the practicability and add to the usefulness of the book. Various settings of the Canticles are included—among them Smart's *Te Deum* in F, Dykes's in the same key, Goss's *Benedictus* in A, Stainer's *Magnificat* in F, &c.—while a Tonic Sol-fa edition, under the experienced translatorship of Dr. W. G. McNaught, has been issued.

Although this collection of anthems has been prepared for use in the United Free Church of Scotland, it may safely be assumed that its merits will cause the book to find its way into other churches, especially among the Nonconformist community south of the Tweed.

## A 'LARNED' EPITAPH.

The following two-versed poem records the virtues of Samuel Leek, who died April 13, 1729, aged 46 years. It is inscribed upon a stone, 'erected by his Scholars of Harpole,' in Harpole Church. Above the epitaph is the musical notation of 'Psalm 23, Meeter,' therefore, by inference, Mr. Leek was the parish clerk and chief musician of the above Northamptonshire sanctuary. The stanzas read :

He larned singing far and near  
Full 20 years or more;  
But fated Death hath stopt his breth,  
And he can larn no more.

His scholars all that are behinde  
Singing he did unfold,  
Exhorting all their God to minde  
Before they turn to molde.

The Rev. W. Garrett Horder, of The Manse, Ealing, Editor of 'Worship Song,' writes :

In your commendatory notice of 'Worship Song' you express a preference for the old over the new tunes. In relation to this I should like to make two remarks: (1) New tunes were absolutely needed, since many of the hymns in 'Worship Song' had never been provided with tunes, nor were there any in existence of their metres, or, if there were, the accents were not suited to these new hymns; (2) It is quite natural to prefer the old to the new in tunes, but it is needful to remember that the old tunes now so loved were new once, and only use has made them loved. I venture to say that even Dr. Dykes's tunes at first were not appreciated—indeed, we know they were criticised unfavourably. Some very competent critics who have carefully examined the new tunes in 'Worship Song' declare many of them to be equal to those of Dr. Dykes. They do not scruple, for example, to declare that Mr. Henry Baker's tune 'Procter' to 'The way is long and dreary' is far finer than Dr. Dykes's to the same words, since that tune in the first two bars is identical with the old tune 'Missionary.' All new tunes as well as new hymns, even the noblest, have had a hard fight for existence, but we should have been in a poor way both as to words and music if all new things had been met with the remark 'the old is better.'

[With reference to the above letter, it is an obvious truism that new tunes are needed for new hymns of unusual metres, including those lyrics that are misfitted when they are perforce put into the straight jacket of a hymn-tune. It is also true that 'old tunes now so loved were new once'; but we do not agree with Mr. Horder that 'only use has made them loved.' These cherished strains came into the world healthy with melody and harmony, and the tunes at once made their way into the affections of the people; they were *singable*, which is more than can be said of all recently composed hymn-tunes. We fear that not a few of these new compositions will share the fate of hundreds of old tunes that have passed into oblivion. As in most things, the survival of the fittest here applies; and while time alone will definitely settle the question of fitness, it is not difficult for one of long practical experience in congregational singing to tell whether certain tunes will live or whether they will soon give up 'the hard struggle for existence.' To compare one single tune with another associated with the same words, or to say that Dykes's tunes were criticized unfavourably on their first appearance, is rather begging the question. Looking at the matter from a practical point of view, one has only to carefully examine modern hymnals to find that the majority of their new tunes are failures in that they do not meet the requirements of the great congregation.—THE WRITER OF THE NOTICE.]

Mendelssohn's 'Elijah' was sung at Hornsey Parish Church on May 10, the band and chorus, numbering 130 performers, being under the direction of Mr. Henry J. Baker, with Mr. Herbert J. Baggs at the organ.

## CANTERBURY CATHEDRAL.

The oratorio service—one of an interesting series—held on May 4 was of special importance in that a new sacred cantata, entitled 'The Abode of Worship,' by Dr. H. C. Perrin, organist of the cathedral, was performed for the first time. The work, in which the plain-song melody 'Pange Lingua' is introduced, appears to have made a favourable impression, being devotional in feeling and furnishing evidence of sound musicianship. The cantata, of which the words are by Mrs. Hemans, is laid out for a mezzo-soprano soloist (Miss Alice Venning), chorus and orchestra, and occupies about half-an-hour in performance. It received an excellent rendering under the direction of the composer, who held sway over a band of fifty performers and a chorus of 150 voices. The remainder of the service included performances of Mendelssohn's 'Hymn of Praise' and the last movement of Beethoven's C minor symphony.

Mr. C. J. Dale has been presented with two water-colour drawings and an illuminated address bound in morocco on resigning the post of choirmaster of Holly Park Wesleyan Church, Crouch Hill, the duties of which he has efficiently and genially discharged during the past ten years.

Mr. William Angus has resigned the office of organist of All Saints' Church, Petersham, near Sydney, South Australia, which he has held with distinction for the past eighteen years.

In the article on Castle Rising and Sandringham, which appeared in the April number of THE MUSICAL TIMES, the writer inadvertently omitted to state that in all the three churches referred to—Castle Rising, West Newton, and Sandringham—the organs are built by Messrs. J. W. Walker & Sons.

## ORGAN RECITALS.

Dr. A. L. Peace, Thurstaston Parish Church, Cheshire (dedication of new organ, built by Messrs. Willis, in memory of the late Thomas Henry Ismay, of Dawpool).—Concerto in E flat, *J. C. Bach*.

Dr. M. J. Monk, Truro Cathedral.—Festal Prelude, *Gaston M. Dethier*.

Mr. F. Cunningham Woods, St. Nicholas, Great Yarmouth.—Fugue in C, *Buxtehude*.

Mr. G. Bernard Gilbert, Public Hall, Canning Town.—Larghetto in F sharp minor, *S. S. Wesley*.

Mr. W. J. Smith, St. Andrew's, North Berwick.—Fantasia in C minor, *Hesse*.

Mr. R. E. Parker, Wilmslow Parish Church.—Andante in A flat, *Haydn*.

Mr. R. Thorley Brown, St. Mary Magdalene, Ashton-on-Mersey.—Capriccio in B flat, *Capocci*.

Mr. W. H. Seymore, Gardens Presbyterian Church, Capetown.—Fantasia, *Omer Guirand*.

Mr. Henry Riding, St. Michael and All Angels, Little Ilford.—Festival March, *Waring*.

Mr. Fred. Gostelow, St. James's, Guernsey.—Overture in C (No. 1), *Hollins*.

Mr. Sidney Preston, Parish Church, Carshalton.—Fantasia and fugue in A flat, *Brosig*.

Mr. G. F. Wrigley, Albion Congregational Church, Ashton-under-Lyne.—Sonata Pontificale, *Lemmens*.

Mr. Julius A. Harrison, St. Bartholomew's, Areley Kings, Stourport.—Prelude in B flat, *J. E. Campbell*.

Mr. H. T. Gilberthorpe, Ellacombe Church, Torquay.—Minuet in B flat, *Cutler*.

Mr. W. H. Maxfield, St. John's, Altrincham.—Finale of fourth symphony, *Widor*.

Mr. H. Mozart Sheaves, Timperley Parish Church.—Spring song, *Hollins*.

Mr. W. L. Farnam, St. James's Methodist Church, Montreal.—Elevation in A flat, *Guilman*.

Mr. Leonard Henniker, Holy Trinity, Ramsgate.—Variation on the old Easter melody, 'O Filii et Filiae,' *John E. West*.

Mr. J. C. McLean, Ebenezer Wesleyan Chapel, Portmadoc (opening of new organ).—Fantasia on the tune Hanover, *Lemare*.

Mr. R. de la Haye, Lauriston Place United Free Church, Edinburgh.—Andante con variazioni in A, *Rea*.

Mr. H. M. Turton, Leeds Town Hall.—*Pæan, Basil Harwood.*

Mr. Harvey Grace, St. Alphege, Borough—Sonata in G, *Rheinberger.*

Miss Margaret Kennedy, St. Lawrence Jewry.—Theme with variations, *Faulkes.*

Mr. C. H. Moody, Kirkby Overblow Church (opening of new organ built by Messrs. Harrison & Harrison).—*Marche Triomphale, Gigout.*

Mr. Ernest Jones, St. John's, Rhyl.—*Adagio placimente, E. J. Hopkins.*

Mr. F. T. C. Wickett, Mutley Wesleyan Church, Plymouth.—Fantasia on the Sicilian Mariner's Hymn, *Lux.*

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Hedley Carus, St. Luke's Church, Uxbridge Road.

Mr. Horace A. Hawkins, St. Andrew's Church, Worthing.

Mr. R. G. Howick, Neston Parish Church, Cheshire.

Mr. Harry Jackson, Parish Church, Andover.

Mr. R. Sterndale-Bennett, Fettes College, Edinburgh.

Mr. W. A. Thompson, St. Luke's Church, Harrogate.

Mr. Charles D. Warren, Parish Church, Ottershaw.

#### AN OLD MUSICAL DIRECTORY.

A Musical Directory of the year 1794! Let us take a few peeps at its pages. Although an English book, and published in London, a few names of foreigners are included therein. The most distinguished is the following:

Haydn, Dr. Joseph, *Composer, Pia Forte*, Prof Con, Oper, Sol Con.—No. 18, *Gt Pullney-Street, Golden-Square.*

Concerning above abbreviations we shall have something to say farther on. Two other eminent names are to be found in Schubert, one a trombone player living in Soho, the other a Wagner, whose entry reads thus:

Wagner, *Violin*, Con, Que Ba, Abb.—*Buckingham-House.*

Here are four pianists of mark:

Clement, Muzis (*sic*), *Composer, Piana Forte*, Pro Con, &c.—*Upper Marylebone-Street.*

Cramer, J. B. *Pia Forte*.—*Titchfield-Street.*

Dusseck (*sic*), *Pia Forte*, Prof Con.—No. 67, *Dean-St. Soho.*

Humel, Master, *Soprano, Pia Forte*, Sol Con, Ora Col Th, Abb.

Only two lady violinists figure in these eighty-four pages. Madame Gautherot, who played at Salomon's concerts conducted by Haydn, and a Madame Hartog, who lived at No. 12, Leadenhall Street. The address of Signor Viotti is given as 34, Wells-Street, Oxford-Street. The great opera singers Mesdames Mara and Storace have a whole alphabet of abbreviations after their names:

Mara, Madame, *Soprano*, Acad, Con, Abb, Prof Con, Oper, Dru La Th, & Ora C G.—No. 25, *Queen-Ann-Street, East.*

Storace, Signora, *Soprano*, Acad, Con, Prof Con, Oper, Abb, Dru La Th.—No. 36 *Howland-Str. Tottenham Ct. Road.*

'Howland Street,' by-the-way, is a somewhat suggestive thoroughfare for a singer's residence. A quartet of composers are to be found under the letters S and W:

Shields (*sic*), William, *Violin, Viola, Composer*, Ro So Mu, Prof Con, Oper, Kin Ba, Lady's con, Abb.—*Goodge-Street, Tm Ct Road.*

Spofforth, Reingale (*sic*), *Organ, Composer, Tenor*, Con, Cov Ga Th & Ora, Abb, Teacher.—*James-Str. Westminster.*

Stevens, Richard, *Composer, Organ*, Ro So Mu, Orgt Temple Chu.—*Lambeth-Walk.*

Webb (*sic*), Samuel, Senr. *Composer, Organ, Prin Bass*, Ro So Mu, Ana So, Abb.—No. ., *Great-Square, Gray's-Inn.*

The name of Goss occurs four times, including a 'Master Goss' and a 'Master Goss Junr.', all of whom resided at Salisbury. A trio of organists are directorised thus:

Jacobs, Benjamin, *Organ, Tenor*, Ora D L, Abb, Orgt Bentinck Cha.—No. 13, *Queen-Street, Seven-Dials.*  
Shrubsole, William, *Organ, Alto, Pia Forte, Teacher*, New Mu Fu, Lo Ac So, Sur Cha So, Acad, Ora D L, Abb, Orgt Spa Fields Cha.—No. 13, *Great-Sq. Gray's-Inn.*

Smart, G. T. *Harpsichord, Violin, Bass*, Orgt St. James's Cha, Oxf Me 1793, Con, Cha Ro Ch, Acad. No. 331, *Oxford-Street.*

The first of these became organist of Surrey Chapel and a Bachist brother of Samuel Wesley; the second is the composer of the tune 'Miles's Lane'; and the third developed into Sir George Smart, Thackeray's 'Sir George Thrum.'

Niceties of location did not seem to trouble Mr. Doane, the compiler of this Directory, as three names have no other address than 'Italy'; nine have 'Lancashire' only, two 'Yorkshire,' and one 'Cheshire.' There are no fewer than thirteen names of musicians residing at Philadelphia. They seem to have formed a little colony of singers and players in the Quaker city where, so early as the year 1749, one 'John Beals, music-master from London,' advertised himself as 'teacher of the violin, hautboy, flute, and dulcimer,' and professed himself ready to play at balls and entertainments.

A few amateurs find a place, e.g., the Duke of Leeds, as 'Vice Presi of Ro So Mu,' and the Earl of Uxbridge, as 'President of Ro So Mu'; but it is difficult to account for the inclusion of Mr. J. Shade, a *Bill-Sticker*, except that 'Dru La Th' follows his name. Among some oddities in the entries is the name of one Courtney, a player on the 'Bag and Union Pipes' (Was he a Scotsman?); that one Sutton, a bass, resided at the 'Black Dog, Oxford-Market'; and that a Mr. Hindmarsh lived at 'Hampstead Common' (not Heath). That ten Sharps are to be found in a Musical Directory is not altogether surprising, and the following entry, more especially by reason of its abbreviations, must be given in full:

Perry, *Musical Glasses, & Horn*, Sad We Th, Ed & Ba Th.

The reader may have been puzzled, if not amused, at some of the abbreviations in the above extracts, which have been copied *literatim et verbatim* from the Directory. They are so numerous and so complicated that two entire pages of the book are devoted to their elucidation. Here are a few specimens:

Apo Ga	-	Apollo Gardens
Ba	-	Bath Theatre
Cho Fu	-	Choral Fund
Ed	-	Edinburgh Theatre
Kin Ba	-	King's Band
Lo Ac So	-	Long Acre Society
Mad So	-	Madrigal Society
Man Me	-	Manchester Meeting
Ora C G	-	Oratorios Covent Garden
Pro Con	-	Professional Concerts
Ro So Mu	-	Royal Society of Musicians
Sad We Th	-	Sadlers Wells Theatre
Tit Cha So	-	Titchfield Chapel Society
Wind Ch	-	Windsor Choir

We may return to this interesting book again, especially in regard to the various musical societies, concerts, &c., recorded therein; meanwhile we desire to acknowledge the kindness of Mr. Robert Marr, of Edinburgh, for placing his copy of the Directory at our disposal for the purposes of this article.

## FOUR-PART SONG.

Words by ONSLOW FRAMPTON.

Composed by H. WALDO WARNER.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andante con moto.*

SOPRANO. *p* Soft winds blow-ing from the west, Waft my love to me; . . O,

ALTO. *p* Soft winds blow ing from the west, Waft my love to me; . . O,

TENOR. *p* Soft winds blow-ing from the west, Waft my love to me, to me; O,

BASS. *p* Soft winds blow-ing from the west, Waft my love to me; . . O,

(For practice only.) *Andante con moto.* *p*

*cres.* *f* *mf*

speed my dear one home to rest, Speed my love to me. . . O'er the wa - ters'

*cres.* *f* *mf*

speed my dear one home to rest, Speed my love to me. . . O'er the wa - ters'

*cres.* *f* *mf*

speed my dear one home to rest, Speed my love to me. . . O'er the wa - ters'

*cres.* *f* *mf*

speed my dear one home to rest, Speed my love to me. . . O'er the wa - ters'

*cres.* *f* *mf*

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cease - less flow, . . Mur - mur gen - tly, mur - mur low ; . . Sum - mer breez - es, *pp* *poco rit.* *p*

cease - less flow, Mur - mur gen - tly, mur - mur low ; Sum - mer breez - es, *pp* *poco rit.* *p*

cease - less flow, . . Mur - mur gen - tly, mur - mur low ; . . Sum - mer breez - es, *pp* *poco rit.* *p*

cease - less flow, Mur - mur gen - tly, mur - mur low ; Sum - mer breez - es, *pp* *poco rit.* *p*

soft - ly blow, Blow my love to me, my love to me. *mf a tempo.* *dim. e rall.* *pp*

soft - ly blow, Blow my love to me, my love to me, my love to me. *mf a tempo.* *dim. e rall.* *pp*

soft - ly blow, Blow my love to me, my love to me, my love to me. *mf a tempo.* *dim. e rall.* *pp*

soft - ly blow, Blow my love to me, my love to me. *mf a tempo.* *dim. e rall.* *pp*

Sil - ver moon and stars a - bove, Guide my love to me ; . . . Ye *p*

Sil - ver moon and stars a - bove, Guide my love to me ; . . . Ye *p*

Sil - ver moon and stars a - bove, Guide my love to me, to me ; Ye *p*

Sil - ver moon and stars a - bove, Guide my love to me, . . . Ye *p*

lamps of night, O light my love, Light my love to me. . . O'er the rest-less

flow - ing tide, . . O'er the wa - ters dark and wide, Lamps of night, shine

out, and guide— Guide my love to me, my love to me.

out, and guide— Guide my love to me, my love to me, my love to me. . .

out, and guide— Guide my love to me, my love to me, my love to me. . .

out, and guide— Guide my love to me, my love to me.

# THE MUSICAL TIMES

FOUNDED IN THE YEAR 1844.

THE MUSICAL TIMES is the oldest English journal devoted to music and musicians; moreover, its existence has exceeded that of any other musical journal ever issued in this country. Started in June, 1844, it first appeared in the form of a modest sheet of eight pages; but in the intervening sixty years it has, like Topsy, "grew" to about seventy pages every month.

Biography has been a special feature during recent years. Upwards of *seventy* Biographical Sketches, with special supplement portraits, have appeared since July, 1897. These articles have been received with much favour not only at home and abroad, but in Britain beyond the seas. English and foreign musicians of eminence, contemporary and bygone, have been included in this large gallery of MUSICAL TIMES Biographical Sketches: the subjoined list of names speaks for itself.

## BIOGRAPHICAL SKETCHES WITH SPECIAL PORTRAITS THAT HAVE APPEARED BETWEEN JULY, 1897, AND MAY, 1905.

MADAME ALBANI.  
HERR EUGEN D'ALBERT.  
THE RT. HON. THE LORD  
ALVERSTONE, G.C.M.G.  
DR. ARNE.  
PROF. ARMES.  
THOMAS ATTWOOD.  
MR. AND MRS. JOAH BATES.  
SIR W. STERNDAL BENNETT.  
DR. BLOW.  
DR. BOYCE.  
SIR FREDERICK BRIDGE, M.V.O.  
DR. BRODSKY.  
DR. BURNEY.  
DR. HENRY COWARD.  
DR. F. H. COWEN.  
J. B. CRAMER.  
DR. CROFT.  
MISS ADA CROSSLEY.  
DR. W. H. CUMMINGS.  
DR. FRANK DAMROSCH.  
MR. EDWARD DANNREUTHER.  
MR. BEN DAVIES.  
SIR EDWARD ELGAR.  
SIGNOR ESPOSITO.

DR. EATON FANING.  
MISS MURIEL FOSTER.  
MANUEL GARCIA.  
MR. EDWARD GERMAN.  
MR. ALFRED GIBSON.  
SIR JOHN GOSS.  
DR. GREENE.  
SIR GEORGE GROVE, C.B.  
SIR JOHN HAWKINS.  
MR. GEORGE HENSCHEL.  
DR. HENRY HILES.  
MR. A. J. HIPKINS.  
MR. ALFRED HOLLINS.  
DR. E. J. HOPKINS.  
DR. JOACHIM.  
PROF. KARL KLINDWORTH.  
DR. C. H. LLOYD.  
MR. EDWARD LLOYD.  
DR. EDWARD MACDOWELL.  
MR. WALTER MACFARREN.  
SIR ALEXANDER MACKENZIE.  
DR. McNAUGHT.  
SIR AUGUST MANNS.  
SIR GEORGE C. MARTIN, M.V.O.  
PROF. NIECKS.

HERR ARTHUR NIKISCH.  
VINCENT NOVELLO.  
PROF. HORATIO PARKER.  
SIR WALTER PARRATT, M.V.O.  
SIR HUBERT PARRY, BART.  
PROF. PROUT.  
MR. ALBERTO RANDEGGER.  
DR. HANS RICHTER.  
MR. GEORGE RISELEY.  
M. EMILE SAURET.  
HENRY SMART.  
SIR JOHN STAINER.  
SIR CHARLES STANFORD.  
DR. RICHARD STRAUSS.  
SIR ARTHUR SULLIVAN.  
MR. T. W. TAPHOUSE.  
MR. FRANKLIN TAYLOR.  
MR. JOHN THOMAS.  
REV. J. TROUTBECK.  
HERR FELIX WEINGARTNER.  
SAMUEL WESLEY.  
DR. S. S. WESLEY.  
HERR WILHELMJ.  
HENRY WILLIS.

Illustrations have become an important and almost indispensable adjunct of present-day periodicals. This much-appreciated feature has of late been considerably developed in the pages of THE MUSICAL TIMES. The articles on English Cathedrals and College Chapels have furnished scope for the pictorial embellishment of the descriptive matter, by "Dotted Crotchets," relating to these interesting subjects. The following places of interest have been included in the survey:

### CATHEDRALS.

BANGOR.  
CHESTER.  
CHICHESTER.  
DURHAM.  
ELY.  
EXETER.  
LICHFIELD.  
LINCOLN.

NORWICH.  
OXFORD (CHRIST CHURCH).  
PETERBOROUGH.  
SALISBURY.  
TRURO.  
WELLS.  
WINCHESTER.  
YORK.

### COLLEGES, &c.

TRINITY, CAMBRIDGE.  
KING'S, CAMBRIDGE.  
ST. JOHN'S, CAMBRIDGE.  
NEW, OXFORD.  
WINCHESTER.  
CHAPEL ROYAL.  
FOUNDLING HOSPITAL.  
CHARTERHOUSE.

This illustrated series will be continued, and also the articles on important musical libraries, public and private.

The survey under the heading Church and Organ Music has been greatly extended. The aim has been to provide matter that shall be both interesting and of practical helpfulness to those who officiate in "Quires and places where they sing."

The old-established characteristics of THE MUSICAL TIMES have been brought up to date. The "Occasional Notes" cover a wide range of subjects, and records of music-makings in various centres of musical activity are supplied by the leading writers on music abroad and in the Provinces. In the "Answers to Correspondents" section, no pains are spared in furnishing satisfactory replies to the questions asked, even though the interrogations be, as they often are, posers.

Reference may be made to the music—anthems or part-songs—appearing month by month, and to other well-known features of this old-established journal. THE MUSICAL TIMES has a large circle of friends and well-wishers in various parts of the world; and the many gratifying tokens of appreciation that are constantly being received, not only by letter but by frequent quotation in the Press, act as a stimulus to the Editor to increase the brightness of its pages and to make the paper more acceptable in the future even than in the past.

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## Musical Competition Festivals.

The musical competition movement continues to expand, and it bids fair to exert considerable influence over the progress of music in England. Probably it serves the requirements of country districts more than it does those of cities and towns. Anyhow, these competitions for their own sake need not be valued very highly. But it is another story when, as a means to an end, they transform unmusical countryside districts into centres of musical life and activity. Everyone familiar with the work of the great majority, if not all the competition schemes now so common up and down the land will agree that prize-winning is subordinate to the idea of learning something from others, or it may be of teaching others, and of getting properly acquainted with good music and standards

of execution, to say nothing of the invaluable social side of the propaganda. In scarcely any other way than through these schemes can the amateur conductor get object-lessons in the alphabet of his task. Then again the hitherto unknown and unsuspected real talent of a choir-trainer can rarely find proper recognition except at such gatherings. They are then a school of music for the people. The competitive instinct is strong, and it is a beneficial stimulus to the best work; we have to make full use of it, and do what we can to keep it in right channels.

It is worth while to note that in nearly all the festival gatherings reported in these pages the prizes are insignificant in value. In some cases (Kendal is typical) no money prizes at all are given.

### TYNEDALE FESTIVAL, HEXHAM, APRIL 28 AND 29.

This Festival is in its second year. Mrs. J. H. Ridley and Mrs. Arthur Gibson are the honorary secretaries and managers and have all along been the chief promoters. Last year one day sufficed, but this year two days were well filled. Thirteen school choirs and twenty-two adult choirs entered to compete at this year's Festival. The school choirs generally sang with good tone and taste, and the sight-singing was satisfactory so far as it went. Some of the adult choir singing was particularly good, both as to correctness of execution and tasteful expression. Bywell (Mr. Walton) was first in the madrigal class, Blaydon (Mr. Unwin) coming only two marks behind. In the Church and Chapel Choir class there were six entries, and Hexham Wesleyan (Mr. R. N. Wilkinson) were the winners. Blaydon was first in the male-voice choir class and Haltwhistle (Mr. F. Willey) first in the principal female-voice class. At an evening concert the choirs combined to perform Mendelssohn's 'Lauda Sion' under the direction of the adjudicator, Dr. McNaught. The performance was an excellent one. The various choirs had thoroughly learned the music and were able to sing it fluently without a combined rehearsal. It was evident that the scheme of the Festival is thoroughly appreciated, and that there is in the district ample musical ability in all stages of development to be brought into the sphere of its operations.

### BURNLEY, APRIL 30.

The second Musical Festival and Competition instituted by the Hon. Mrs. Marshall Brooks in connection with the Girls' Friendly Society was held at Burnley on April 30. Seven choirs, consisting entirely of girls employed in the neighbouring factories, competed in two sections. Section I., comprising those who had previously competed, had to sing 'Fly, singing bird' (Elgar), 'Elves' duet' (Bendli), and 'Wood nymphs' (Smart), the winners being the St. Paul's Choir, Burnley—conductor, Mr. Alfrey. In Section II., for choirs that had not entered for competition before, the pieces were 'The Angel' (Rubinstein), 'The maybells and the flowers' and 'Greeting' (Mendelssohn), the first place being awarded to the choir connected with the Parish Church, Bury, conducted by Mrs. Wild. There was no sight-singing called for, but it is hoped that this may form a feature of future gatherings. Quite a high level of excellence was attained by most of the choirs, much attention having obviously been given to expression and correct enunciation. The girls' voices were fresh and bright, and commendably few mistakes in execution were noticeable. The Bishop of Burnley presided, and Lady Thursty presented the prizes. In the unavoidable absence of Mr. W. H. Leslie, who was to have adjudicated, the awards were made by Mr. W. G. Rothery.

### BRISTOL, MAY 1 TO 6.

The 'Eisteddfod' set going here two years ago mainly by Mr. W. E. Fowler, a local professor of music, is making good progress, although it does not yet command the support it deserves. The scheme caters for musical students of all sorts and degrees. In the only report for which space can be afforded it is hardly possible to do more than allude to the chief classes. There were nearly 1,400 competitors, and the adjudicators were Dr. Cummings and Dr. McNaught in the vocal solo and choral sections, Mr. Tobias Matthay (pianoforte), Mr. Alfred Gibson (violin), and Mr. Hubert W. Hunt, who took the organ class, assisted in other classes. Mr. Ernest A. Dicks also took part as an adjudicator. The chief prize for pianoforte playing, which was a pianoforte presented by Messrs. Milsom, was won by Vivian Langrish, a lad of eleven years of age. In the chief choral section the 'Sine Nomine' choir, under Mr. R. Simmons, was awarded the first-prize, and the challenge shield for male-voice choirs went to the Newport choir (Mr. Spencer E. Jones). The test-piece in the latter section was Maunder's 'Song of the Northman' and German's 'O peaceful night.' An interesting and useful feature was a lecture on pianoforte playing given by Mr. Tobias Matthay. The prizes were distributed by Madame Blanche Marchesi.

### PETERSFIELD, MAY 2, 3, AND 4.

The fifth annual Festival in this Hampshire town was very successful. Twenty-one choirs entered in the adult section, and the standard of performance was highly satisfactory. Dr. Allen was the judge. Buriton was first of the seven male-voice choirs, Woolbeding first of the seven mixed-voice choirs competing in the oratorio chorus section, Littlegreen first of seven choirs in the madrigal section, and again first in seven female-voice choirs. First prizes were gained in various sections by choirs from Purbrook, Havant, Petersfield, and Horndean.

The concerts are important features at this Festival. Mr. Donald Tovey conducts and takes an active interest in the preparations. 'Blest pair of Sirens' (Parry) was one of the pieces performed by the combined adult choirs. Miss Fanny Davies played a Beethoven pianoforte concerto, and the excellent orchestra played Schubert's B minor symphony. One of Handel's Coronation anthems was also included in the programme.

### MID-SOMERSET, FROME, MAY 2, 3, AND 4.

This Festival, now in its fourth year, is not always held in the same place. Frome was selected for this year's event, and Mr. Walter Alcock (Chapel Royal and Westminster Abbey) and Miss Broadway adjudicated. Mrs. Mansel is the Secretary and prime mover of the scheme. No details of the results have reached us.

THE WESTMORLAND MUSICAL FESTIVAL, KENDAL,  
MAY 4, 5, AND 6.

This Festival has now been in existence for twenty years and continues to show progress. The competitive side is secondary and ancillary to the combined executive side. The great works to be performed at concerts are the end. None of the competitions are open—only residents within a limited radius may compete or sing at the concerts. The importance of the Festival, which was originated by Miss Wakefield, has grown greatly during recent years. This year the great features in the scheme were the engagement of Mr. Henry J. Wood and his Queen's Hall band, and the inclusion of two great choral works, Mendelssohn's 'Walpurgis Night' and Dvorák's 'Stabat Mater' in the programme. As there were nearly 700 chorists eager to perform, two separate combined choirs were organized, and each set to learn one of the works named, and two concerts were given. Mr. George Rathbone, the local chorus-master, visited the various village choirs throughout the winter, and Mr. Wood made some occasional visits at combined rehearsals. The results of all these labours were that really excellent performances were given of both works. The 'Walpurgis Night' choir, being composed of small village choirs, had not so full and resonant a tone as the 'Stabat Mater' choir, in which choirs from large villages were combined, but both were admirably trained and knew the music thoroughly. With a fine band to play the important orchestral parts and an able conductor to weld band and choir into unity success was assured. The soloists were Mrs. Henry J. Wood, the Hon. Norah Dawnay, Mr. Gervase Elwes, and Mr. Frederic Austin. Other items at the first concert were the part-songs 'Fly, singing bird' and 'The Snow' (Elgar), 'The hero's rest' (Die Vätergruft) (Cornelius), and four of Brahms's part-songs. The orchestra played the 'Meistersinger' overture and Beethoven's C minor symphony, and at the second concert, when the 'Stabat Mater' was given, Tschalovsky's 'Pathetic' symphony.

All the concert choirs had to enter for the competitions according to their class. One of the tests was taken from the work studied. There were fourteen entries in the section for female-voice choirs, the test in which was 'A song of the Seasons' (Luard-Selby), the Kendal Parish Church choir (Mrs. Banks) gaining the victory. Six Church choirs sang, and there were three instrumental trio parties. Eleven male-voice choirs sang 'The Vintage Song' (Mendelssohn), the prize again falling to Kendal Parish Church. Eleven mixed-voice choirs sang 'O lovely May' (Brahms) and a selection from the concert music, and again Kendal was victorious. In a madrigal class there were eight entries; the Kendal Choir was again first. Ten vocal quartets sang 'Tower tomb' from Sullivan's 'Yeomen of the Guard,' and again a Kendal party (Mr. Earl's) came first.

A folk-song competition brought forward eleven songs. In this section the assistance of Mr. Cecil Sharp was secured, and he awarded the first-prize to 'Wa'nay Cock-Feightin', song introduced by Mr. T. Collinson, of Casterton. The third day was given to the children. They competed in nine sections without displaying much tone, but the execution gave evidence of good training. Dr. McNaught adjudicated.

A cantata setting of Wordsworth's poem 'Orpheus,' composed for the occasion by Mr. George Rathbone, was very well performed at the afternoon concert under the direction of the composer. Mr. Denis O'Sullivan sang some songs in his peculiarly forceful and expressive style. It is very much to be regretted that Mr. Rathbone finds it necessary to resign his position as chorus-master to the Festival and conductor of the children's concert. His skill and fine taste have made him a valuable factor in the success of the Festival.

HUNSTANTON AND KING'S LYNN, MAY 8.

The Hunstanton district is peculiarly fortunate in having as a resident such an earnest and practical musical enthusiast as Mr. W. H. Leslie. During the last few years the whole countryside has been stirred in musical matters by the efforts he and his coadjutors have made. Schools in which

sight-singing was said to be impossible because the teachers could not teach it and the children could not attain to it, now find the subject one of the most popular in the whole curriculum. Competitions are held for school classes, but the getting-up of prepared pieces is altogether subordinated to the sight-singing element. Adult choirs have to be dealt with more tenderly, and prepared pieces are of necessity the chief features of their work. This year the scheme culminated in a fine performance of 'In exitu Israel' (Wesley) by the combined adult choirs, and of 'The Lord is my Shepherd' (Schubert) by the children's choirs. These were the two chief items of a largely-attended concert given on May 8 in the Corn Market, King's Lynn, the largest building available in the district. Nearly 800 voices took part, and there was a large audience, including many of the gentry of the neighbourhood.

PONTEFRAC, MAY 9, 10 AND 11.

The scheme here is a complete one. The children have their day, the surrounding villages are pitted only against one another, there is an 'open' day for outsiders to come in and provide a high standard of execution, and finally an effort is made to combine the executants at concerts. The Festival was originated by the social powers-that-be in the town and neighbourhood, and as its object is obviously purely to stimulate musical study it attracts all classes of the community. The illness and consequent absence from this year's Festival of Mr. Frank Hatchard, the chief and most enthusiastic promoter of the scheme, was deeply regretted. It must have been some satisfaction to that gentleman to find that the Festival was sufficiently well established to go on without his active assistance. Dr. Coward was the adjudicator, and the Rev. Daly Atkinson shared the conducting of the combined pieces. The children's day introduced much excellent singing, and served to prove the natural capacity of the children and the skill of their teachers. Solo singing was a feature of the first adult day. There were nine vocal quartet parties. Four female-voice choirs sang Hatton's 'Jack Frost,' Knottingley winning the first place. Hemsworth and Darrington each won a prize for sight-singing. Dr. Coward warmly complimented the committee and all concerned on the unusual success in this class. The concert programme included the cantata 'Ode to the North-East Wind' (Alice M. Smith), which was performed by the combined choirs and an efficient orchestra. A number of soloists appeared on the opening day, and three quartet parties sang 'Quando Corpus' from Rossini's 'Stabat Mater.' Pontefract men's choir gained a first-prize, as did the local Primitive Methodist choir. In the class for female-voice choirs the three at the top were pronounced to be equal in merit. Normanton was the only choir that offered itself in sight-reading.

KENT, MAIDSTONE, MAY 10.

This is a new Festival in its first year, and considering its extreme youth it has done very well. It was held in the Corn Exchange, Maidstone. Mr. F. Cunningham Woods, Dr. Dunstan, and Mr. George Langley were the adjudicators. There were four choirs in the mixed-voice section—the Maidstone Choral Union (Mr. F. Wilson Parish) gaining the prize. One village orchestra, four violinists, two string quartets, two children's choirs and a number of solo singers appeared.

WORCESTER, MAY 10 AND 11.

The competitive Festival held here was instituted by Lady Mary Lygon (now Lady Mary Trefusis), and was formerly held at Malvern. It still bears the name of Madresfield, where the seat of the Beauchamp family is situated. While the Festival was held at Malvern it drew more support than it has drawn from Worcester. But it is hoped that ultimately the larger town will rise to the occasion and give the scheme the full support it deserves. Great importance is given in the Madresfield scheme to the combined performance of some large works. The competitive element is subordinate and designed to an artistic end. On the first day there

were five entries in the madrigal class, Mr. Harben's party gaining the first place. Seven female-voice choirs sang Dr. Percy Buck's 'Blackbird's Song.' Most of the singing in this class was first-rate; Mr. E. T. Cook's choir came out first. Three male-voice choirs sang two of Elgar's part-songs. On the 'village' day there were many entries of adult choirs. Seven female-voice choirs sang Walford Davies's 'Cradle Song,' Powick coming out first. Five male-voice choirs sang 'Down in yon summer vale' (C. Wood), and Poolbrook won the first place. Eight mixed-voice choirs competed, and Hartpury (Mr. K. A. Taylor) came first. The test-piece was, 'Lo! how a rose' (Prætorius). The adjudicators were Dr. McNaught and Dr. Percy Buck. At an evening concert, given under the direction of Mr. Granville Bantock, the combined choirs, assisted by a full orchestra, performed Sullivan's recently-published 'King Arthur' music. An eight-part choral setting of Milton's words, 'From harmony to harmony' (the motto of the Madresfield Competitions), specially composed for the Festival by Mr. Filson Young, was also a notable feature of the programme. The attendance of the public at the competitions and the concert was not large.

#### YORK, MAY 12 AND 13.

This Festival confines its operations to a radius of twenty miles round York. It was instituted some years ago by Miss Mary Egerton, and this lady still takes an active interest in the operations of the scheme. There were a larger number of entries than usual, owing chiefly, apparently, to the institution of a class for novices and those who have not previously won a prize. Mr. Walter Alcock, of the Chapel Royal, adjudicated in all the choral classes. Eight choirs appeared in the anthem class, Hovingham gaining the first place. The test was Macfarren's 'The Lord is my Shepherd.' Terrington was first in the female-voice class. Healaugh gained the prize in the village-choir section. In the larger-village class Harewood was first, and in a female-voice choir competition the Girls' Friendly Society particularly distinguished themselves, and won the premier position. In the Chief Church Choir competition, in which an anthem, 'I will lay me down in peace,' by T. Tertius Noble, organist of York Minster, was the test, three choirs were so equally good it was found difficult to determine their relative merits, but ultimately St. Martin's Choir was awarded the prize. In the principal female-voice choir section there was similar embarrassment, but Miss Bigge's choir was placed first. In the madrigal class, in which Morley's well-known 'Fire, fire, my heart' was the test, St. Michael-le-Belfry choir was awarded full marks.

The choirs afterwards combined to sing Gounod's 'Gallia,' performed under the baton of Miss Egerton. Mr. Herbert Withers judged the strings. There were a good many entries for the violin and pianoforte section, in which the test-piece was Grieg's C minor sonata. Miss Rose and Mrs. Kirk were placed first. The children's sight-singing was found to be fluent and otherwise satisfactory, and their performance of prepared music was often excellent. A class for playing a pianoforte accompaniment tempted ten entries. Four string quartet parties interpreted a Haydn quartet in B flat.

#### BERKS, BUCKS, AND OXON.

##### AYLESBURY, MAY 13, 14 AND 15.

These competitions are held alternately in one of the three counties named—last year at Oxford, this year at Aylesbury. The large-choir prize fell to the Aylesbury Harmonic Society. In another section St. Mary's Church Choir, Aylesbury, won the first place. The Rev. B. Everett's choir from Windsor was first in the female-voice class, and the school-choir prize went to the Oxford Training College Practising School children. The Beaconsfield Ladies' Choral gained a first in another female-voice choir class. A concert in the Town Hall, under the baton of Dr. C. H. Lloyd, wound up the proceedings. Dr. Allen was the adjudicator.

#### NORTH NOTTS, RETFORD, MAY 15, 16, AND 18.

This Festival is in its second year, and has succeeded in securing ample support. In the children's competition sixteen choirs entered, and the singing often reached a highly satisfactory standard. The combined classes gave a capital concert under the direction of Mr. T. Hercy Denman.

The adult instrumental competition brought forward some excellent violin, pianoforte, violoncello, flute, and clarinet playing. Twenty-three choirs sang in various classes on the second day. Rampton was first in the chief mixed-voice class as well as in the female-voice choir class. The Welbeck Abbey men's voices were first in their section. Dr. McNaught adjudicated. A concert was given with combined resources under the direction of the Rev. Daly Atkinson. On May 18 the competition was open, but it did not draw many choirs. Dr. Coward adjudicated and conducted the evening concert. The audiences were generally very large and always keenly interested in the proceedings. The excellent management of the platform by Mr. Bruce Webster during the competition and concerts deserves recognition. Mrs. Peake, wife of the Mayor of Retford, is the chief promoter of the scheme.

#### ESKDALE TOURNAMENT OF SONG, WHITBY, MAY 16 AND 17.

The third of the Eskdale series of competitions was this year held at Whitby. The number of entries was large, and the general results show that even in three years good and encouraging progress has been made in execution and in taste. A new feature was a children's cantata performed with credit by 100 school-boys and girls. The conspicuous successes were the pianoforte playing and the vocal quartets. Most of the choral work was good, but the voice production was not so pure and musical as it might be. Dr. Coward made an admirable adjudicator, and gave in various practical ways most excellent advice which, wherever acted upon, is bound to yield gratifying results. After the Tournament there was an excellent performance of Bennett's 'May Queen,' under the baton of Dr. Coward. These tournaments have again proved the existence of much unsuspected musical skill and ability in the wide moorland district of north-east Yorkshire.

#### MORECAMBE, MAY 17 TO 20.

The Morecambe Musical Festival this year has maintained its position as the leading event of its kind, not merely in the North of England but in the whole country. Neither pains, brains, nor expense are spared to make the Festival an artistic success. It is not too much to say that in the choral sections at least the standards of choral technique have been, in many districts, revolutionised by the exigencies of the music chosen, and the yearly rubbings together of many of the cleverest choral conductors, who meet in friendly rivalry on these occasions. A first-prize in an important class at Morecambe has come to be considered a blue-ribbon in the choral world. No test has ever been used twice. Since the establishment in a quite small way, fifteen years ago, 140 composers have been represented by 359 pieces. In this year's programme, a substantial book of fifty-two pages with an interesting introduction by the Rev. Canon Gorton, the President of the Festival Council, fifty-eight pieces are enumerated as competition tests, apart from the numerous works and songs performed at the concerts.

The first day was given up to the children and local Girls Friendly Societies. Some highly-refined school choir singing was exhibited, notably by the Blackpool Revue Council School under Mr. J. R. Rigby, and the Keighley (Utley) Council School, under Mr. W. H. Whittaker. The children's choirs combined—under Dr. McNaught who, with Dr. Sinclair and Mr. C. H. Fogg, adjudicated—to give an admirable performance of Sir Frederick Bridge's amusing cantata 'The Lobster's Garden Party.' May-pole dancing was another feature of the scheme. Dr. Sinclair conducted the combined Girls' Friendly Societies Choir. On the second day local female-voice, male-voice, mixed-voice choirs and vocal quartets competed. Twenty-four choirs and five quartets sang. Sir Edward Elgar now joined the above-named adjudicators. The chief class, in which the test-pieces were

'Thyrsis, sleepest thou' (J. Benett), 'Aspiration' (E. Elgar), 'A song for the seasons' (H. Smart), brought forward some excellent choirs. The Morecambe Green Street Wesleyan Choir, under Mr. Stoddard, made a great impression with the Elgar piece and was placed first. In the afternoon a church choir festival service was held in the St. Laurence's Church. Thirteen choirs took part. The Magnificat and Nunc dimittis from C. H. Lloyd's Service in G and the anthem 'Praise God in His Holiness' (Tours) were sung. Mr. Whiteside was at the organ, Mr. Arthur Davies conducted, the Rev. H. Dams, Precentor of Carlisle Cathedral, sang the service, and the Rev. H. L. Marsh, Precentor of Manchester Cathedral, preached the sermon.

At the evening concert Miss Muriel Foster was the chief attraction. She sang no fewer than twenty songs, and as her voice was in splendid condition her performance quite fascinated the large audience assembled. Other features of the concert were the highly-artistic performance of Stainer's 'I prithee, send me back my heart,' by the Lancaster Centenary Quartet (A.T.T.B.), and some of Brahms's 'Zigeunerlieder,' by the Bolton Harmonic Prize Quartet (S.A.T.B.), who were the prize-winners in their respective sections.

The third day (Friday) was wholly devoted to rehearsals and a concert. A festival choir and orchestra of 400 performers had been organized from local choirs, so far as singers were concerned, and for some months trained by Dr. Coward, of Sheffield fame. The programme was as follows:

'King Olaf' .. .. .	Elgar.
Overture—'Der Freischütz' .. .. .	Weber.
Scena—Lohengrin's 'Narration' .. .. .	Wagner.
MR. JOHN COATES.	
Ode—'Blest pair of Sirens' .. .. .	Parry.
Scena—'Hiawatha's Vision' .. .. .	Coleridge-Taylor.
MR. CHARLES KNOWLES.	
Solo and Chorus—'Now tramp' .. .. .	Bishop.
Solo—MADAME EMILY SQUIRE.	

Sir Edward Elgar conducted his own work, and Dr. Coward had charge of the other items. The chorus singing in 'King Olaf' was a triumphant exhibition of Dr. Coward's special skill as a trainer. It was not merely that the music was perfectly correctly performed, that the words, vowels, and consonants were all clearly defined, and that the rhythm and attack were as perfect as one could imagine, but over and above this there was the intensity and convincingness of the expression. As all the three soloists named above were highly competent, it may be imagined that an exceptionally fine performance was secured. But this result cannot be claimed. The band, although containing many excellent players, did not always adequately support the singers. The remainder of the programme went very smoothly. There was an audience of about 4,000 persons.

On Saturday, May 20, fifty-three choirs and three orchestral bands arrived from all parts of the country for the purpose of competition. During this remarkable day there were 2,480 competitors. Mr. Frederick Corder now joined Sir Edward Elgar, Dr. McNaught, and Dr. Sinclair in the arduous task of adjudicating. The following is a list of the test-pieces selected for the various sections:

## FEMALE VOICES.

1. 'Love's influence' .. .. . Felix Woysch.
2. 'The Tambourine player' .. .. . Schumann.

## MALE VOICES.

3. 'Fly to my mistress' .. .. . C. H. Lloyd.
4. 'The Sailor's Song' .. .. . Hatton.
5. 'The Song of the Spirits' .. .. . Schubert.
6. 'Boot and Saddle' .. .. . G. Bantock.
7. 'Liebe' (Love) .. .. . R. Strauss.
8. 'A Franklyn's Dogge' .. .. . A. C. Mackenzie.

## MIXED VOICES.

9. 'Sweete Floweres' .. .. . T. A. Walmisley.
10. 'Shall we go dance' .. .. . C. V. Stanford.
11. 'Fusca, in thy starry eyes' .. .. . T. Tomkins.
12. 'O Death! thou art the tranquil night' .. .. . Cornelius.  
(Der Tod, das ist die kühle Nacht.)
13. 'Night whispers' .. .. . Moellendorff.
14. 'Tell me, O love' .. .. . C. H. H. Parry.

The orchestras were set to play Mendelssohn's overture 'Ruy Blas' and Gade's 'Novelletten' for strings (Op. 53).

In all the choral classes much of the singing was superb. Colne Co-operative Choir (Mr. Hey), Padiham Vocal Union (Mr. E. Hitchon), and Barrow St. James' Ladies' Choir (Mrs. Bourne), gave charming performances of (1) (2) and headed, in the order named, the twelve choirs that competed. The male-voice choirs were divided into two sections, one of choirs of not more than thirty voices, and another of not more than forty voices. The smaller choirs, of which there were eleven, sang (3), (4). First, the five best were selected and then heard a second time. Habergham Glee Union (Mr. E. Hitchon), a very fine and well-led body of selected voices, was first, the Colne Orpheus (Mr. T. Wilkinson), and Kendal (Mr. W. Granger) following close behind. The large choir section, in which there were four entries, sang (5), (6), (7), (8). The contest resolved itself into a duel between the Manchester Orpheus Glee Society (Mr. W. S. Nesbitt) and the Southport Vocal Union (Mr. J. C. Clarke), two of the finest male-voice choirs in the country. Both of these choirs gave splendid performances of all four of the test-pieces, but Manchester slightly excelled. Their performance of 'A Franklyn's Dogge' convulsed the immense and highly appreciative audience assembled. It may be mentioned here that at the evening concert the four choirs, combined with a string band, gave a performance of Schubert's 'Song of the Spirits,' under the direction of Mr. Frederick Corder. The Harrogate Vocal Union (Mr. H. Ball) was awarded the special prize offered for the best performance in this highly dramatic and difficult piece.

The chief interest of this, the final day, centred, however round the contest in the mixed-voice challenge shield class. The shield was won by Blackpool (Mr. H. Whittaker) in 1902, by Hanley (Mr. J. James) in 1903, and by Nottingham (Mr. C. E. Riley) last year. As these three choirs and eleven others, all with great reputations, had entered, the prospect of hearing beautiful performances of the choicest part-music drew an audience that packed the great hall of the Winter Gardens. All four of the adjudicators sat in judgment in this class. The fourteen choirs first sang the Madrigal (11) and the extremely difficult Cornelius part-song (12) which was given as a supplement with our May issue. The four choirs that emerged most successfully from this ordeal were then put to sing 13 and 14. The selected choirs were the three former prize choirs named above, and the Morecambe Madrigal Society (Mr. A. Davies). All these choirs gave thrilling performances of the Cornelius part-song, that of Hanley very obviously impressing the audience and the adjudicators deeply. It seemed impossible to conceive a finer rendering, and the adjudicators unanimously awarded Hanley full marks. The extraordinary example of Cornelius's genius severely tested the power of the choirs to sing in tune, and still more their capacity to interpret. 'Night whispers' (13) quite as severely tested their power to sing *presto* rhythm with the utmost delicacy *pianissimo*. In this piece the Hanley Choir again gained full marks. The Morecambe Society gave an equally perfect performance of the Parry part-song (14), and were also awarded full marks. The result in the end was as follows: Hanley Cauldon Vocal, 316 marks, Blackpool Glee and Madrigal 311, Morecambe Madrigal 310, and Nottingham, 293. The prize for full orchestras, the test-piece for which was the 'Ruy Blas' overture, was gained by the Colne Orchestral Society (Mr. J. L. Wildman), and that for string orchestras by the same Society.

Sir Edward Elgar in the course of a speech referred to the much regretted absence through illness of Sir Hubert Parry, who had promised to attend the Festival. He said that some much-quoted remarks he made two years ago in connection with the Morecambe Festival, to the effect that the living centre of music in this country was not in London, but 'somewhere farther North,' had been somewhat misconstrued. Honest people would understand that he meant that the spread of music among the people was stronger in the North than in the South.

The arrangements for the Festival were as usual admirably thought out. A special acknowledgment is due to Mr. C. H. Fogg and Mr. Arthur Davies, the very efficient official accompanists.

# THE FIRST SYMPHONY OF BRAHMS. (IN C MINOR, OP. 68.)

BY SIR GEORGE GROVE, C.B.

*Un poco sostenuto. Allegro.*

*Andante sostenuto.*

*Un poco allegretto e grazioso.*

*Adagio: più andante: allegro non troppo ma con brio.*

(Concluded from page 320.)

III.—The third movement, in duple time—*un poco allegretto e grazioso*—though occupying the place of the *Scherzo*, is not a scherzo so much as a sort of national tune, or *Volkslied*, of simple sweetness and grace, and, it will be observed, in strains of five bars each—the second strain being an inversion of the first:

No. 18. *Un poco allegretto e grazioso.*

Clar.  
*p dolce.*  
*p*  
'Cello, *fiss.*  
Ob.

The second portion, which follows immediately on the previous quotation, though different in character, is equally graceful:

No. 19. Clar. with Flute 8va.

*p dolce.*  
&c.

A third melody is begun by the clarinet, and completed by the flute and oboes in octaves, with a broken accompaniment in the strings:

No. 20. Clar. Ob. with Flute 8va.

*p espress.*  
*f*  
&c.

The second section of the movement, or *Trio* (though not so entitled) is in 6-8 time, and in the key of B, and in all respects a contrast to the preceding:

No. 21. Wind. Flute 8va.

Strings *Unis.*  
Cl. Cor.  
*cres.*  
&c.

The second part of the *Trio* is in the same vein as the above quotation:

No. 22. Wind. Fl. 8va.  
Strings. &c.

This is considerably longer than usual, and after it is finished the first part is not repeated entire, as is customary in minuets and scherzos, but its melodies are employed in a concluding *Coda* of tranquil character.

So far the first three movements of the symphony, which are understood to have been written many years before the *Finale*; and as a later effort, it is no disparagement to the preceding sections to say that the *Finale* throws them greatly into the shade. It is in every way a loftier and maturer work, more obviously dramatic in intention, and clearer in expression. In addition to many entirely new and striking features, the composer has evidently aimed at making his *Finale* an epitome of the whole symphony, and has introduced subjects and passages from the previous movements in a very unexpected and ingenious manner.

IV.—The *Finale* is in two portions—an *Introduction* and an *Allegro*. The *Introduction* is of the most dramatic character, and it is much to be regretted that the composer has not by some motto, or title, given us a clue to his intentions. It begins, *Adagio*, with three descending notes in the basses, swelling from soft to loud, and ending in a great crash of all the orchestra except the brass, which is silent for some time:

Viol. 1. 8va.  
*Adagio.*  
No. 23.  
*f p*  
*p* *f p*

We shall see presently how these four opening bass notes are used (see No. 30). The phrase for the violins—which, for the sake of clearness, we have disengaged in the quotation from the rest of the orchestra—is the beginning of the chief subject of the coming *Allegro*, and as such we shall meet with it again both in the *Adagio* and elsewhere.

With the sixth bar begins a passage of staccato phrases, alternating between the upper and lower strings—

No. 24. Strings.  
*fiss.*  
*p*  
*f*  
*fiss.*

*string. s. cresc.*

(the quotation is a mere skeleton), increasing in tone and hurrying in pace, like some irresistible fate, till it reaches a loud and sudden climax. But here it is



arrested by the former majestic phrase (see No. 23), commanding and restraining—



(here again the violins are quoted without the rest of the band). It is not, however, to be restrained, but again makes its way, and proceeds in the following suggestive style—



leading into two bars in which the flute, clarinet, and bassoon have a melody like that of the last bar and-a-half of No. 16, from the slow movement, but so altered by its treatment, and by the dramatic accompaniment of the strings, as to be virtually a new and splendid subject.

The magnificent picture thus brought before us continues for some time, alternately swelling and dying away, and carrying the hearer with it. Hitherto the trumpets and horns have only been heard sparingly, and the trombones not at all. The time has now come for introducing those grand, mystical instruments. The key changes to C major, and the speed slightly quickens to *più andante*. The strings are muted, and move in rapid *tremolo* of semiquavers; the three trombones form a substratum of solemn harmony, in which the four first notes of the phrase quoted in No. 25 will be recognized, while the horns utter a melody of the most passionate kind, like a voice from beyond the tomb:



After the horns have done with the melody it is taken up by the flute, with responsive phrases in bassoon and horn. The strings still continue the ethereal *tremolo*, and the effect is something supernatural—the breaking of the morning of life, the first dawn of passion in the heart. Then the trombones, again breaking silence, and taking the bassoons and double-bassoons to their aid, give out a new phrase of five bars without any accompaniment whatever:



After this the violins recommence their *tremolo* and the horn its passionate utterance; and with this, prolonged through ten bars, the *Introduction* comes to an end, and the *Allegro* begins.

The subject of the *Allegro—non troppo, ma con brio*—is one of those happy inspirations which but rarely

rhythmical and so naturally melodious, and the change from the mystery and passion of the minor keys of the *Adagio* to the natural freshness of C major is so delightful that, like the subject of the *Finale* of the Choral Symphony, the ear receives and retains it at once:



It is given out by the strings, with the addition, first of the horn, and then of the bassoons; and is then repeated by the wind, with a *pizzicato* accompaniment from the strings. The rhythmical form is then relinquished, and a good deal of development takes place, including amongst other points a reminiscence of the horn subject (No. 27), treated in imitation between the flute and horn, with *arpeggio* accompaniment from the violins. This ushers in the second subject of the *Allegro* on a ground bass:



a gay strain, in which the first four crotchets are prettily repeated in quavers, and where the four bass notes, which open the introductory *Adagio* (No. 23), are used with happy effect as a substratum. This melody has a sort of second part—



confided, like so many of the melodies of this symphony, to the oboe, and accompanied beautifully by a syncopated D in the violas. A further melody is given out by the violins:



The continuation of this—



is possibly intended as a reminiscence of the second theme in the *Allegretto* (No. 19), and is associated with a triplet figure that is copiously used:



The opening subject of the *Allegro* (No. 29) is then reintroduced in its original key, but with more accompaniment than before, and is played completely through, as if to usher in the repetition of all the preceding portion. Such, however, is not the composer's design. Instead of it we have a quantity of new material. First, a repetition of the alternate *pizzicato* phrases between violins and basses, which proved so striking in the opening *Adagio* (No. 24). And this again is succeeded by many passages more or less fragmentary. Some of these have no apparent connection with anything already met with in the work—passages of imitation which have been employed by Handel and Mozart, and seem destined to be repeated by all the great masters in turn:



Others, again, are obviously gathered from the previous material of the movement, including the horn melody of the *Adagio*, and the subject already quoted as No. 32, settling at last into the second theme (No. 30), which now appears in the key of C, and is succeeded by considerable recapitulation of the preceding portions. We look in vain, however, for a recurrence of the principal subject in C major, so splendidly fitted for a climax to the movement. True, the first few notes reappear in the basses; but they are in the key of E flat, and the essentially rhythmical character of this grand tune is concealed by the accompaniments of the rest of the orchestra. The *Coda*, *più allegro*, introduces a new phrase—

No. 36. Strings & Fag.  
*Più allegro.*



as well as a possible allusion to the last bars of No. 10—



in the first movement of the symphony, and an unmistakable one to the trombone passage (No. 28) in the *più andante*.

And thus ends a work which has long since taken its place in the golden chain of orchestral compositions of the highest class—a chain which, springing from the hand of Haydn, has been prolonged link by link, and age by age, by his great successors, and which, as long as the human soul and intellect remain what they are, will inevitably never want some worthy musician to carry it forward into the future.

## Obituary.

We regret to record the following deaths:

On April 27, at St. Leonard's-on-Sea, after a short illness, WALTER EDGAR HILL, aged thirty-three, a much-esteemed member of the firm of Messrs. W. E. Hill & Sons, the well-known violin experts of New Bond Street.

On May 3, at Edgbaston, ALFRED FEENY, aged seventy-one, an accomplished amateur musician, for many years on the staff of the *Birmingham Daily Post*. Mr. Feeny's widow was formerly known as a very popular and talented violinist under her maiden name of Miss Rosetta Piercy.

On May 4, at Blackheath, the REV. HENRY PARR, aged eighty-nine, formerly Vicar of Yoxford, Suffolk. As editor of 'Church of England Psalmody' and an authority on the subject of hymn-tunes, Mr. Parr was held in high repute, the biographical preface to his collection being of great value to students of the subject. He wrote an interesting bibliographical article entitled 'Collections of Chants,' in THE MUSICAL TIMES of June, 1879.

On May 6, at his residence, 228, Stratford Road, Birmingham, WILLIAM THOMAS BELCHER, Mus.D., aged seventy-eight. A pupil of Dr. Corfe and W. T. Best, Dr. Belcher held several organ appointments in his native city of Birmingham. His son, Mr. W. E. Belcher, is organist of St. Asaph Cathedral.

On May 7, at Brighouse, Yorkshire, MRS. SUNDERLAND, aged eighty-six. As 'The Yorkshire Queen of Song' this lady formerly had a great and well-deserved reputation as a remarkably fine soprano vocalist—a reputation that extended to London. For many years she had lived in retirement.

On May 9, at Jugenheim-an-der-Bergstrasse, ERNST PAUER, aged seventy-eight. Born at Vienna, on December 21, 1826, Herr Pauer resided in London for many years, where he was well known as a teacher of the pianoforte and an editor of pianoforte music. At one time he held professorships at the Royal Academy of Music, the Royal College of Music and the Guildhall School of Music, and he frequently lectured on musical subjects in various parts of the country. He was the author of 'The art of pianoforte playing,' 'Musical Forms,' 'The elements of the beautiful in music' and 'A dictionary of pianists and composers for the pianoforte,' all of which are in Novello's Primer series.

On May 15, at Leamington, ROSARIO ASPA, aged seventy-eight (a former pupil of Moscheles), a well-known pianoforte teacher, and an expert chess player.



## Reviews.

*Memories: An autobiography.* By Walter Macfarren.  
[The Walter Scott Publishing Co., Ltd.]

Mr. Walter Macfarren is so well known for his geniality, humour, and kind-heartedness that it is not surprising to find these sunny attributes shining throughout the pages of his book. Nearly four full-scores of years are covered in this autobiographic survey, and the note which runs through it all is one that gives pleasure to the reader. This life-story enables us to follow the author in the ups-and-downs of his long career—his choristership at Westminster Abbey, as a chilblained assistant at a music-shop, and his successful pupilage and professorship at the Royal Academy of Music, the latter appointment covering the long period of 'well nigh fifty-eight years.'

Anecdotes are plentifully sprinkled about the 300 pages of these 'Memories.' In regard to Mr. Gruneisen, a former musical critic of the *Athenæum* and *Morning Post*, Mr. Macfarren tells us that he 'wrote such an illegible hand that it is said (I do not vouch for the truth of this), when he departed this life, the composers of the various journals for which he wrote gave a dinner to celebrate the event!' Half-a-century ago some of the students of the Royal Academy of Music not only received their music lessons at the Institution, but were lodged and boarded within its walls. The changed order of things is recorded by our author in these words:

Let me here recount the circumstance which led to the abolition of indoor students in Tenterden Street. The British Government, fifty years ago, used to proclaim Fast-day on very slight provocation,—too much or too little rain, as the case might be—and the Archbishop of Canterbury composed a prayer suitable to the occasion. On these Fast-days the boys who were housed and fed at the Academy were treated to salt fish. In the early part of this year [1853], there having been an unusual number of Fasts, and the salt fish particularly bad and malodorous, the boys struck, and led by four of the strongest of their number, they tied the hall-porter in his chair and stormed the larder, laying siege to fragments of bacon, cold pudding, eggs, &c. Then, with cans of porter, brought from 'round the corner,' to wash these luxuries down, they made high feast. Swift retribution, however, fell upon the four leaders, who were ignominiously expelled, and Academy boarders at Tenterden Street abolished for ever.

Thus does Mr. Macfarren chat pleasantly on. His book is enriched with various portraits, facsimiles from an album, &c., among the latter being the signature of W. H. Weiss placed under the first bar of his popular song, the words of which are there written 'Under a roasted chestnut tree'! The long lists of compositions and names of pupils—many of the latter distinguished in English music—which form appendixes to this autobiography testify to the author's industry during his honourable career. Two dates in the book need correction—(p. 55) Mendelssohn died on November 4 (not 7), 1847; and (p. 296) the Biographical Sketch of Mr. Macfarren appeared in 'THE MUSICAL TIMES' in 1898 (not 1896), the month being January.

*Organ Music.* By Various Composers.

[Novello & Company, Limited.]

Organists who give organ recitals—and their name is legion—have no cause to complain of the variety of pieces that are available for their performances. Old and new, original compositions and arrangements, are procurable in abundance, with the result that programmes need not become stereotyped, as they often are, or that players need to circumvent their repertoires. In the 'Old English Organ Music' series Mr. John E. West has added seven new numbers: these include a Voluntary in A and one in C by William Russell, a former distinguished organist of the Foundling Chapel; a Voluntary in C minor by Dr. Greene; a Voluntary in C, a remarkable and particularly fine work by Samuel Wesley, and a Prelude and Fugue in A, by the same

composer; an Introduction and Fugue in F by Dr. Crotch, founded on a single chant by Dr. Philip Hayes; and an Air varied by Thomas Adams. All these interesting specimens of true organ music have been skilfully and effectively edited for modern organs by Mr. West, who knows what to do and what not to do.

Those who favour arrangements may have their attention drawn to a series of transcriptions carefully made by Dr. G. J. Bennett, organist of Lincoln Cathedral. The first number consists of the Introduction and Melodrama from Sir Alexander Mackenzie's 'Dream of Jubal,' and the same composer's Prelude from 'Colomba,' is also laid under contribution. Mozart is represented by three minuets from his great trio of symphonies; Beethoven by the minuet from the E flat pianoforte sonata (Op. 31, No. 3); and Wagner by the Prelude to 'Lohengrin'; while three numbers are devoted to Tchaikovsky—the *Andantino* from the F minor symphony, the slow movement from the B flat minor pianoforte concerto, and the Coronation March. Effective laying-out and suitable registration are features to be commended, and Dr. Bennett has evidently taken great pains in making his transcriptions artistic and playable.

To return to original organ music, but modern instead of ancient creations, we have before us a set of three musicianly pieces by Mr. John E. West—entitled 'Aspiration,' 'Contemplation,' and 'Lamentation.' These strains not only reflect their several designations, but they furnish just the right kind of material for in-going and offertory voluntaries. A 'Meditation' in E flat, also by Mr. West, is a thoughtful and well-contrasted piece. Of three compositions by Dr. C. H. Lloyd the two *Scherzos*—in C minor and E major—fully justify their designation in *Allegro* and *Allegretto* genialities: a Postlude (in E flat), also by Dr. Lloyd and dedicated to Mr. Basil Johnson, of Rugby, is an effective contribution to modern organ music. Dainty and melodious to a degree is an *Adantino* in D flat by Dr. H. Davan Wetton, a little piece which is almost sure to come into favour by reason of its attractiveness.

A book of 'seven pieces for the organ' by M. Théodore Dubois, the distinguished French organist and composer, contains a mixture of both loud and soft voluntaries suitable for church use, or recitals. In addition to their melodic interest these pieces have the advantage of being easy of execution; indeed one of them, entitled 'Prière,' is for manuals only.

*A History of Irish Music.* By Wm. H. Grattan Flood.  
[Browne & Nolan, Ltd., Belfast and Cork.]

Many people may be surprised to learn that there exist ample material and justification for a history of Irish music. There is no doubt that in the Middle Ages, and earlier, music as an art and a science was successfully cultivated in Ireland and that its devotees exercised considerable influence over the British Isles and parts of Europe. This may be conceded without endorsing all that Mr. Flood (who never forgets that he is an Irishman as well as a historian) patriotically claims on behalf of his country. We are told (p. 37) that, 'taken in general, from a technical point of view the ancient Irish can claim the credit of inventing musical form—in fact, the germ which developed into the sonata form,' that before the 9th century 'they [the Irish] had an intimate acquaintance with the diatonic scale long before it was perfected (?) by Guido of Arezzo,' that they were 'the first to employ harmony and counterpoint,' that 'they had a world-famed school of harpers,' and finally that 'they generously diffused musical knowledge all over Europe' (pp. 19, 20). Then it is stated (p. 48) that 'in the new organum of the 12th century we find in use dissonance (?) of the major and minor 3rd with the major 6th,' that Irish immigrants introduced Celtic minstrelsy and taught the Welsh people the music of ancient Erin, and that Irish missionaries introduced Irish music and inaugurated plain-chant at a number of English cathedrals. In an interesting and useful chapter on Shakespeare and Irish music the acquaintance of the great poet with many Irish songs is industriously traced, and another chapter deals with the visits of Handel and Dr. Arne to Ireland. The cultivation of the art languished in the later and

gloomier periods of Irish history. The harpers began to die out, and the developments of music taking place in other countries had little or no influence in Ireland. The 19th century brought forward John Field the pianist; then came Balfe and Wallace and others to show that Irish musical genius was by no means extinct. To-day we have Sir Charles Villiers Stanford in the front rank of living musicians, and there are many other Irishmen who have achieved fame in the art.

Although Mr. Flood's history is somewhat discursive in its literary style, and inclined to be over enthusiastic, it is a useful compilation of facts and dates.

*Sonata* (No. 3 in B dur), Op. 12, für Orgel. Componist von Percy C. Buck.

[Breitkopf & Härtel.]

Dr. Buck has planned his third organ sonata thus: *Fantasie*, *Marcia Funèbre*, and *Toccata*. The first of these movements opens with a broad and well-defined theme, one that recalls in its stately tread the last movement of Mendelssohn's sonata in the same key. To this succeeds an agitated section in the tonic minor (B flat) of restless tonality; indeed, it would serve admirably for a sight-reading test. A repetition of the opening portion concludes the *Fantasie*. By-the-way, in bar three from the end of this movement, should not the uppermost note (C) be a dotted minim, instead of a dotted crotchet? The *Funeral March* is constructed on three Hebrew melodies—'Matnath Yad,' 'Attah Adonai,' and 'El Nora'—thematic material of an unusual but distinctly melodious nature, which the composer has deftly and impressively treated. In the last movement the contrasting elements of dignified phrases and toccataish semiquaver energy are well displayed. The work, which in its interpretation will make some demands on technical skill, is one that reflects credit upon its composer.

#### BOOKS RECEIVED.

*An Elizabethan Virginal Book.* By E. W. Naylor, Mus. D. Pp. xv. and 220; 6s. net. (Dent.)—*Schubert.* By Edmondstone Duncan. With illustrations and portraits. Pp. ix. and 281; 3s. 6d. net. (Dent.)—*Joseph Joachim.* By J. A. Fuller Maitland. Pp. ix. and 63; 2s. 6d. net. (John Lane.)—*Richard Wagner to Mathilde Wesendonck.* Translated, Prefaced, &c., by William Ashton Ellis. Pp. xiii. and 386; 16s. net. (H. Grevel & Co.)—*The Study of Music as a means of Education.* By Edgar Mills. Pp. vii. and 73; 1s. net. (Oxford: B. H. Blackwell.)—*Brahms.* By Herbert Antcliffe. Pp. 56; 1s. net. (Bell.)

#### THE HIGHER ASPECTS OF MUSICAL FORM.

At the meeting of the Musical Association held on May 9 (Dr. Charles Maclean in the chair), Mr. F. Gilbert Webb read a paper on 'The Higher Aspects of Musical Form.'

The lecturer said that it was with the diffidence born of knowledge that he ventured to take up the thorny subject of form in music, but his justification was a desire to contribute in some degree to a clearer apprehension than seemed at present to exist concerning the principles which gave form and design force and influence. Music has ever reflected the spirit of its time, and at the present period nothing was sacred to the analyst and searcher after truth, and the result was that our conceptions of material substances and our beliefs had been shaken to their foundations. Small wonder, therefore, that in the midst of this physical and mental *Götterdämmerung*, composers should question the truth of laws and rules hitherto accepted unhesitatingly.

Formalism might be described as form run to seed, and was as inevitable as the decay of a beautiful flower; but, while lamenting that degeneration, it should not be forgotten that the flower would have had little beauty but for the presence of symmetrical form. The germ of form was the desire for

symmetry. It was observable in the rude pattern markings of the savage. Such markings might be described as form in an inert state. Active life came to it with the spirit of expression, and the moment design became the medium of thought, it acquired artistic vitality, and its subsequent ramifications were the natural product of environment; but formalism was the killing of that spirit, the retrogression to the inert state.

That in which the masterpiece differed from what might be termed estimable music was that, whereas every note of the former had been dictated, perhaps unconsciously, by an overwhelming desire to express a dominating idea, a considerable portion of the latter has been filled in by obedience to precedent and to theoretical laws.

There were two aspects of form which to-day were somewhat overlooked, *i.e.* the different action of form in mental conception and in assimilating the ideas of others. The composer worked from a central idea, a germ thought which he expanded; the listener had to be conducted to that germ-thought by a series of introductions. The composer stood within the edifice he had erected, but the listener was outside, and unless the builder had been clear in his designing his object would be hard to understand. In no art was the consideration of the laws by which understanding was accomplished so imperative as in music, yet modern music showed that few composers studied to make their music easily comprehended.

It should be recognised that design in music was as many-sided as form in the inanimate world, and that nature always suited her form to her requirements. Far more compositions had failed by being written in obedience to rules inapplicable to the subject-matter than by formlessness, but the composer's difficulties and responsibilities were greatly increased by his emancipation from fixed laws. He was faced by eternal principles of balance, symmetry, appropriateness, and other attributes which made for rationality and sanity, without which he could never achieve true greatness. He might select any subject for musical illustration, but unless the appropriate treatment made for the production of a work that conformed to the laws by which the mind of the listener received and assimilated impressions, he would only produce a monstrosity.

Mr. Webb's thoughtful and well-expressed paper was followed by a discussion in which Sir Frederick Bridge, Dr. Yorke Trotter, Mr. T. L. Southgate, and the chairman took part.

#### PHILHARMONIC SOCIETY.

The concert on May 11 opened with the Welsh Rhapsody by Mr. Edward German, its first performance in London. The success which the work gained when produced at the Cardiff Musical Festival last year was fully endorsed by the Philharmonic audience at the Queen's Hall, who cheered the composer again and again. Mr. German has selected five Welsh melodies for his thematic material. These really tuneful strains he has welded together and treated in a most masterly and interesting manner, with the result that there is not a dull moment from beginning to end. And is not this saying much when a modern composition is under consideration? The orchestration is as clear as the day: everything 'comes off,' and the manner in which the composer has climaxed his fantasia with 'Men of Harlech' is overwhelming in its effectiveness. We venture to predict frequent performances of this delightful work: it will brighten many a programme.

The enjoyment of the concert was further enhanced by the charming playing of M. Raoul Pugno, a pianist who has a lovely touch and who is an artist to the tips of his fingers—would that this could be said of all pianists! In César Franck's beautiful Symphonic Variations for pianoforte and orchestra and the 'Africa' fantasia by Saint-Saëns, M. Pugno further distinguished himself in those rare qualities which so eminently characterize his interpretations. Miss Lydia Nerev was the vocalist, and the concert concluded with Tchaikovsky's Pathetic symphony, a work that was first introduced into England, under Sir Alexander Mackenzie's conductorship, by the Philharmonic Society in 1894. Dr. Cowen ably conducted a concert that formed a most pleasant music-making.

## ROYAL OPERA.

The season—which opened at Covent Garden Theatre on May 1—has up to the present been memorable by two cycles of Wagner's 'Ring des Nibelungen.' In the first Mr. C. Whitehill achieved success in his impersonation of Wotan, while Frau Wittich and Herr Van Rooy have been as excellent as ever as interpreters of the Bayreuth master's music. But the outstanding feature of performances of all-round excellence was the playing of the superb orchestra under Dr. Richter's inspiring and magnificent sway. In 'Lohengrin' (on May 8), in 'Tristan' (on May 19), and 'Tannhäuser' (on May 23), Dr. Richter further proved that as a conductor of Wagnerian music he is unapproachable.

Rossini's 'Barbiere' was represented on May 3, and on the ninth of the month Donizetti's 'Don Pasquale' was revived, after having lain dormant in London for nearly a quarter of a century. 'Don Pasquale' received its first performance in England on June 29 (not 30, as stated in Grove), 1843, at Her Majesty's Theatre, for the benefit of Lablache, who with Grisi, Mario and Fornasari formed a perfect quartet of chief singers. On that occasion the curtain was not lowered until one o'clock in the morning! On May 17 Madame Melba made her *réentrée* in Verdi's 'Traviata,' and by her magnificent vocalization fully maintained her position as a great queen of song. Puccini's 'La Bohème,' performed on May 22, had the advantage of Madame Melba's and Signor Caruso's co-operation, the result being an unqualified success.

Except the Wagnerian operas performed under Dr. Richter's direction, Signor Mancinelli has conducted the various representations with his wonted skill and intuitiveness.

## THE WALDORF THEATRE.

The new Waldorf Theatre in Aldwych, Strand, was opened on Monday evening, May 22, by an Italian operatic and dramatic company, under the management of Mr. Henry Russell. The scheme was to give performances of Italian operas, chiefly of romantic and light character, alternately with stage plays, with Signorina Duse as chief exponent, the underlying idea being the establishment in London of genuine *opéra comique*. The bill for the opening night consisted of a revival of Ferdinando Paer's opera 'Il Maestro di Capella,' followed by Mascagni's familiar 'I Pagliacci.' The former work was originally produced in Paris—according to Fétis—in 1824. After its first performance it was reduced to one act, in which form it enjoyed considerable popularity.

The music sounded somewhat antiquated, but it has suggestions of the grace of Mozart and is well written, the voice parts being admirably designed to give the singers opportunities of effective vocalisation. The cast consisted of Signor Pini-Corsi, who was most diverting as the composer Barnaba; Signorina Ferraris as Gelterude, the housekeeper, and Signor Massa, Barnaba's nephew, whose mission is to join in some admirable trios. The cast for 'I Pagliacci' comprised Madame de Bohuss, who proved herself a capable artist as Nedda; and Signori de Lucia, Ancona, Fornari and Massa. The Italian choristers showed great interest in their duties, and the orchestra played tastefully under the direction of Signor Arnoldo Conti.

## ROYAL ACADEMY OF MUSIC.

Two remarkable works were produced on May 5 at the Royal Academy of Music, an original dramatic phantasy in two parts with musical accompaniment, entitled 'The House of Shadows,' by Miss E. L. Lomax, and a music-drama without words, entitled 'Dross,' invented by N. Carlton Hill and composed by Mr. Paul Corder.

Miss Lomax has recently become a student at Tenterden Street owing to the favourable opinions expressed on her previous compositions, which include a cantata. 'The House of Shadows' reflects the style of Maeterlinck, but it is well constructed, and is poetical in conception as well as in treatment. The heroine is one Alice, who in the first part sits in the gloaming fearing three shadows, those of evil, error, and death. To her comes a friend, Margaret, who brings her a lily, emblem of purity, to dispel the shadow of evil, and a sunflower, emblem of courage, to banish the shadow of error. For the third

shadow there is no antidote, but Margaret tells Alice that this is not to be feared, for it will come as 'grey twilight, strangely cold, but restful to tired eyes.' In the second part the flowers are seen to be drooping, and the cause is made known when Alice enters and soliloquises on her past life. She has been tried and found wanting, and now she is in fear of the third shadow. Presently from the darkest corner of the room there emerges a mist which, gradually assuming a resemblance to a huge human form, slowly enfolds Alice. This was very cleverly managed and the effect was impressively 'creepy.' The music is no less imaginative than that of the libretto. If the scoring is immature, it is picturesque and shows perception of appropriateness. The parts of Alice and Margaret were cleverly played by Miss Clara Butler and Miss Zelpha Mullett.

'Dross' is altogether on a higher plane, and might well be mounted as a curtain-raiser at a West-End theatre. The story is simple but pathetic, and the music is extremely expressive, while the excellence of the workmanship, the melodic beauty of many of the themes, and the masterly orchestration invest the work with artistic value and dignity. The scene is the interior of a French peasant's cottage in winter. Its tenants, an old man and his wife, are on the verge of starvation. Presently a lady appears and offers them money if they will mend her saddle-girth and let her rest the while. The visitor proves to be their long-lost daughter, whose mode of life is revealed by some papers. The mother forgives, but the father sternly bids her begone; but she returns while the old couple are asleep, and, stripping off her jewellery, she places it with her purse in the drawer of the table. Shortly afterwards the old people's scanty furniture is seized for rent. They know nothing of the wealth hidden in the table, and they leave the house sorrow-stricken and forlorn. The bailiff finds the treasure, but is murdered, however, by his men to secure it for themselves. The apparent intention of the piece is to show the curse attached to ill-gotten wealth. Mr. Paul Corder's music is remarkable for its aptness to the situations and its illustrative truth. The prayer of the mother to the Virgin Mary is most pathetic in the intensity of its anguished entreaty, and the climaxes are most effectively carried out. The music was excellently rendered by a concealed orchestra, and so deftly was its suggestiveness realized by those on the stage that words were quite unnecessary. The part of the husband was most convincingly played by N. Carlton Hill, and the wife was impersonated with notable dramatic intuition by Miss Lylie McGrath. Miss Ida Kahn also acted skilfully as the daughter, and the minor parts of the bailiff and his two men were played by Messrs. C. C. Maoni, A. Coviello, and McGrath.

## THE TONIC SOL-FA COLLEGE.

The annual meeting of the Tonic Sol-fa College, presided over by Sir William J. Collins, Chairman of the Education Committee of the London County Council, was held at Queen's Hall on May 9, when an interesting demonstration of musical dictation and sight-singing from both the tonic sol-fa and staff notations was given by the pupils of Fleet Road (Hampstead) Higher Grade School, under the guidance of their choirmaster, Mr. T. H. Hodges. Various choruses and part-songs were also contributed by a choir of about 400 voices, conducted by Mr. L. C. Venables, and by the Clarnico Choral Society, under the direction of Mr. T. H. Warner. Mr. H. W. Weston also furnished a short organ recital.

Sir William Collins, in the course of an admirable address, said that the musical possibilities of the nation, which had so long lain dormant, had been quickened into vigorous life to a great extent through the influence of the tonic sol-fa system. It was marvellous to contrast the small amount of attention given to singing when the late London School Board was formed, with the enormous importance it had attained when that body was superseded by the London County Council. He was strongly of the opinion that tonic sol-fa had done much to elevate the musical taste of the community.

Dr. McClure, headmaster of Mill Hill School, paid a well-deserved compliment to the children from Fleet Road school, who, he said, had emerged triumphantly from a

series of tests of no little difficulty. He remarked that during the last twenty years public opinion with regard to music had undergone an entire change for the better, as was evinced by the establishment in London of at least two permanent orchestras which were acknowledged to be among the best in the world.

Mr. J. Spencer Curwen, in proposing a vote of thanks to the chairman and his supporters, referred to the fact that it was sixty-four years ago since his father, the late Rev. John Curwen, was induced to consider the subject of singing in Sunday schools, from which was evolved the tonic sol-fa notation and system.

Mr. Walter Harrison, the Secretary of the College, furnished some striking particulars of the work of the College. It appears that about twenty-five per cent. of the certificates issued by the College now go to South Africa.

## London Concerts.

### DR. JOACHIM'S ANNUAL VISIT.

Once again the Joachim Quartet has paid us a visit and held large audiences enthralled by their masterly interpretations of classical works. The party consisted this year of Dr. Joachim, and Professors Carl Halir, Emmanuel Wirth, and Robert Hausmann, and the concerts, extending from May 8 to 19, were held at Bechstein Hall. Criticism of the performances would be superfluous, but be it recorded that the most modern composer in the scheme was Brahms, the other masters represented being Haydn, Mozart, Beethoven, Schubert, and Schumann.

A notable event was a sonata recital given by Dr. Joachim and Mr. Leonard Borwick on May 22 at Bechstein Hall. The sonatas selected were Bach in E minor, Mozart in A minor, Brahms in F minor (Op. 120, No. 1), and Schumann in D minor (Op. 121). The happiest results accrued from the association of these two artists, and a large and attentive audience were generous in their applause.

### VIOLIN RECITALS.

Herr Bronislaw Huberman is an excellent violinist who worthily has won for himself an esteemed position in London. It is eleven years since he came to England as a prodigy, and he may now be said to fulfil the promise of his early years. For his reappearance—at Queen's Hall on May 6—he engaged Mr. Henry J. Wood and his orchestra, with results that were eminently satisfactory. As the programme contained Beethoven's violin Concerto this is high praise. Herr Huberman's selection also included Tchaikovsky's dainty but little known *Scherzo* 'Souvenir d'un lieu cher,' which was charmingly interpreted. Herr Huberman was assisted by Mr. Richard Singer, a good pianist, as was proved by his playing in Liszt's concerto in A minor. The violinist gave a recital at Queen's Hall on May 16, when he deepened the favourable impressions made on his previous appearance.

Miss Marie Hall was warmly greeted by a large audience at Queen's Hall on May 13, when she made her reappearance, after a lengthened absence caused by a severe illness. If her interpretation of Bach's concerto in E suggested that her conception of the music was somewhat superficial, she played with great charm and bright spirit in Beethoven's C minor sonata (Op. 30, No. 2), the pianoforte part being admirably rendered by Herr Egon Petri. Miss Hall interpreted Dvorák's 'Humoreske' and a 'Moto perpetuo' by Novacek with delightful expression and crispness. Songs contributed by Mr. William Higley added to the enjoyment of the afternoon's music.

Master Mischa Elman commenced a series of violin recitals at Queen's Hall on May 17, and by their expressiveness no less than by his wonderful technical skill held a large audience in rapt attention. His principal solos were Lalo's 'Symphonie Espagnole' and Wieniawski's 'Faust Fantasia,' in the interpretation of which he was sympathetically accompanied by Mr. Charles Keith.

Miss Vivien Chartres, an English girl nine years old, is a pupil of Professor Sevcik. This little damsel played with wonderful dexterity on her début at Queen's Hall on May 15, and is undoubtedly gifted musically to a very exceptional degree. This having been satisfactorily demonstrated to the public, let us hope that her parents will not subject her to the strain and excitement of such performances for some years to come. The London Symphony Orchestra, with Dr. Cowen as conductor, were engaged for this concert. The child was first heard in Max Bruch's G minor concerto, in the slow movement of which she played with wonderful repose and expression for one so young.

### PIANOFORTE RECITALS.

Pianists are well-nigh numberless, and recitals daily crowd upon us; but, alas! there are few performers who leave impressions that are not quickly forgotten. One of the exceptions is Mr. Lamond, and the reason is not far to seek: he is an artist whose execution, albeit of the highest calibre, is effaced by his interpretative power. Would that pianists strove more to make their instrument speak with understanding and less to tickle the popular ear! Mr. Lamond has long been accepted by connoisseurs as an ideal exponent of Beethoven, and there was a large gathering of the master's admirers at Bechstein Hall on April 29, when the Scotch pianist played the sonatas in F minor (Op. 57) and C minor (Op. 111). The programme also included Chopin's 'Funeral March' sonata, and those who heard the interpretation of these masterpieces on this occasion must have been convinced that music can take us far into the infinity of thought.

Of very different character, but appealing to the public by reason of its emotional impetuosity, is the playing of Mr. Mark Hambourg. He, too, played one of Beethoven's sonatas at his recital on May 20, at Bechstein Hall, but rather from a Slavonic than a Teutonic point of view. Special interest was attached to this recital by the production of the result of Mr. Hambourg's offer of ten guineas for a pianoforte piece suitable for performance at his recitals, to which reference is made on page 384. The prize was awarded to Mr. Frank Bridge for a capriccio in A minor, which proved to be a short but brilliant composition. It was greatly applauded, repeated, and the composer twice called to the platform. Mr. Hambourg also included in his programme pieces by Mr. Paul Corder and Mr. Joseph Holbrooke. His practical encouragement to British composers is to be warmly commended.

A few lines of encouragement are due to Miss May Elliot who, at her pianoforte recital on May 1, at Bechstein Hall, gave proofs of having been a diligent student, and possessing musical feeling. Her touch is elastic and sympathetic, and soft passages were rippled off with captivating delicacy and clearness.

Another recital which deserves to be recorded is that of Mr. Barron Morley, an Australian pianist, who made his début in England at Æolian Hall on May 11. Mr. Morley has a powerful technique, and his playing indicated emotional force; but at present the exuberance of early manhood predominates over that subtlety and depth of expression—essential qualities in the artistic temperament—which he will doubtless assiduously cultivate. It was manifest, however, that he made a favourable impression upon his audience, and therefore he may be encouraged to go on.

### VIOLA RECITAL.

As a solo instrument the viola is certainly the Cinderella of the string family, and there exists so little music written for it that exceptional interest was attached to the viola recital given by Mr. Lionel Tertis, on May 19, at Æolian Hall, for he gave first performances of no fewer than six new compositions for viola and pianoforte. The most important of these was a sonata in C minor by Mr. York Bowen, who played the pianoforte part. This work is another testimony to the great talent of Mr. Bowen. It is in three movements which are based upon significant and well-contrasted themes developed in a rational and musically manner. The first movement is the strongest in point of construction, but the central number is graceful and

expressive, while the *Finale* is delightfully gay and spirited. A *Cantilena* and an 'Arab love song,' by Mr. W. H. Bell, also proved pleasure-giving music, and a *Nocturne* in D flat, composed by Mr. J. B. McEwen, showed originality. The list of novelties was completed by two bright little pieces, severally entitled '*Andante espressivo*' and '*Allegro scherzando*,' by Mr. Harry Farjeon. In all these Mr. Tertis showed not only great executive skill, but produced a variety of tone-colour which dissipated that sense of monotony not uncommonly felt when the viola is listened to for any extended period. An account of this concert would not be complete without mention of an expressive *Romanza* and a fascinating *Allegretto* for viola and organ, composed by Mr. W. Wolstenholme, who played the organ part so effectively that the *Allegretto* had to be repeated. Miss Gleeson-White contributed some pleasing vocal solos.

#### VOCAL RECITALS, ETC.

Mr. Gregory Hast sang with delightful refinement and finish at his recital on May 8 at Æolian Hall. Among a group of new songs worthy of attention were '*Nightfall*,' by Mr. C. E. Baughan, '*An uncouth love song*,' by Dr. H. Walford Davies, '*Beedon Hill*,' by Mr. Dalhousie Young, and a '*Spring song*,' by Mr. Gustav von Holst.

Mr. Reginald Davidson and Miss Ivy Angove merit a few words of commendation concerning their vocal and violin recital on May 10 at Æolian Hall. Two new songs, '*My liege lady*,' by Mr. William Wallace, and '*When we two parted*,' by Mr. G. Tomling, proved interesting, and Miss Angove deserves praise for bringing forward and playing a well-written violin sonata in G, by Mr. W. Wolstenholme, in which the composer brilliantly played the pianoforte part.

Mr. Dalhousie Young introduced a considerable number of new songs at his concert at Æolian Hall on May 15. The composer has not in all cases caught the true spirit of the text, but in others he has been extremely successful, particularly in his setting of Mr. A. E. Housman's poems '*The street sounds*' and '*Oh, see how thick*.' The vocalists were Mr. Gregory Hast and Mr. Campbell McInnes.

A very successful début in England was made on May 16 at Æolian Hall by Madame Gracia Ricardo, an American soprano, whose voice has been well trained, and who sang with charm and intelligence.

Miss Lucie Johnstone gave a successful concert at Steinway Hall on May 4, when she was assisted by Mrs. Helen Trust, Mr. James Davis, Mr. H. Lane Wilson, Miss Mabel Monteith (pianoforte), Miss Ethel Beningsfield (violin), Mr. Hulbert I. Fulkerson (stories), and the Queen Vocal Quartet (Misses Hilda Dickinson, Eileen Maguire, Edith Appleyard, and Sargood Alexander). An enjoyable feature of the evening's music was the spirited rendering of Mr. Lane Wilson's charming song-cycle '*Flora's Holiday*.' Mr. F. A. Sewell played all the accompaniments with his wonted skill.

At the concert given by Miss Holland's choir at Caxton Hall, Westminster, on May 18, Dr. Max Bruch's '*Das Feuerkreuz*' was performed for the first time in England. Its libretto, by Herr Bulthaupt, is founded on an episode from the third canto of Scott's '*Lady of the Lake*.' The most effective portions are the first scene of the cantata—in which the marriage is interrupted by the bridegroom having to carry the fiery cross to the next bearer—and the '*Kriegesgesang*,' in which a march theme is worked up to an imposing climax. There is also the fairly well known '*Ave Maria*,' which on this occasion was admirably sung by Miss Gleeson-White. The characters of Norman and Angus were also well rendered by Mr. Hirwen Jones and the Rev. Maurice Bell. Mr. William Barron conducted, and the interpretation of the work merits praise. The programme also contained two of Mr. Coleridge-Taylor's settings of Longfellow's '*Poems of Slavery*' and an effective part-song entitled '*The Humming Bee*,' the melody of which is a Spanish dance measure which Miss Holland heard in Madrid, and has cleverly adapted.

#### MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, May 15, 1905.

During Easter Week there were many fine musical performances, notably one, arranged by the *Gesellschaft der Musikfreunde*, of Bach's '*St. John*' Passion. As this work is only given once every six or eight years, there is always an audience thankful to hear it. Franz Schalk, conductor of the Society, made the preparation for the performance a labour of love, so that splendid results were achieved. The choral singing in dramatic passages was most powerful, and at certain tranquil moments most tender. The soloists were Fräulein Johanna Dietz, from Frankfort-on-Main, Gisela Körner and Herren Senius, from St. Petersburg, and Zalsmann, from Amsterdam.

Mention must also be made of Easter performances by the Evangelical Choral Society and the Vienna Choral Union. These societies have a great advantage in that their concerts of sacred music are given in churches. But such performances are only possible in Protestant churches, because in Catholic ones they cannot be given apart from divine service. The Evangelical community here is however small, and possesses no great churches, hence the choirs are of modest proportions. The former of the two institutions named brought forward works by Palestrina, Graun, Handel, Frescobaldi, Schubert, Rheinberger, and a Psalm by Dr. Richard Stöhr, a young composer who studied at the Vienna Conservatorium. The latter institution, under the direction of a young, gifted musician, Ferd. Rebay, gave a worthy performance of Haydn's '*Seven last Words*.'

Towards the end of the season the Society of Composers gave a song recital, the programme of which included a number of modern lieder by Max Reger, Richard Strauss, Hans Pfitzner, and a young but excellent native composer, Herr von Wöss. As is the case generally with programmes containing novelties, so here: the new strains were found to be exciting, and on that account not always pleasing. An excellent quartet of female singers,—Mesdames Tschampa, Koleit, Kröker, and Katzmayer—with delicate but well-trained voices, appeared at a chamber concert and gave to perfection some German compositions by Brahms and several old Volkslieder. The programme included a fine quintet for pianoforte and strings by Joseph Labor, our highly-esteemed Court organist. Herr Mühlfeld, from Meiningen, played the clarinet.

The festival celebrating the hundredth anniversary of Schiller's death, to which I recently referred, properly commenced on May 7 and continued until the 10th of the month. In connection therewith there were naturally many musical performances. The Conservatorium gave a dramatic representation of the '*Lay of the Bell*,' for which portions of Max Bruch's music were used. Brahms's setting of Nänie, and Smetana's symphonic poem '*Wallenstein's Lager*,' so full of temperament, were given with brilliant success under the direction of Richard von Perger. The official festival consisted of a grand concert, at which the minister of public instruction delivered the festival speech. Helene Stagemann sang several songs, settings of Schiller's poems, and Schmedes, the Court singer, Schubert's fantastic and little-known ballad '*Die Bürgschaft*.' The Male Choral Society gave the '*Gruppe aus dem Tartarus*,' with Brahms's orchestral accompaniment, and the Vocal Society Brahms's beautiful and tender '*Abend*.' The final number of the programme was a hymn in praise of Schiller, written expressly for this festival by Saar and set to music by Josef Rester. It was also sung in the open air at the homage ceremony before Schiller's monument, given in association with Mendelssohn's brilliant '*Festgesang an die Künstler*' ('To the Sons of Art').

MANDYCZEWSKI.

Mr. Allen Gill, an excellent time-keeper himself, has recently been presented with a gold watch and a handsome fitted travelling case by one of the various musical societies which he so ably conducts. The inscription on the watch reads thus: 'Presented to Allen Gill, Esq., by the members of the Alexandra Palace Choral and Orchestral Society, as a mark of their esteem and appreciation of his services as conductor.'



## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The chief concert of Good Friday was that given by the Midland Musical Society at the Town Hall, when Gounod's 'Redemption' was performed by that body for the twentieth time—nineteen times on consecutive Good Fridays. This must be a record. The principals on this last occasion were Miss Annie Goodwin, Miss Nellie Pritchard, Miss E. E. Palmer, Mr. W. E. Spencer, Mr. William Bennett, and Mr. William Evans. The choir was in good form, and the band fairly efficient. Mr. C. W. Perkins was at the organ, and Mr. A. J. Cotton conducted. The hall was crowded.

On April 22 a concert by the City Prize Band took place in the Town Hall, in aid of the instrument fund. This band has done good service in the public parks, and was deserving of support. The soloists were Miss Amy Kendal, Miss Marguerite Gell, Mr. H. J. England, and Mr. Ripley Evans. Miss Olive Rider was the accompanist, and Mr. I. Perrin conducted.—The musical matinees at the Royal Society of Artists continue their successful course, under the direction of Mr. Oscar Pollack.

On May 13 Mr. T. M. Abbott gave his third and last viola recital at the Midland Institute School of Music. The programme was highly interesting, comprising a short suite for viola alone by Friedrich Hermann, the *Élégie* (Op. 30) by Vieuxtemps, the *barcarolle* from the *Viola Concerto* by Emil Kreuz, the *Duo in B flat* by Mozart (written for his friend Michael Haydn), for violin and viola, and the *Sonata for viola and pianoforte* (Op. 49) by Rubinstein. In the Mozart duo Mr. Abbott took the violin part and Mr. Charles Butler that for viola. Mr. Julius Harrison (pianist) and Miss A. K. Prior (vocalist) assisted at the recital. The result should be greater attention to the viola as a solo instrument.

Under the auspices of the Society of St. Cecilia, founded a year ago for the promotion of ecclesiastical music, Mr. F. W. Beard gave a lecture on May 17, taking for his subject the 'Essentials of good vocal music.' Illustrations, given by the choir of St. Catherine's (Roman Catholic) Church, Horse Fair, included motet, 'O sacrum convivium' (Farrant), 'Adoramus te, Christe' (Mozart), 'O salutaris' (Elgar); Agnus Dei, from Mass in D, and other pieces.

## MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Cotham Ladies' Glee Society gave a concert on April 29 at Redland Park Hall, under the direction of Mr. F. R. Rickman. In addition to part-music, which was nicely rendered, there were songs by some members of the choir. Instrumental selections were contributed by Miss Hilda Barr (violin), Miss Nellie Pavey (violin-cello), and Mr. Rickman (pianoforte).

There was a large attendance at the Young Men's Christian Association Hall on May 10, when the Knowle and Totterdown Choral Society gave a selection from Haydn's 'Creation,' creditably performed under the direction of Mr. E. T. Morgan. The principal vocalists were Miss Amy Perry, Mr. F. C. Board, and Mr. R. Burchill.

On May 11 the Weston-super-Mare Philharmonic Society, at the Knightstone Pavilion, performed Mr. S. Coleridge-Taylor's 'Scenes from the Song of Hiawatha.' The soloists were Miss Edith Evans, Mr. Charles Saunders, and Mr. Montague Borwell. The band was largely recruited from Bristol, Mr. F. S. Gardner being the leader, and the choir numbered about 200 voices. Mr. Edward Cook (Bristol) conducted the work, which was listened to with evident gratification by a crowded audience.

St. John's Choral Society, on May 16, gave a concert in the Parish Room, Redland, and there was a large attendance. In the first part 'The Fairy Ring,' by Dr. W. H. Cummings, was performed, the soloists being Miss Katherine Gerrish, Miss Mabel Cole, Mr. H. Lewis Wensley, and Mr. A. E. Bullock. In the second part Sir Arthur Sullivan's 'King Arthur' music was agreeably interpreted. Mr. Harold Bernard was leader of the orchestra, and Mr. A. Ernest Hill conducted.

The Clevedon Philharmonic Society gave a concert at the Public Hall on May 17, under the direction of Mr. Edward Cook. They had already interpreted Mr. S. Coleridge-Taylor's 'Hiawatha's Wedding Feast,' and now gave the second and third portions of his 'Scenes.' The principal vocalists were Mrs. Charles Slade, Mr. H. Lewis Wensley, and Mr. Frank Baber. The band was led by Mr. F. S. Gardner.

On May 18, the Weston-super-Mare Instrumental Society, about sixty performers, held their annual concert in the Knightstone Pavilion. The principal work performed was Sterndale Bennett's *Symphony in G minor*. The vocalists were Miss Iona Robertson and Mr. Furness Williams, and Mr. E. Pavey conducted.

## MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Orchestral Society gave the fifth and last concert for the season on April 18. Miss Agnes Nicholls, who made her first appearance at these concerts, sang Weber's 'Ocean, thou mighty monster' and the 'Liebestod' from 'Tristan.' Mr. Hamilton Harty's 'Irish' symphony, which gained the prize at the 'Feis Ceoil' of 1904, was repeated, and confirmed the very favourable impression made at its first performance here last year. Signor Esposito gave a very fine rendering of the solo part of Beethoven's *E flat pianoforte concerto*, which had not been heard here for many years. The programme also included the prelude to Act III. and 'Apprentices' dance' from 'Die Meistersinger' and the 'Vorspiel' from 'Tristan.' Mr. Hamilton Harty showed promise as a conductor in his own symphony, the concerto, and in the accompaniment to the Weber scena. Signor Esposito conducted the remainder of the concert.

On May 11 the annual distribution of prizes in connection with the Royal Irish Academy of Music was held in the Royal University Buildings. The orchestra, conducted by Dr. Jozé, played the overtures to 'Athalie' (Mendelssohn), and 'Raymond' (Ambroise Thomas), and Mozart's 'Turkish March.' Miss Madeleine Moore and Miss Carty were the pianists, Miss Marie Dowse and Miss Josephine Murphy the violinists, Miss Edith Vance and Mr. Solomon Rosenberg—both of whom showed exceptional talent—the violoncellists, Miss Rosa O'Farrell, Miss Nettie Edwards, Miss Lily Murray, and Mr. Eugene Leahy the vocalists.

The University of Dublin Choral Society gave on May 18 a performance of Dvorák's 'The Spectre's Bride,' with full band and the chorus of the Society. Miss Ethel Lett (amateur), one of the Associates of the Society, sang the soprano music and Mr. Dan Jones and Mr. Thomas Marchant the tenor and bass respectively. Mr. Charles Marchant conducted an admirable performance.

## MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The last concert of the Cheltenham Choral Society, given on April 26, was of a varied and attractive kind. The Westminster Glee Singers contributed largely to the programme, being especially successful in two new part-songs by Mr. C. Lee Williams, ex-organist of Gloucester Cathedral. Mr. Matthews, director of the Society, conducted part-songs by Elgar, Pinsuti, and Harry Matthews, which were well sung by the choir. The orchestra played acceptably selections from 'Cavalleria' and 'Midsummer Night's Dream.'

The Gloucestershire Orchestral Society, of which Dr. A. Herbert Brewer is the conductor, gave their annual concert with much success at the Shire Hall, Gloucester, on April 26. The orchestra (mainly composed of lady amateurs) played Beethoven's 'Leonora' overture, Schumann's symphony No. 2, in C, the overture from Bach's suite in D, and Massenet's charming musical scenes. Mr. W. H. Reed, professional instructor to the Society, played exquisitely the Introduction and Rondo Capriccioso for violin by Saint-Saëns, and Miss Lucie Lenoir sang in a pleasing manner. Mr. A. W. Vine,

organist of Tewkesbury Abbey, was an admirable accompanist. It is difficult to overestimate the good work this Society is doing for orchestral music throughout the county.

A brief notice of the performance of Berlioz's 'Faust' by the Cheltenham Philharmonic Society on May 17 is all that is possible. Mr. Phillips conducted, as usual, an excellent band, and the choir did well. The principals were Miss Ethel Lister, Mr. H. Beaumont, Mr. E. Davies, and Mr. Charles Tree.

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The voice of music has not been completely silenced during the past month. The concluding concert of our leading amateur orchestral organization, the Beethoven Society, was given on May 2 under the direction of the honorary conductor, Mr. E. Gordon Cockrell. In Beethoven's C minor symphony the orchestra failed of some of the honour they strove to confer on the great composer who honours them; but in Massenet's suite, 'Scènes Pittoresques,' they played very well. The Rev. H. L. Marsh, of Manchester Cathedral, exhibited undoubted technical ability in executing Chopin's 'Variations brillantes,' and (with orchestra) Mendelssohn's capriccio in B minor for pianoforte (Op. 22). Miss Tissie Kelly, a sweet-voiced young amateur, contributed songs.

Two public recitals have been given on the excellent organ in the Whitworth Hall of Manchester University. Dr. Kendrick Pyne was to have played at the first, on May 3, but owing to a slight indisposition his place was filled—and very capably filled—by his cathedral deputy, Mr. Isaac Davidson. Volckmar's sonata in C minor, with the fugue as the last of the three movements, was the most conspicuous item in Mr. Davidson's programme.

The Schiller Anstalt did not forget the Schiller Centenary. The literary features of the celebration, on May 13, were adorned with musical settings of Schiller's verse, including Schubert's songs, 'Die Sehnsucht,' 'Des Mädchens Klage,' and 'Die Erwartung,' sung by Miss Fillunger; and Romberg's 'Die Glocke,' the solos in which were delivered by Mr. Fowler Burton.

The Executive Committee of the Hallé Concerts have been able to congratulate the guarantors upon the financial as well as upon the artistic success of the past season. Last year there was a debit balance of £190; this year there is a credit balance of £212. The orchestra has given fifty-one performances during the season, twenty-two in Manchester, and twenty-nine in other towns. The chief features of next season's programmes are provisionally arranged. May they be interfered with by some as yet unannounced achievements of British art! A symphony by Bruckner is promised, as are also first-time performances of Bach's 'Wedding Cantata,' Purcell's anthem, 'O give thanks,' Richard Strauss's 'Symphonía Domestica,' and two scenes from Weber's 'Euryanthe.' Dr. Richter and the executive are already shaping in their minds the form in which the jubilee of the Concerts shall be celebrated in 1907.

Mr. Brand Lane reminds us, by-the-way, that the Philharmonic Society, which he established in 1880, has come to the silver wedding of its useful, harmonious life. It has a membership of 360; it rehearses every week save three in the year; and more than 6,000 young choraleists have passed through its elementary section. This in itself is well, if we may accept it that the choral society provides the best nursery and feeding ground for the general spread of the unprofessed love and practice of music.

Dr. Brodsky and his colleagues devote the financial balance of the Brodsky Quartet Concerts to the purposes of the sustentation fund of our Royal College of Music, of which, of course, the genial leader is Principal. They have thus, this year, contributed the sum of £165 to the fund—which is applied to the assistance of promising students. It may surely be counted as 'Music in Manchester' that, on May 15, at the College, the 'Wedding March' was played, and that the students emphasised the twenty-fifth anniversary of Dr. and Mrs. Brodsky's wedding-day by presenting them with a silver rose bowl.

Mr. E. J. Broadfield, vice-chairman of the directors of the Gentlemen's Concerts, and a veteran friend of music in

Manchester, told a pleasant tale to the subscribers at the annual meeting on May 12. Even he cannot tell us how old the Concerts are! The other day the Hallé Orchestra—which, under Dr. Richter's conductorship, supplies the band—was engaged in a repeat performance of the overture to Handel's 'Julius Caesar,' originally played at one of these concerts in 1745, fourteen years before the composer's death. Silver Weddings and Jubilees cease to count with such a remarkable—and still very comely—foster-mother of music in this city.

### MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Most of the concerts to be recorded are those of choral societies existing outside the main centres of activity. On May 3 the Wallsend Philharmonic Society performed Stanford's 'Phaëdra' and a miscellaneous programme, to which Miss V. Hopper and Messrs. J. M. Pearce and J. R. Young contributed vocal items, and Master J. S. Wiggins violin solos. Mr. E. J. Gibbon conducted. On May 4 the Rothbury Choral Union, under the direction of Mr. E. J. Stevens, gave Elgar's 'Banner of St. George.' The choral society centred at Ovingham-on-Tyne gave a concert on May 9, of which Mendelssohn's 'Lauda Sion' was the principal feature. A concert performance of Gounod's 'Faust' was given by the Tynemouth Amateur Vocal Society on May 10, the soloists being Misses G. Woodall and L. Payne, and Messrs. H. Brearley, C. Tree, and J. R. Young. There was a full orchestra, and Mr. M. Fairs conducted. On the same evening Dr. Somervell's cantata 'The Power of Sound' was given by the Durham Musical Society, which exhibited freshness and clearness of tone. An interesting number was Dr. Armes's prize madrigal 'Victoria,' conducted by the composer. Miss L. Sparkes was the soloist, and Mr. W. Ellis, sub-organist of Durham Cathedral, was responsible for the training of the chorus.

A very creditable initial appearance was made on May 16 by a new organization, the Newcastle Catholic Choral Society, when Beethoven's Mass in C was satisfactorily rendered. Mr. E. J. Rogers conducted, but to Mr. A. Lohmeyer had fallen much of the training of the choir. Mr. N. H. Brown presided at the organ, and the soloists were Madame Goodall, Miss A. Hope, Messrs. R. Brody and A. H. Gee.

### MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The chief musical event in Norwich last month was the first visit of Herr Fritz Kreisler, who appeared at the last concert of the season given by the Norwich Philharmonic Society. Herr Kreisler's chief contribution to the programme was Beethoven's Violin Concerto, and in the second part he played with rare execution and finish Dvorák's 'Humoreske,' Paganini's 'Caprice,' and variations on a theme by Corelli. The audience was most enthusiastic, and the distinguished violinist was again and again recalled to the platform. The band, consisting almost exclusively of local players, contributed the 'Oberon' and 'Meistersinger' overtures. Brahms's 'Song of Destiny,' in which Dr. Bates's Choral Society took part, was also included in the programme of this very noteworthy concert.

The Saturday Popular Concerts, under the direction of Dr. Bunnett, have now finished for the season, which has been a decidedly successful one, greater variety having been introduced into the programmes and a larger attendance recorded. Mr. Arthur Bent was the solo violinist at the last concert, Mr. Weekes—the Norfolk scholar at the Royal College of Music—joining Mr. Bent in a duet for two violins and Miss Teresa Blamy making a welcome reappearance.

A most successful concert was that given at Great Yarmouth on April 27 by the Musical Society, when Sullivan's 'Golden Legend' was given under the conductorship of Mr. Haydon Hare. The solo vocalists included Miss Maggie Purvis and Mr. Charles Knowles.

The arrangements for the approaching Festival are in a forward state, all the artists having been engaged and the



principal works decided upon. In addition to those already announced a new secular cantata by Sir Hubert Parry will be produced at one of the evening concerts.

The Norwich Orchestral Union (conductor, Mr. Ernest Harcourt) has also finished its winter season, and at the last concert Madame Helen Trust was the principal vocalist. A new quintet for pianoforte and strings by Mr. Harcourt was heard for the first time, and met with a favourable reception.

#### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Gaul's 'Holy City' was given at the Albert Hall on May 7 by a band and chorus of 200 performers. The soloists were Miss Crisp, Madame Dennis, Mr. Joseph Turner, and Mr. Downing.

At Derby, Harold Henry's Orchestral Society gave the last concert of their thirteenth season on May 9. The programme included German's three dances from 'As you like it' and a suite by Dvorák. Miss Lily Crawford was the vocalist and Mr. Henry the solo violinist, while Mr. Sadler undertook the dual duties of conductor and accompanist.

Miss Cantelo gave the last of her series of chamber concerts at the Mechanics' Institute on May 11, her colleagues being Dr. Brodsky, Mr. Rawdon Briggs, Mr. Carl Fuchs, and Mr. S. Spielmann. Fine performances of Beethoven's Quartet (Op. 74) and Brahms's Pianoforte Quintet were given; Miss Cantelo played solos by Chopin, and Dr. Brodsky gave a masterly interpretation of Bach's violin concerto in A minor.

#### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A brilliant audience filled the Albert Hall on May 2, when the Sheffield Amateur Musical Society gave their eighty-third concert. In accordance with a commendable policy, two works new to Sheffield were performed, namely, Elgar's 'The Banner of St. George' and Bach's 'Sleepers, wake!' In each of these grateful works the fine chorus of the Society sang with exhilarating enthusiasm, the tone-quality of all the parts being noteworthy and the technique excellent, especially in regard to clear enunciation of the words, attack, and dramatic expression. The contrast in style of the two works was admirably reflected in their treatment by the choristers. Unaccompanied part-songs—Elgar's 'O Happy Eyes' and Brahms's 'The Maiden'—were also successfully sung. The experiment of engaging a full orchestra was quite justified by the excellent playing in Beethoven's 'Prometheus' overture, the *Scherzo* from Mendelssohn's 'Midsummer Night's Dream' music, and other works. Mr. J. W. Phillips gave a clever and much-enjoyed performance of Handel's fourth organ concerto with choral ending. The soloists were all members of the Society. Mr. J. A. Rodgers, who shares the direction of the Society with Mr. Henry J. Wood, conducted.

The excellent choral society attached to the Sheffield Pupil Teachers' Centre gave an enjoyable concert in the Albert Hall under the direction of Mr. Arnold. Part-songs for female voices by Brahms and Elgar were very charmingly sung, the tone and attainments of the choir giving high promise for the future. Considerable merit attended the performances of the Heeley Orchestral Society (conductor, Mr. Arnold Bagshaw) and the Park Instrumental Society (directed by Miss Ethel Bird). A flourishing suburban body, the Millhouses Choral Society, has performed Elgar's 'The Banner of St. George,' under the direction of Mr. W. Powell.

Bournemouth again substantiates her claim as a place of light and leading in matters musical. The list of works performed by the Municipal Orchestra at the tenth series of symphony concerts—a total of sixty-one performances—reflects the greatest credit on Mr. Dan Godfrey, the conductor of those enjoyable music-makings. We are glad to find that English music is well cared for at Bournemouth, and the fact that such distinguished composers as Sir Hubert Parry and Sir Charles Stanford personally conducted their compositions during the past season is distinctly encouraging in the furtherance of native art.

## Foreign Notes.

BERLIN.

The Schiller festivities included a performance of 'Semele,' the poet's first dramatic attempt, given at the Royal Opera. The melodramas of Georg Benda, the first of which, 'Ariadne auf Naxos,' was produced in 1774, were frequently played at Stuttgart, and this 'Semele,' entitled 'Lyrische Operette von zwei Szenen,' was presumably intended to be set in a similar manner, the music to be composed by Johann Rudolf Zumsteeg, Schiller's friend and schoolfellow at the Military Academy. It may be interesting to add that Zumsteeg set many of Schiller's poems to music; also that Schubert, when he first commenced writing songs, was influenced by him. The first of the musical celebrations in honour of Schiller was the concert given by the united Berlin-Potsdam Wagner Societies, at which the 'Iphigenie' overture with Wagner's close, Liszt's symphonic poem 'Die Ideale,' and Beethoven's Choral Symphony were performed. The programme of the Philharmonic Society, under the direction of Siegfried Ochs, on May 8, included the choral portion of the Ninth Symphony, Hermann Goetz's 'Nänie,' Schubert's 'Gruppe aus dem Tartarus,' and Haydn's 'Die Teilung der Erde,' according to Eitner, a setting of Schiller's poem for brass with pianoforte accompaniment. There were also special Schiller concerts given at the Königl. Hochschule für Musik, under the direction of Dr. Max Bruch and Professor Schulze; and at the Singakademie, under Georg Schumann. On May 8, at the 'Festakt,' in front of the Schiller monument, among other works were given Mendelssohn's 'An die Künstler,' Reichardt's 'Das eleusische fest,' sung by 1,500 children's voices, and Rossini's 'William Tell' overture, performed by six military bands. At the University Festakt on May 9, Max Bruch's choral work 'Dithyrambe' was performed by the Opera chorus and band, under the direction of Dr. Muck. —During the season 1905-6, the Singakademie will perform the following works: Beethoven's Mass in D; Brahms's 'Begräbnisgesang,' 'Gesang der Parzen,' 'Nänie,' and the German Requiem; Bach's 'Christmas' oratorio; Elgar's 'The Apostles' (first performance); Haydn's 'Creation'; and Bach's 'St. Matthew' Passion.

PARIS.

The Sonzogno Company commenced their six weeks' season on May 2 with a performance of Francesco Cilea's 'Adriana Lecouvreur,' the opera which proved so successful when given in London last season by the Naples company. This was followed on May 4 by Umberto Giordano's 'Siberia,' produced at La Scala, December 19, 1903. The libretto is by Luigi Illica; the story of Stéphanie, who follows her lover condemned to the Siberian mines, but who in endeavouring to escape with him is shot dead by soldiers, is very sensational; the music is said to be highly dramatic. Gabriel Dupont's 'La Cabrera,' which gained the £2,000 prize in the Sonzogno competition, followed on the next evening. The title rôle was sung by the distinguished vocalist, Signora Bellincioni, who created the part at Milan. On May 9 came Mascagni's 'L'Amico Fritz' (Milan, 1898), and on May 13 Giordano's 'Fedora,' the opera which followed his 'Andrea Chenier' (Milan, 1896).

In connection with the recent revival of Gluck's 'Armide' at the Opéra, M. Alfred Bruneau, in *Le Matin*, noted the dates of the last performances of Gluck's great operas here. The dates are given in a German paper as follows: 'Iphigénie en Aulide,' 1824; 'Iphigénie en Tauride,' 1829; 'Armide,' 1831; 'Orphée,' 1848; and 'Alceste,' 1866. As regards 'Orphée,' however, there was the great revival at the Théâtre-Lyrique in November, 1859, in which Madame Pauline Viardot appeared with remarkable success; the '1848' must therefore be a misprint.

GRAZ.

The Tonkünstlerfest of the Allgemeiner deutscher Musikverein was announced to commence here on May 31 and to end on June 4. In connection therewith performances of Richard Strauss's 'Feuersnot' and Liszt's 'St. Elisabeth' will be given at the Vienna Opera on June 5 and 6. The rhapsody 'Dem Verklärten,' composed by Max Schillings, is included in the programme.

## Miscellaneous.

The Bermondsey Settlement Choral and Orchestral Union brought their fourteenth season to a successful close on May 4, with a performance of Coleridge-Taylor's 'Scenes from the Song of Hiawatha' complete. The choruses were admirably rendered, the balance of parts and quality of tone being particularly good. The solo vocalists were Miss Helen Jaxon, Mr. Sidwell Jones, and Mr. Ranalow. A full professional and local orchestra, with Mr. Henry Lewis as principal violin, and Miss Miriam Timothy as harpist, gave a good account of the picturesque orchestration. The work was conducted by Mr. John E. Borland.

The South Finsbury, East Lambeth and Southwark Evening Schools Choral Union held their third annual Festival Concert in the Great Central Hall, Bermondsey, on May 20, when excerpts from Mendelssohn's 'St. Paul' and a capital rendering of Elgar's 'Banner of St. George' were given by a chorus and band of 500 performers. The vocal tone was very bright and strong, and it was gratifying to see with what confidence many of the choir sang without referring to their books. Mr. A. G. Gibbs, who conducted, and all concerned, must be heartily congratulated upon a highly-successful performance.

The Lewisham Choral Society held the final concert of their season on April 27 at the Court Hill Schools, Lewisham, when Rossini's 'Stabat Mater' and Sir Edward Elgar's 'Banner of St. George,' together with a small miscellaneous programme, were given. The soloists were Miss Ethel Lister, Miss Zander, Mr. William Maxwell, and Mr. Harry Dearth. The chorus and orchestra, numbering over 120, were ably conducted by Mr. Frank Idle.

The Upper Norwood Glee and Madrigal Society gave a concert at the Royal Normal College Hall on May 9, under the direction of Mr. E. Victor Williams. The choir were heard in West's part-song 'Love and Summer,' Mackenzie's trio 'Come, sisters, come,' the part-song 'Blow, ye gentle breezes' by J. C. Marks, and Walthew's cantata 'The pied piper.' Miss Nora Meredith, Mr. Henry Plevy, Mr. A. J. Beck and Miss Kathleen Parlow (violin) were the soloists.

The Streatham Choral Society performed Rossini's 'Stabat Mater' and Elgar's 'Banner of St. George' at the final concert of the season on May 8. The choir sang with excellent attack and spirit and the orchestra was eminently satisfactory. The solo vocalists were Miss Amy Fletcher, Miss Susetta Fenn, Mr. Elihu Mitchell, and Mr. Dudley Masters. Dr. Cuthbert Harris conducted with much skill and alertness.

Purcell's opera, 'Dido and Æneas,' was performed, without scenery, on May 24 by the lady students of the Church of England High School in Graham Street, Eaton Terrace, assisted by the students of the similar institution in Baker Street, at which school the opera was repeated on May 25 and 26. The orchestra was composed of the instruments for which the work was originally scored by Purcell.

The Victoria University of Manchester announces that as an equivalent for the satisfactory playing of some musical instrument, the diploma of the Licentiatehip of the Royal Academy of Music, the Associateships of the Royal College of Music, of the Royal Manchester College of Music, or of the Royal College of Organists, will be accepted in connection with the examination for the degree of Bachelor of Music.

Mr. J. E. Adkins, organist of Preston Parish Church, has been appointed conductor of the Preston Choral Society in succession to Dr. Henry Coward.

'The Roll of the Union of Graduates in Music' for 1905 is a periodical publication of special value as a book of reference.

The Annual Festival of the Nonconformist Choir Union (the seventeenth of the series) took place at the Crystal Palace on May 20, under the experienced direction of Mr. E. Minshall. The choir of 4,000 voices effectively sang choruses, anthems, and part-songs. Under Mr. Croger's vigilant conductorship the band of the Union (seventy-four performers) played orchestral selections, and organ solos by Mr. Fountain Meen and Mr. Lloyd Hartley added to the attractiveness of the concert. Mr. Arthur Berridge's sacred cantata 'The Triumph of the Cross' was sung in the Concert Room by a select choir, under the direction of the composer, who is hon. secretary of the Union.

The second annual Conference of the Girls' School Music Union was held at the Graham Street High School, Sloane Square, on May 20, when, at the general business meeting in the morning, presided over by Dr. C. Harford Lloyd, the annual report and balance sheet were presented by Miss Cecilia Hill, the hon. secretary. A full report of the Conference will be found in *The School Music Review* for June.

The collection of old instruments formed by the late Mr. T. W. Taphouse will be sold by Messrs. Sotheby on June 6, and the books forming the valuable library of the well-known Oxford collector are to be similarly disposed of on June 26 and 27.

The Berlin Photographic Company, of New Bond Street, have published an excellent reproduction of the portrait of Dr. Joachim painted by Mr. John S. Sargent, R.A., that which was presented to the eminent violinist at Queen's Hall last year at the hands of the Right Hon. A. J. Balfour, M.P.

As an instance of the rapid spread of music in elementary education it is interesting to learn that Messrs. Challen & Son have received an order for 102 pianofortes from the Lancashire County Council for use in their schools.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

ANTIGUA.—The St. John's Choral Society gave a concert on May 2, when the part-music included Hatton's 'Softly fall the shades of evening,' Mackenzie's 'The Singers,' Elgar's 'The Snow' and 'Weary wind of the West,' Eaton Fanning's 'Vagabonds,' and Barnby's 'The Haven.' The Rev. J. E. Weiss conducted.

ASHBURTON.—The Choral Society gave a successful concert in the Market Hall on May 3, when they performed Part I. of Haydn's 'Creation,' 'Hiawatha's Wedding Feast,' and a miscellaneous selection. The choir specially distinguished themselves in Coleridge-Taylor's cantata. The solo vocalists were Madame Mary Poole, Mr. Charles Saunders and Mr. T. W. Balhachet. The orchestra played the accompaniments skilfully, and were also heard in Elgar's 'Pomp and Circumstance' march. Mr. Harold Jones was an able conductor.

BEDFORD.—The thirty-ninth season of the Bedford Musical Society terminated with a concert on May 16, when Mendelssohn's 'Hymn of Praise' and Moszkowski's orchestral suite 'From Foreign Parts' were performed. Miss Agnes Nicholls and Mr. Philip Newbury were the solo vocalists, and a very fine performance was obtained by the able conductor, Dr. H. A. Harding, from the forces under his command.

BELVEDERE.—The Belvedere Male-voice Choir, under the conductorship of Mr. H. Scott-Baker, gave their first concert on May 9 at the Church Schools, the principal item being Mendelssohn's 'To the sons of Art,' which was well rendered. The part-songs 'O Peaceful Night' (German), 'In Absence' (Buck), 'Hymn to Cynthia' (Tours), and 'Serenade' (Mendelssohn), were also sung with good effect. Solos were contributed by Mr. John Bardsley and Mr. Charles Amos (vocal), Mr. Scott-Baker (pianoforte), and Mr. Kenneth Park (violoncello).

**BOGNOR.**—The third concert of the Musical Society was given in the Assembly Rooms on May 3. The chief work was MacCunn's cantata 'Bonny Kilmeny,' which was well performed by the choir and orchestra. One of the successes of the evening was Dr. Faning's part-song 'Daybreak,' the interpretation of which showed most conscientious study. The other numbers were 'Hail, bright abode,' Brahms's 'Bridgroom,' Gounod's 'Soldiers' Chorus,' and Beethoven's First Symphony. The solo vocalists were Miss Gertrude Drinkwater, Mr. John Bardsley and Mr. Charles Sullivan. Mr. W. H. Davies conducted.

**CHERTSEY.**—A choral and orchestral concert was given by Mr. F. Monk's Musical Union on May 2. The work of the choir and orchestra, which indicated the careful training of their conductor, included Mendelssohn's 'Hear my prayer,' three oratorio choruses, and other part-music, also the Introduction to Sullivan's 'Prodigal Son,' and Gounod's overture 'Mirella.' Mr. F. Monk conducted.

**CHIPPENHAM.**—The first concert of the Amateur Orchestra, formed last autumn, was given in the Town Hall on May 1. The programme included Elgar's 'Pomp and Circumstance' march No. 1, the overtures 'Stradella' and 'Figaro,' Haydn's Symphony in D, Tchaikovsky's 'Casse Noisette' suite, German's 'Nell Gwyn' dances, and Boccherini's minuet for strings. Mr. W. R. Pulein, the conductor, must be sincerely congratulated on the success of this initial music-making.

**Craven Arms.**—The Craven Arms and District Choral Society gave a performance of Sir W. Sterndale Bennett's 'May Queen' on April 29. The principal vocalists were Miss Hilda Poole, Mrs. Brace, Dr. Barnett, and Mr. W. Bradford. The second part of the programme was miscellaneous. The orchestra was composed mainly of members of the Shrewsbury Orchestral Society, under the leadership of Mr. H. H. Salt. The Rev. W. M. D. La Touche conducted.

**HORSHAM.**—The Musical Society gave their second concert of the season on April 26, when the programme consisted of Mackenzie's 'Dream of Jubal' and a miscellaneous selection. The solo vocalists were Mrs. Arthur Rousbey and Mr. Henry Beaumont, and Dr. Thompson, the President of the Society, was the reciter. The second part of the concert comprised Schubert's overture to 'Rosamunde' and Elgar's 'Stars of the Summer Night.' Miss D. Lintott led an efficient orchestra, and Miss Laura Sapey accompanied and played Chopin's Scherzo in F sharp minor for pianoforte. Mr. A. P. Whitaker conducted.

**HYTHE.**—The Choral Society gave the second concert of the season on May 10, when Schubert's 'Song of Miriam' and Lloyd's 'Hero and Leander' were performed. Miss Teresa Blamy and Mr. Byron Dewhurst were the soloists, and Dr. Froggatt conducted. Between the cantatas Miss H. Ashworth and Dr. Froggatt played Beethoven's violin sonata in A (Op. 12, No. 2).

**LEAMINGTON.**—The New Choral Society gave a remarkably fine performance of 'Elijah' in the Winter Hall on April 28. The choir was well balanced, displaying good tone, and singing throughout with much spirit and dramatic effect. Miss Fanny Chetham, Miss May Peters, Mr. W. Maxwell and Mr. Charles Tree were responsible for the principal solo music, the last-named artist interpreting the part of the Prophet with special success. Mr. H. M. J. Gibbon, the conductor, may be congratulated on the satisfactory result of the whole performance.

**MORPETH.**—The Choral Society brought the season to a close in the Masonic Hall on May 2 by a performance of Sterndale Bennett's 'May Queen.' The choir of 100 voices showed excellent qualities and reflected great credit on their conductor, Mr. Henry W. Radford. The solo vocalists were Miss Marie Fairs, Miss Lily Ward, Mr. Herbert Fenwick and Mr. John Aspinall. The second part included a gavotte for full orchestra, composed by the conductor, and Eaton Faning's part-song 'The Vikings.'

**NEWPORT (Mon.).**—The Choral Society gave their second concert this season at Tredegar Hall on May 11, when the programme included Mendelssohn's '42nd Psalm,' and

chorus 'Lord, Thou alone art God,' also Sullivan's 'Ogladsome light,' and 'Lead, kindly light,' by Harry Evans. Both choir and orchestra did excellent work, the result of good training by the conductor, Mr. Arthur Sims. The solo vocalists were Madame Bertha Rossow and Mr. Ben Davies, and violin solos were contributed by Miss Marion Morgan.

**PULBOROUGH.**—The Pulborough and District Choral Society, under the direction of the Rev. A. H. S. Patrick, gave performances of 'Elijah' in Storrington and Pulborough churches on May 1 and 2. The soloists were Mrs. Arthur Wyatt, Mrs. Gerald Wyatt, Mrs. H. St. John Clarke, and the Rev. A. A. Jackson, while Mr. Percy Whitehead presided at the organ. The second performance was followed by the presentation of a testimonial to the Rev. A. H. S. Patrick, who has been conductor of the Society for four years.

**ST. ALBAN'S.**—An excellent performance of Handel's 'Samson' was given by the Philharmonic Society in the Town Hall on May 10. The choir sang with care and finish, and in so doing reflected great credit on their conductor, Mr. William Burt. The soloists were Miss Alice Simons, Miss Katherine Longland, Mr. James Davis, and Mr. Samuel Heath.

**SIDMOUTH.**—The Choral and Orchestral Society performed Handel's 'Acis and Galatea' and Sterndale Bennett's 'May Queen' at the Manor concert Hall on May 2. The solo vocalists were Mrs. Cissie Herbert, Mrs. J. A. Bellamy, Mr. Charles Saunders and Mr. Walter Belgrove. The choir and orchestra numbered 100 performers, and Mr. J. A. Bellamy conducted.

**STOURPORT.**—The Stourport Church Choral Society chose Smart's 'The Bride of Dunkerron' for their concert on May 3 in the large Parish room. Miss Estelle Lermit, Mr. Alban Cohen and Mr. Everard Healey were the solo vocalists. Mr. Arthur Hytche was leader of the band, and Mr. George Jackson was an able conductor.

**UXBRIDGE.**—The Uxbridge and Hillingdon Choral Society gave an excellent performance of 'Hiawatha's Wedding-Feast' in the Town Hall on May 11. Mr. Alexander Webster was the solo tenor. In the second part of the programme songs were contributed by Miss Bessie Cartwright and violoncello solos by Mr. Charles Warwick-Evans. The choir, which numbered about seventy voices, also sang well in Stanford's 'Diaphenia' and Wood's 'Full fathom five.' Mr. Louis Hamand conducted.

**WELLINGTON, N. Z.**—Mauder's 'Olivet to Calvary' has been sung twice in St. Paul's pro-Cathedral this year—on Palm Sunday, and on the preceding Friday evening, the latter being the first performance of the work in the colony. Some eighteen years ago Stainer's 'Crucifixion' was started on its successful career in New Zealand in the same church, the performance on that occasion being under the direction of Mr. Robert Parker, who has now introduced what promises to be an equally popular work. The performance of 'Olivet' was in all respects admirable, and its devotional music made a great impression on all who heard it.

**WINCHESTER.**—The Choral Society gave an excellent performance of 'Judas Maccabæus' on May 11. The choir and orchestra numbered ninety performers, and did their work well. The solo vocalists were Miss Stella Maris, Madame Layton, Mr. Hunnybun and Mr. Carr. Mr. E. W. Savage presided at the organ and Mr. Gamble conducted.

**WORCESTER.**—The Musical Society's second concert this season took place in the Public Hall on May 2. The selection of glees, madrigals, and part-songs, given by the choir with excellent effect, included 'Hail, memory' (Battye), 'Come, shepherds' (Benet), 'Matona, lovely maiden' (Orlando Lassus), 'Where art thou, beam of light' (Bishop), 'When Allen-a-Dale' (Pearsall), Rootham's prize part-song 'A shepherd in a glade,' 'Better music ne'er was known' (Parry), and two part-songs by Mendelssohn. The soloists were Miss May Eaves, Mr. F. G. Pardoe, and Mr. Graham Smart (vocalists), and Mr. J. E. R. Teague (violoncello). Mr. W. Mann Dyson, to whose excellent training the success of the part-singing was due, conducted with his usual care.

## Answers to Correspondents.

**DORA.**—The history of the song 'The girl I left behind me' is somewhat obscure. The name of the girl was either Betsy or Sally; but as she appears to have lived in the country she was not the Sally who lived in an alley, unless she had temporarily sallied forth into the country. Neither her age nor her position in life have been discovered; but she had 'golden hair in ringlets fair,' 'eyes that shone like diamonds,' and—'a slender waist.' That she was betrothed to a warrior bold may be assumed from the fact that her dearly beloved was bound for 'Brighton camp' when he left his girl behind him. That this Tommy Atkins did not say farewell to Sally at a railway station is proved by the fact that the song is assigned to about the year 1758 or 1759, when there were encampments on the Brighton Downs and Admirals Rodney and Hawke were keeping an eagle eye on the French fleet in Brest harbour. Scotland has not yet claimed either the girl or the melody; but some authorities consider it—the tune, and probably the young lady—to be of Irish origin. Can this be sustained, considering the distinctly English character of the strain? The song has long been used in the army and navy—when a man-of-war weighs anchor, or a regiment leaves the town in which it has been quartered. On those occasions the tune is played by the regimental or ship's band when many tear-shedding girls are left behind to console themselves as best they can.

**DISGUSTED.**—As a rule, examiners try to be as kind, sympathetic and encouraging as possible. In the case you mention perhaps this was too marked, by which the pupil was led to expect more marks than she received. No, we do not think it is a common practice for examiners to deceive a pupil, but it is quite possible to encourage too much while the examination is in progress. Why not write to the Secretary of the College? Better still—send in your pupil again, giving her a good coaching in *Nil desperandum*.

**L. A. A.**—We think it quite possible for well-qualified teachers to be of great assistance to pupils through the medium of correspondence lessons, especially in regard to theory and in the preparation for University examinations for degrees in music. At the same time, it is of immense advantage for a pupil to meet his teacher (or coach) face to face, even for a few lessons, subsequent to those given by correspondence.

**F. B. H.**—Supplement portraits of Mozart, Beethoven and Handel were issued with the special numbers of THE MUSICAL TIMES devoted to those masters in December, 1891, 1892, and 1893 respectively. A curious and interesting autograph portrait of Beethoven formed a special supplement to our issue of January, 1901. Apply to the publishers for copies.

**W. H.**—The following anthems will probably suit your requirements: 'The Lord is my Shepherd' (Smart), 'Saviour, again' and 'Sun of my soul' (Chadwick), 'O worship the Lord' (Hollins), 'O how amiable' (Fanning), 'Lord, I have loved the habitation' (Torrance), 'The Lord is my light' (Sydenham), and 'Bless the Lord, O my soul' (Hailing).

**STELLA.**—So far as we can decipher your manuscripts we do not think that your essays in composition are quite sufficiently ripe for publication. Perhaps the copyist is at fault; at all events you had better wait a little longer before you essay to appear in print. In the meantime take some lessons in theory from a competent teacher.

**L. E.**—It might be somewhat difficult to discover who composed the 'Last Post,' the impressive bugle-call played at military funerals, and we do not think it has been arranged as a pianoforte solo. But you will find the music of the call on page 1 of Sir Charles Stanford's fine setting of the late W. E. Henley's poem 'Last Post,' published by Messrs. Boosey.

**PRESTO.**—The months of June, July and August are not very suitable for obtaining concert engagements for solo violoncello playing in Manchester. You might write to Mr. J. Aikman Forsyth, 124, Deansgate, Manchester, who would doubtless be kind enough to give you some advice.

**MUSICAL AMATEUR.**—If you will send us a copy of the tune to which you refer we will endeavour to trace the source of its origin. The book in which it is contained does not appear to be in the British Museum, where it certainly ought to have been deposited long ago.


**CHURCH.**—The Minster and Priory Church you mention have not yet been written about by 'Dotted Crotchet'; the former he has on his list, and we will endeavour to persuade him to add the other.

**A. C. E.** suggests to 'A constant reader' (see p. 338, of May issue) 'an interesting but somewhat rhapsodical book by Ernst von Ertlerin on Beethoven's pianoforte sonatas, published by William Reeves.'

**H. S.**—The *very* short music example you have sent is hardly sufficient to give a clue to the context, and you do not give the title of the work from which the extract is taken. Write again, and we will gladly endeavour to help you.

**J. A.**—We regret being unable to trace the two songs by Walter Ivan Weldon entitled 'A day dream' and 'It all depends.' Perhaps some of our readers can point to their whereabouts.

**U. C. H.**—A biographical sketch of Miss Muriel Foster appeared in THE MUSICAL TIMES of March, 1904. Many thanks for your kind words of appreciation.

**KINETON.**—Play the passage thus:  (Haydn's Piano Sonata in D, first movement, bar 34).

**M. E. G.**—The name of the professor under whom Signor Caruso studied singing is Signor Vergine, who, we believe, lives at Naples.

**H. L.**—Herrn Prof. Ottokar Ševčík, Prague, would be a sufficient address wherewith to find the eminent violin teacher.

**L. R. A. M.**—A *natural* in both cases. (The trills on B towards the end of the first half of the first movement of Haydn's pianoforte sonata in D.)

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## THE TIMES.

The alternation of tone-colouring gives many charming effects, and the disposition of the instruments is of the happiest. . . . What is really a remarkably poor little Welsh tune is turned to noble purposes in the two movements, and never has the composer given us work of finer or more individual quality, in spite of the tenuity of his theme. Phrases of admirable breadth and beauty occur, and there is an amusing *fugato* of capital structure in the development section. When it is as familiar as the spirited "Cockaigne" and the beautiful "Variations," there is little doubt that it will rank as high as they.

## DAILY TELEGRAPH.

Far more important than the March is the piece for strings. This showed that the composer can make his mark without the aid of a ponderous orchestra. It proved, indeed, that Sir Edward Elgar can produce from his strings surprisingly varied effects of colour, especially when, as yesterday, he has the advantage of a solo quartet. The work is made up of excellent material, and, simply as music, satisfies the connoisseur.

## MORNING POST.

The second novelty, an Introduction and Allegro for strings, is an interesting and extremely ingenious work. A solo quartet is employed in the most effective manner, in addition to the strings of the orchestra, and the piece is elaborated in a masterly fashion.

## DAILY NEWS.

It is an old idea made new, and the contrast of the quartet with the full orchestra of strings has the happiest effect. A theme in the Welsh idiom gives a special character to the work, and it is finely worked up in the *Coda*. The elaborate *fugato* section which takes the place of the ordinary development is full of energy and interest, and the whole work is one of the most powerful the composer has yet written for the orchestra.

## DAILY CHRONICLE.

It was an Introduction and Allegro in G for orchestra and string quartet, and was received with hearty enthusiasm by the crowded audience. It is based on a melody written in the Welsh style, which Sir Edward, with his customary skill, twists and turns with remarkable facility, and a *fugato* is introduced with striking effect before the composition closes with the tune played *forte* by the whole orchestra. This, deservedly, will become popular, for the instrumentation shows Elgar at his best.

## YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naive little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

## GLOBE.

The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

## ST. JAMES'S GAZETTE.

Sir Edward has here adopted with excellent results an orchestral disposition of the kind that Handel approved. This, without being designed on the grand scale, is a very pleasant, grateful piece of music. . . . I will venture to say that while the *Allegro* (especially the animated *fugato*) is fully as clever as everything of Elgar's must be, it has considerable charm and is not superficial.

## PALL MAIL GAZETTE.

Excited to the point of creativeness, as the great musician lets us know, by Welsh scenery and Welsh idiom, the thought of this composition gradually, even with great slowness, surged into his mind. It was in the valley of the Wye, that strange river of dreams, that he finally brought his work to practical issue; and singularly beautiful that work is. We have indicated that the composer regards the work practically as a quartet; but if the orchestra is to be regarded as an essential element in the matter, the term should be changed to something more nearly descriptive. This, however, is a matter of detail, and it only has to be recorded that Elgar's dramatic sense is here in its most highly developed stage, and that the influence of a particular mood is expressed by him with such absolute truth and beauty that one likes to think of him as the English musician of to-day, who never published a bar which is dictated by insincerity of thought.

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ALTO. There is none, none that can re

TENOR. There is none, none that can re

BASS. There is none, none that can re

*Allegro moderato. ♩ = 116 to 120.*

[illegible]

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THERE IS NONE THAT CAN RESIST THY VOICE.

none that can re - sist Thy voice. I will sing un-to the

none that can re - sist Thy voice.

none that can re - sist Thy voice.

none that can re - sist Thy voice.

Lord a new song. O Lord, . . . Thou art great, O

O Lord, . . . Thou art great, O

O Lord, . . . Thou art great, O

O Lord, . . . Thou art great, O

Lord, . . . Thou art great and glo - rious, Thou art great and

Lord, . . . Thou art great and glo - rious, Thou art great and

Lord, . . . Thou art great and glo - rious, Thou art great and

Lord, . . . Thou art great and glo - rious, Thou art great and

THERE IS NONE THAT CAN RESIST THY VOICE.

glo-rious, art great and glo-rious, mar-vel-lous in strength,

glo-rious, art great and glo-rious, mar-vel-lous in strength,

glo-rious, art great and glo-rious, mar-vel-lous in strength,

glo-rious, art great and glo-rious, mar-vel-lous in strength,

mar-vel-lous . . in . . strength, mar-vel-lous in strength, O Lord, Thou art

mar-vel-lous . . in . . strength, mar-vel-lous in strength, O Lord, Thou art

mar-vel-lous . . in . . strength, mar-vel-lous in strength, O Lord, Thou art

mar-vel-lous . . in . . strength, mar-vel-lous in strength, O Lord, Thou art

great, O Lord, Thou art great, mar-vel-lous in strength. Let all Thy cre-a-tion

great, O Lord, Thou art great, mar-vel-lous in strength. Let all Thy cre-a-tion

great, O Lord, Thou art great, mar-vel-lous in strength. Let all Thy cre-a-tion

great, O Lord, Thou art great, mar-vel-lous in strength. Let all Thy cre-a-tion

( 3 )

THERE IS NONE THAT CAN RESIST THY VOICE.

serve Thee, let all, . . . all Thy cre - a - tion serve . . . Thee.

serve . . . Thee, let all, . . . all Thy cre - a - tion serve . . . Thee.

serve Thee, let all, . . . all Thy cre - a - tion serve . . . Thee.

serve . . . Thee, let all Thy.. cre - a - tion serve . . . Thee.

*sf cres.* *ff* *sf cres.* *ff* *cres.* *sf cres.* *ff*

Ma - ny na - tions shall come from far . . . . . to the

*dim.* *sf*

Ma - ny na - tions shall come from far . . . . . to the

Name of the Lord God, ma - ny na - tions shall come from far to the Name, the

(4)

THERE IS NONE THAT CAN RESIST THY VOICE.

Ma - ny na-tions shall

Ma - ny na-tions shall come from far, ma - ny na-tions shall

Name of the Lord God, ma - ny na-tions shall come, shall

Name of the Lord . . . God, ma - ny na-tions shall come from far to the

come from far . . . to the Name . . . of the Lord . . .

come from far to the Name, the Name of the Lord, of the Lord . . .

come to the Name, to the Name, the Name of the Lord, of the Lord

Name, the Name, to the Name, to the Name of the Lord, of the Lord, the Lord

God. With gifts in their hands. e - ven gifts to the

God. With gifts in their hands, e - ven gifts to the

God. With gifts in their hands, e - ven gifts to the

God. With gifts in their hands, e - ven gifts to the

THERE IS NONE THAT CAN RESIST THY VOICE.

King of Heaven, . . . to the King of Heaven, . . .

King of Heaven, . . . to the King of Heaven,

King of Heaven, . . . to the King of Heaven, . . .

King of Heaven, . . . to the King of Heaven,

gen - er - a - tions of gen - er - a - tions shall praise . . Thee, and sing . . songs of re -

gen - er - a - tions of gen - er - a - tions shall praise . . Thee, and sing . . songs of re -

gen - er - a - tions of gen - er - a - tions shall praise . . Thee, and sing . . songs of re -

gen - er - a - tions of gen - er - a - tions shall praise . . Thee, and sing . . songs of re -

- joic - ing, songs . . . of re - joic - ing, songs, . . .

- joic - ing, songs . . . of re - joic - ing, songs, . . .

- joic - ing, songs . . . of re - joic - ing, songs, . . .

- joic - ing, songs . . . of re - joic - ing, songs, . . .



THERE IS NONE THAT CAN RESIST THY VOICE.

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into three systems.

**First System:**

- Vocal parts: *songs . . . of re-joic-ing.* (repeated for each part). The final phrase is *Ma-ny* with the tempo marking *a tempo*.
- Piano accompaniment: Features a *fff* (fortissimo) dynamic marking and a *allargando* tempo change. The right hand has a melodic line with *sf* (sforzando) accents, while the left hand provides a harmonic accompaniment.

**Second System:**

- Vocal parts: *na-tions shall come from far . . . to the Name . . . of the Lord.* (repeated for each part).
- Piano accompaniment: Continues with a steady accompaniment pattern.

**Third System:**

- Vocal parts: *gen-er-a-tions of gen-er-* (repeated for each part). The final phrase is *With.. gifts . . . in their hands, . . . gen-er-a-tions of gen-er-*.
- Piano accompaniment: Continues with a steady accompaniment pattern.

THERE IS NONE THAT CAN RESIST THY VOICE.

- a-tions shall praise Thee, and... sing, and... sing

- a-tions shall praise Thee, and... sing, and... sing

- a-tions shall praise Thee, and... sing, and... sing

- a-tions shall praise Thee, and... sing, and... sing

*Maestoso.*

songs... of re-joic-ing. Bless-ed... shall be all they that

songs... of re-joic-ing. Bless-ed... shall be all they that

songs... of re-joic-ing. Bless-ed... shall be all they that

songs... of re-joic-ing. Bless-ed... shall be all they that

*ff*

*Maestoso.*

love Thee for ev-er, for ev-er, er.

love Thee for ev-er, for ev-er, er.

love Thee for ev-er, for ev-er, er.

love Thee for ev-er, for ev-er, er.

*dim. mf dim. dim. Sw. p*

# THERE IS NONE THAT CAN RESIST THY VOICE.

SOPRANO SOLO OR SEMI-CHORUS. *Andante espressivo.*

O bless - ed are they that love Thee, are they that love

*Andante espressivo. ♩ = 80.*

*rall. Gt. pp*

*Man.*

Thee. They shall re - joice, re - joice for Thy peace,

*pp*

they shall re - joice, re - joice for Thy peace, they shall re -

*p*

joyce . . for Thy peace. O bless - ed are

*dim.* *Solo. Clar.* *Sw.*

*dim.* *Ped.*

they that love Thee, are they that love Thee, that love . .

*dim.* *Ch.* *dim.*

THERE IS NONE THAT CAN RESIST THY VOICE.

Thee.

*p* *Gt. accel. poco a poco e cres.* *f*

*sempre cres.* *Tempo 1mo.*

There is none, none that can re -

There is none, none that can re -

There is none, none that can re -

There is none, none that can re -

sist Thy voice, there is

sist Thy voice, there is

sist Thy voice, there is none, there is

sist Thy voice, there is none, there is

*cres.*

# THERE IS NONE THAT CAN RESIST THY VOICE.

none that can re - sist Thy voice. O Lord, . . Thou art great, O Lord, . .

none that can re - sist Thy voice. O Lord, . . Thou art great, O Lord, . .

none that can re - sist Thy voice. O Lord, . . Thou art great, O Lord, . .

none that can re - sist Thy voice. O Lord, . . Thou art great, O Lord, . .

. . Thou art great and glo - ri - ous, . . Thou art great and glo - ri - ous, marvellous in

. . Thou art great and glo - ri - ous, . . Thou art great and glo - ri - ous, marvellous in

. . Thou art great and glo - ri - ous, . . Thou art great and glo - ri - ous, marvellous in

. . Thou art great and glo - ri - ous, . . Thou art great and glo - ri - ous, marvellous in

strength. Let all Thy cre - a - tion serve Thee, let all . .

strength. Let all Thy cre - a - tion serve Thee, Let all . .

strength. Let all Thy cre - a - tion serve Thee, let all, . . let . .

strength. Let all Thy cre - a - tion serve Thee, let all

*Allargando . .*



... thy cre - a - tion serve . . Thee. . .

Thy cre - a - tion serve . . Thee. . .

all Thy cre - a - tion serve . . Thee. . .

Thy cre - a - tion serve . . Thee. . .

*poco . . a . . poco . . al . . Lento.*



A . . . men, A . . . . . men. . . . .

A . . . . . men, A . . . . . men. . . . .

A . . . . . men, A . . . . . men. . . . .

A . . . . . men, A . . . . . men. . . . .

*poco . . a . . poco . . al . . Lento.*







*Very sincerely yours*  
*Charles Steggall*

# THE MUSICAL TIMES

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The next F.R.C.O. Examination begins on July 10, 1905. The Solo-playing Tests are:—Trio in G, "Herr Jesu Christ, dich zu uns wend," Bach (Peters, Vol. 6, No. 27, p. 70); (Novello & Co.); (Augener & Co., Vol. 13, No. 15, p. 835); (Breitkopf & Härtel, Vol. 8, p. 96). Fugue in A major (without Prelude), Samuel Wesley ("Cecilia," Book 31, p. 123, Augener & Co.); (Novello & Co.). Sonata in G sharp minor, Op. 175 (1st and 2nd Movements), Rheinberger (Novello & Co.); (Augener & Co.).

The A.R.C.O. Examination begins on July 17. The subject for the Essay will be taken from "Music and Musicians: Essays and Criticisms" (First Series). By Robert Schumann (W. Reeves, 83, Charing Cross Road, W.C.). Copies of this book will be supplied at the special price of 5s. (post-free) to Members of the College. Orders, with remittance, must be sent direct to the Publisher.

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# The Musical Times.

JULY 1, 1905.

## GLOUCESTER CATHEDRAL.

*All architecture is what you do to it when you look upon it;*

*Did you think it was in the white or grey stone? or the lines of the arches and cornices?*

*All music is what awakes from you, when you are reminded by the instruments;*

*It is not the violins and the cornets, it is not the oboe nor the beating drums . . . nor that of the men's chorus, nor that of the women's chorus,*

*It is nearer and farther than they.*

WALT WHITMAN.

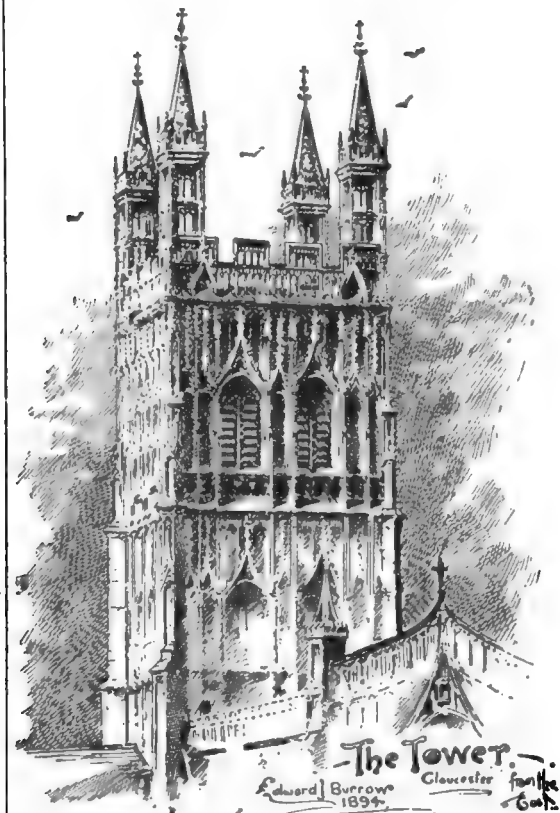
The charm of variety is only one of the charms of Gloucester Cathedral. Antiquity, architecture, history and music combine to invest this fair fane of the West with peculiar interest and significance. There may be more stately sanctuaries—those majestic sacred edifices that captivate by their external magnificence and hill-top elevation—but Gloucester has every claim to be regarded as a gem among English cathedrals. Let us endeavour, aided by pictorial representation, to substantiate that claim.

As to antiquity, need we go farther back than A.D. 681? In that year Osric, viceroy of King Ethelred of Mercia, founded an abbey at Gloucester. The breaking up of this religious-house, its rebuilding, its destruction by fire (in 1058) need not detain us; suffice it to say that the present building was begun in the year 1089. If anyone should be sceptical as to the date thereof, he has only to look at those mighty pillars of the nave, in which height, strength and majesty are perfectly harmonized. There is nothing like it, except at Tewkesbury Abbey near by, in England or abroad.

The south transept, dating from c. 1330-37, is the earliest known approach to the Perpendicular. The choir (1337-77) was originally like the nave; but in the first half of the 14th century the Norman work was veneered, so to speak, with a 'white stone veil.' The result is that the choir has the appearance of a piece of pure Perpendicular work, as the Norman substructure is for the most part concealed. That the Norman work is still there may be seen from the ambulatory view shown on the next page. The beautiful roof, the flying arches, and the sixty richly-canopied oak stalls of the 14th century are among the charms of this highly-ornamented part of the church. But what shall be said of the glorious east window—'a mighty wall of jewelled glass,' as it has been happily described? The largest window in England, and perhaps in the

world, it is five feet wider than the choir walls, and contains 2,736 square feet of glass. The date of the original glass, which has been carefully preserved, is between 1347 and 1350. 'It would be impossible,' says a trusted expert, 'to meet with white glass that could be more solid and silvery in effect. The red is beautifully varied and is most luminous, even in its deepest parts, and the tone of the blue can hardly be surpassed.' To stand on the organ screen and behold this poem in glass as the moonlight steals through this splendid east window is most impressive.

Like many other cathedrals, Gloucester originally had an apsidal ending. This eastern termination ultimately gave place to the present Lady Chapel, built between 1457 and 1499. Here is another glory of which Gloucester may justly boast. The



(This sketch kindly lent by Messrs. Minchin & Gibbs, Gloucester.)

Lady Chapel, one of the largest in England, attracts and engrosses attention by its magnificence. One cannot but admire the genius of those old-time builders in the clever way whereby they grafted the Lady Chapel on to the main building. And who can look up at one of the grandest Perpendicular roofs that has ever been constructed, supported by vaulting shafts of great beauty, without being impressed with the harmonious blending of what may be termed a symphony in stone? The musician will find his way to the south chapel in order to see the window erected to the memory of Samuel Sebastian Wesley, organist of the cathedral from 1865 to 1876.

The crypt, of which the central part is probably the work of Edward the Confessor, and the Norman Chapter House take us back to old times in the nation's history, of which more anon. In the meantime let us walk along the cloisters—the most beautiful in England. Here we find fan-vaulting *in excelsis* and, moreover, the *earliest* example of this exquisite and peculiarly English form of ceiling. Whatever may have been the failings of the monk-architects of Gloucester, this magnificent appendage to the cathedral remains as a testimony to their constructive skill and artistic imagination. As will be seen from the photograph (on page 445) the cloisters are glazed; the effect of the beautiful white glass, which is not transparent, is very restful to the eyes. Other features of this fascinating



THE NORTH AMBULATORY :  
THE TOMB OF EDWARD II. IS SHOWN ON THE LEFT.  
(Photograph by Mr. A. H. Pitcher, Gloucester.)

portion of the cathedral buildings are the monks' lavatory, which occupies four bays of the north alley, and, in the south alley, the twenty carrels or recesses, two to each window, where the monks daily pursued their studies. The cloister garth is now the Deanery garden—a well-kept abode of peace in which Dean Spence-Jones passes many a studious hour. Dr. Brewer tells us an amusing story of some old mothers from one of the Gloucester churches who, under the guidance of their vicar, had visited the cathedral. After these good women had been told what the monks did, and shown where they prayed and performed their ablutions, one mamma remained behind and, on shaking hands with the vicar, said she could appreciate all he had said about the monks *more* than the other women, 'because, you see,

Sir, my old mother used to wash for the Monks !' The 'washing' to which that grateful old body referred was that of *Bishop* Monk, who held the See from 1830 to 1856! Another cloister story may find a place at this point. One day Dr. S. S. Wesley said to his choristers: 'I'll give half-a-crown to the boy who first finds A flat in the cloisters.' One of their number soon claimed the reward when he told Wesley that he had found on a tombstone 'G Sharp, *sculp.*' That shrewd enharmonic boy is now Mr. Barnes, librarian to the Three Choirs Festival at Gloucester, who told us the story during our recent visit.

Among the externals of the cathedral the central tower claims a prominent place. Erected 1450-57, and in height 225 feet to the top of the pinnacles, it may compare favourably with that of Canterbury, which is ten feet higher and about half-a-century later. Its graceful stateliness, viewed from any position, adds greatly to the beauty of the whole. Gloucester Cathedral is singularly favoured in the possession of some very ancient bells of rare sweetness and power. Three of the bells are pre-Reformation; two others are of the dates c. 1598 and 1626 respectively; three were cast by the Rudhalls, a family of celebrated bell-founders at Gloucester; while Great Peter, or the Clock Bell, which is of the 15th century and weighs 3 tons 5 cwt., is the oldest of its size in the country. At the time of the Dissolution it is recorded that the bell-chambers of the central tower contained 'one grete bell whereuppon the cloke strykithe, and eight other grete bells whereuppon the chyme goitha.' Upon Gloucester's nonet of bells 'the chyme goithe' day by day, and it may be heard at 1 a.m., 5 a.m., 8 a.m., 1 p.m., 5 p.m., and 8 p.m. The four tunes that are played—pricked on a self-acting barrel which changes the tune every other day at 5 a.m.—are by Stephen Jefferies (1662-1712), a former organist of the cathedral; Dr. William Hayes; Dr. John Stevens (1720?-1780), a former chorister of the cathedral; and by Malchair, a drawing-master of Oxford, who died in 1812. We give the melody of the 'Hayes' tune, the most beautiful perhaps of the four melodies:

DR. WILLIAM HAYES, 1708-1777.



The little cloisters and the six graceful arches of Early English work—the remaining portion of the monks' infirmary—add to the charm of the old-world quietude of the cathedral surroundings. To enter the Deanery, originally the abbot's lodging, is to find one's self in perhaps the oldest house in England. With pardonable pride the Dean points to the carved oak wainscoting, of the time of Laud, in his drawing-room. On the staircase is a stone lantern, three feet high and eighteen inches wide, quite a rarity. The Dean's study, formerly the abbot's chapel, is a spacious apartment of Norman work. There is an interesting reference to music-makings at the Deanery in the long ago. In the month of February, 1746, a Mr. Knowle,

aged nine, was crowned in the cathedral with a plain circlet of gold. In 1327 Edward II. was cruelly murdered at Berkeley Castle, seventeen miles distant :

The night  
When Severn shall re-echo with affright  
The sounds of death through Berkeley's roof that ring,  
Shrieks of an agonizing king.

The remains of this ill-fated monarch were interred in Gloucester Cathedral, not secretly, as has been stated, but with great pomp. Elaborate indeed were the arrangements for investing the obsequies with regal importance. Among the 'charges' were payments for quantities of gold leaf for decorating with leopards the harness, four standards



GLOUCESTER CATHEDRAL FROM THE SOUTH WEST.

(Photograph by Mr. A. H. Pitcher, Gloucester.)

'the eminent performer on the Jewish psaltery,' advertised a performance on that instrument 'in the club-room at the Deanery,' the said room being the meeting-place of the then existing Gloucester Musical Club.

Some historical notes may find a place at this point. At Christmas, in the year 1085, William the Conqueror, with his lords, held a Court in the Chapter House of Gloucester, when, after much discussion, he ordered a survey to be made of his kingdom, the result of this decree being Domesday Book. In the year 1216 Henry III., the boy king,

and twenty pennants, in addition to 'more gold leaf' for the coverings of the horses. Gold leaves to the number of 800 were used for 'the covering lying upon the body of the king.' Four great lions, with mantles upon them of the arms of the king of England, were carved on four sides of the hearse, upon which stood four images of the Evangelists, eight angels with gold censers, while 'two great lions rampant' stood outside the hearse. The sum of 40s. was paid for 'a wooden image in the likeness of the king, and 7s. 3d. for a copper gilt crown for the same.' The tomb of the

murdered king, which stands on the north side of the choir, is one of the glories of mediæval sculpture and decorative tabernacle work: the face of the alabaster effigy was carved from a mask taken after the king's death.

Richard II., another juvenile ruler of this realm, held his Parliament at Gloucester in 1378, as did Henry IV. in 1407. Henry VIII. dissolved the abbey when the present cathedral foundation came into existence. Of former bishops, John Hooper was burnt as 'an obstinate heretic' at Gloucester in 1555; Miles Smith was one of the translators of the Authorised Version of the Bible, and is said to have written the preface; and Bishop Ellicott, who has just resigned the See, was for eleven years chairman of the New Testament Revision Committee. The Chapter Acts record that, in the year 1626, the bishop—one Godfrey Goodman—presented to the cathedral 'a faire gilte communion pott for the use of himself and his successors, for the use of the Dean and Prebendaries and all others receiving the



THE CATHEDRAL AND LADY CHAPEL.

(Photograph kindly lent by Messrs. Minchin & Gibbs, Gloucester.)

communion there.' Another entry must be quoted, one that is of special interest as showing the practical sympathy of the Dean and Chapter with their brethren of St. Paul's Cathedral after the great fire of London:

1680.

It is likewise ordered and agreed that the Treasurer for the time being shall yearly pay towards the Repaire of St. Pauls Church, in London, the sume of eight pounds, the first payment to begin at Michas next and soe to continue for the space of five yeares and noe longer.

The history of the various organs in the cathedral is of unusual interest. The Chapter Acts of nearly two hundred years ago give the following information concerning the solicitation of subscriptions for an organ early in the 17th century:

EXTRACT FROM GLOUCESTER CATHEDRAL ACT BOOK  
OF MARCH 13, 1617.

The Organs of this Church being in greate decay and in short time likely to be of noe use, we desiringe the speedy repaire of the oulde, or makinge of a new, eyther of which courses the poore state of this Church is not able to beare, encouraged therefore by the example

of oure neighbour Church of Worcester, we have adventured to address oure Letters to the Gentry and others of this Countie and Citty of Gloucester for their aide and assistance herein. The tenor of which Letters followeth in these wordes.

After oure harty comendacons remembred unto Yow. These are to desire your lawfull favor in a case that concerneth the good and the ornament of our poore Church at Gloucester. The Organs in that Church are verry meane, and beside that verry farr decayed, which is a greate blemishe to the solemnity of the Service of God in that place. The Church is many wayes impoverished and exceedingly in decaye, neyther have we meanes to amende all that is amisse. Wee are at this time repayinge the decayes of the Church, and by that charge are utterly dissinabled to provide a new Organe withoute the helpe of such worthy Gentlemen and others well disposed as shall approve our indeavour herein within the Countie and the Citty. Wee are led on upon this adventure by the example of our neighbour Church of Worcester, which (though it be farr better able than ours is yett found this burthen to heavye for them), and therefore tooke this course with good successe to the greate honour of the Gentrye and other inhabitants of that Shoire. The Countie of Gloucester is farr larger, and wee have noe causse to doubt but that this Countie and Citty, wilbe as forward and bountifull as their neighbours have beene. In this hope we have adventured our Letters, and shalbe gladd to heare they finde kinde acceptance. And for oure partes oute of the poore estate left to this Church wee shalbe willing to give Thirty pounds to the worke over and above other charges which we must necessarily be att. Thus in hope to receive a kinde and lovinge answeere from Yow, wee leave yow all to Gods gracious favour and protection.

Gloucester March 12

1617.

Given under our Chapter Seale

To the Right Worshple our verry worthy and lovinge freindes the Gentry and others of ye Countie and Citty of Gloucester.

(Signed) WILLIAM LAUD. Dean.  
ELIAS FFRENCH  
THOMAS PRIOR.

Notwithstanding the lapse of years, this organ may have been the one which, by inference, was built by the celebrated Thomas Dallam, as the account books of 1640 contain an entry which reads:

for a messenger to Worcester severall tymes to Tomkins (?) about the agreem't with Dallam for the new organ - - - 00 : 06 : 00

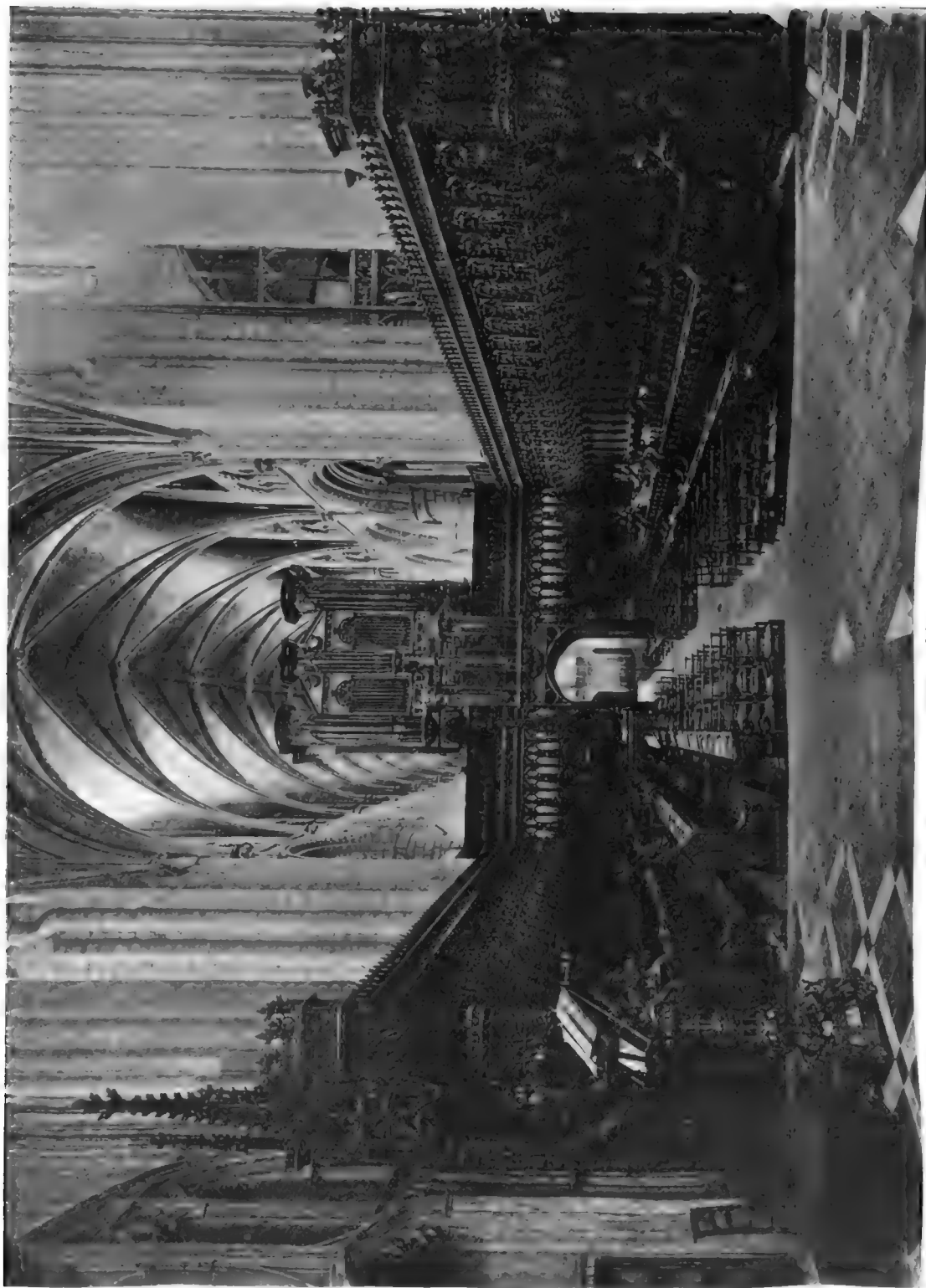
and in 1641, under the heading *In Extraordinariis*, there were payments:

To Dallam's man for blowing the bellowes of the new organ att the assizes and other tymes - - - 00 : 02 : 00

for entertaynment of Mr. Tomkins of Worcester when hee came to approve the new organ - - - 02 : 08 : 00

This Mr. Tomkins, a former pupil of Byrd's, was then organist of Worcester Cathedral. There was no organ in Gloucester Cathedral at the Restoration; but it seems that one Yate, Sheriff of Gloucester in 1661, had purchased the instrument which existed at the Commonwealth, probably with a view of saving it from destruction. At all events the Dean and Chapter bought an organ of Sheriff Yate for which they paid him £80, and for 'a greene curtaine for ye organ and a curtaine rodd, as by bill,' a Mr. Thomas received the sum of '00 : 04 : 00.' This reinstated organ, however,





[Mr. A. H. Pitcher, Gloucester.

Ube Ebott.

Photograph by]



seems to have proved inadequate or unsatisfactory, as in 1663 it was sold for £65 to Mr. Deane, organist of Bristol Cathedral.

Thomas Harris, a master of organ-building, next appears on the scene at Gloucester, when, in 1663, the Dean and Chapter agreed to pay him £400 for a new instrument. Tips were not unknown in those days, as the accounts, under the heading *In Extraordinariis*, record these payments :

Given the joyners to drinke at the organ	
lofte and rayinge the case	00 : 01 : 00
Given the organ makers men to drinke	00 : 01 : 00



SOME NORMAN PILLARS IN THE NAVE.

(Photograph by Mr. A. H. Pitcher, Gloucester.)

In March, 1665, the workmen were still employed in casting the pipes and carving the case ; in September, Harris was paid £20 for two additional stops ; in December, Mr. Deane, organist of Bristol Cathedral, and Mr. King, organist of New College, Oxford, came to Gloucester at the request of the Dean and Chapter as 'approbators' to test the quality of the new organ ; and in February, 1666, the Dean and Chapter presented Harris with £10 as a proof of their approval on his having completed the work. Subjoined will be found the exact terms of the agreement between

Thomas Harris and his son Renatus and the Dean and Chapter in regard to the repairs and tuning of the organ :

Articles of Agreement made the three and twentieth day of December, 1674, Between the Deane and Chapter Glouc. of the one part and Thomas Harris and René Harris his sonne both of the City of London organ makers of the other parte.

The said Thomas Harris and René Harris (for and in Consideracon of the yearly Rent and Covennts herein after menconed to be paid and performed) Doe for themselves severally promise Covenant and agree to and with the said Deane and Chapter that they the sd Thomas Harris and René Harris or one of them shall and will from time to time (during the pleasure of the said Deane and Chapter) Well and sufficiently keepe the organ in as good repaire as now it is especially as to the musique part of it as alsoe to keepe it from Runnings stickings and CIPHERINGS or whatever else may happen to the prejudice of the said organ (all violent mocons or accidents by ropes and prejudice by Ratts or other like vermin excepted) And further that they the said Thomas Harris and René Harris or one of them shall once in halfe a yeare or oftner as occasion shall require give Notice to the said Deane and Chapter of their certaine abode that soe Notice may be given to them for the mendinge the said organ when there shall be occasion And the said Thomas Harris and René Harris or one of them to come once a yeare at the least or more as occasion shall require and having Notice soe to doe from the said Deane and Chapter for the better Tuninge and Keepinge the said organ in all needfull and necessary repaires and amendments (The charge of all speciall alteration of stopps or other extraordinary Addicions to be from time to time paid and discharged by the said Deane and Chapter as shall by them at any time be thought fitt and convenient).

The said Deane and Chapter in Consideracon thereof Doe covenant promise and agree to and the sd Deane and Chapter shall yearly and every yeare at the feast of the Nativity of our Lord God pay or cause to be paid unto the said Thomas Harris and René Harris or one of them the yearly sune of five poundes.

The reference in the aforesaid document to 'Ratts or other like vermin' was the result of experience, as in June, 1665, the Dean and Chapter had to expend (at Mr. Jordan's) the sum of half-a-crown for 'Medecynes for the rats that troubled the organ bellase.' This recalls a similar incident which happened more than two hundred years later. At the opening of the new organ (in 1898) at Lincoln Cathedral the builder thereof, Father Willis, greeted the present writer with these words : 'What do you think ? The rats have been eating the bellows of my organ in Windsor Castle !'

To return to Gloucester. The original Harris case still stands on the screen. It is a fine specimen of 17th century workmanship and artistic design, so different from the ugly modern organ-cases that are a disgrace to their architectural surroundings. Notice particularly, with the aid of Mr. Underwood's photograph on page 444, the east front, with its charming design of the overhanging choir organ — 'the very pretty choir organ,' as the late Mr. G. E. Street, R.A., described it. A special feature of the case is its ornamentation, for which the Dean and Chapter paid one Campion, a distinguished artist, the sum of £85, a large sum in those days (1664). This ornamentation consists of heraldic shields and bearings which are to be seen on the pipes and case, though time has somewhat dulled their original brilliance.

This Harris organ, with various additions and reparations, did duty for nearly two hundred years; indeed, some of the 17th century pipes are still in use. How delicious is their tone! But in 1847, Father Willis—then a young man of twenty-six and just starting in business—entirely rebuilt the organ. 'It was my stepping-stone to fame,' he told the present writer (see the biographical sketch in *THE MUSICAL TIMES* of May, 1898). 'The swell, down to double C, had twelve stops and a double venetian front. The *pianissimo* was simply astounding. I received £400 for the job, and I was presumptuous enough to marry.'

The next extract records the state in which he found the organ:

I rebuilt the organ in 1847 and made it what it is, and as this was a personally effected work, every part of the old instrument is well known to me, and therefore as far as its sound portions are concerned respected; but it had suffered up to that time severely from worms that formed colonies in various parts and which are still there in places, and which, if touched, will often crumble under the touch of the finger. It was not then the practice to paint, varnish, and polish the inside work of the organ; now it is, and with the most enduring results.

Various enlargements and improvements, carried out by Father Willis—including the transference of the keyboards from the east to the south side



THE LADY CHAPEL.

(Photograph by Mr. A. H. Pitcher, Gloucester.)

Father Willis took the great organ compass down to CCC, and there was only one stop on the pedal during the whole time of Wesley's organistship. Through the kindness of the Chapter Clerk (Mr. Nigel D. Haines) we are enabled to give two extracts from Father Willis's letters relating to his 'first cathedral organ,' as he always called the instrument at Gloucester:

Time has shewn that it was quite wrong to extend the compass of the manuals to CCC. I did this in 1847 under the dictation of Mr. Amott, and under protest, and therefore in any alteration of the work this incumbrance should be cleared out and a pedal organ of several stops be constructed to compensate.

of the case, in order to render the instrument available for both choir and nave services—took place in 1888, during the organistship of Mr. C. Lee Williams, and in 1898, under the auspices of Dr. Brewer, the present organist.

It may be of interest to record that Sir Gilbert Scott advocated the removal of the organ from the screen, and that it should be placed in one of the transepts, a position, in fact, which the instrument occupied in olden times. Sir Gilbert's suggestion very narrowly escaped being carried out in 1878, as the Dean and Chapter actually agreed to the principle of a divided organ, thus

throwing open the nave and choir. But when the cathedral architect submitted his plan, the Dean and Chapter before deciding upon it sought the opinion of Mr. George Edmund Street, R.A., with the result that that eminent architect strongly advised the retention of the screen position, which

The organ at Gloucester is of high pitch! Surely this is a blemish on the beautiful instrument that should speedily be removed. The specification is as follows:

## GREAT ORGAN (12 stops).

	Feet.		Feet.
Double Diapason .. ..	16	Twelfth .. ..	3
Open Diapason .. ..	8	Fifteenth .. ..	2
*Open Diapason .. ..	8	Sesquialtera—3 ranks ..	—
Claribel Flute .. ..	8	Trombone .. ..	8
Principal .. ..	4	Trumpet .. ..	8
Flute Harmonique .. ..	4	Clarion .. ..	4

## SWELL ORGAN (13 stops).

Double Diapason .. ..	16	Mixture—3 ranks .. ..	—
*Open Diapason .. ..	8	Contra Posaune .. ..	16
Liebllich Gedact .. ..	8	Hautboy .. ..	8
Salcional .. ..	8	Cornopean .. ..	8
Vox Angelica .. ..	8	Clarion .. ..	4
Principal .. ..	4	Vox Humana .. ..	8
Fifteenth .. ..	2	Tremulant .. ..	—

## CHOIR ORGAN (5 stops).

Liebllich Gedact .. ..	8	Piccolo .. ..	2
Dulciana .. ..	8	Cor Anglais .. ..	8
Flute .. ..	4		

## SOLO ORGAN (4 stops).

Clarinet .. ..	8	Gamba .. ..	8
Oboe .. ..	8	Tuba .. ..	8

The Clarinet and Oboe are enclosed in a swell box.

## PEDAL ORGAN (4 stops).

Open Diapason .. ..	16	Octave .. ..	8
Bourdon .. ..	16	Ophicleide .. ..	16

## COUPLERS.

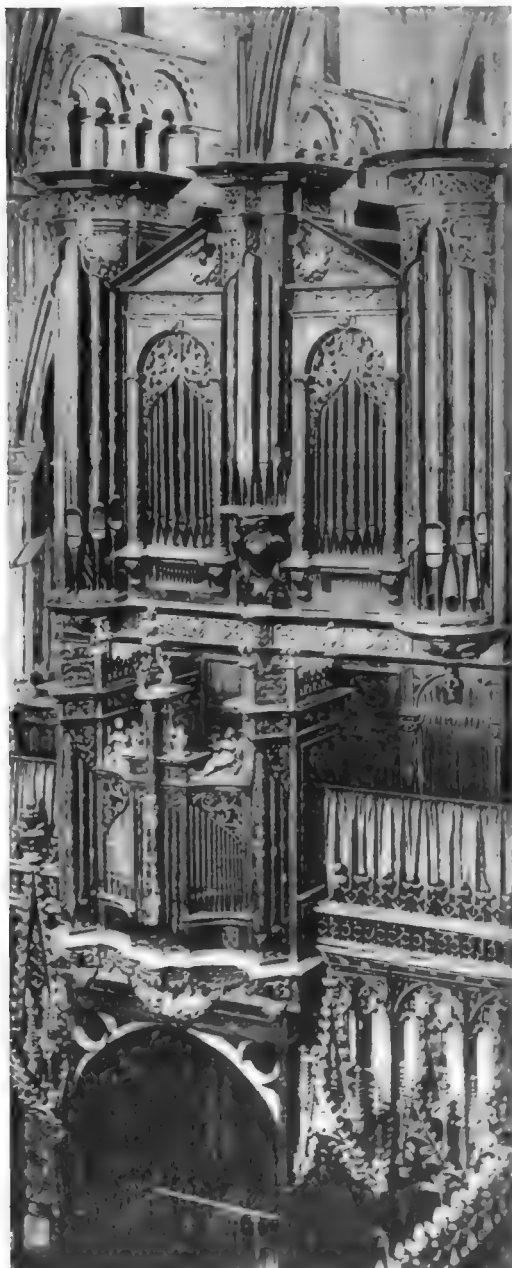
Choir to Pedals.	Choir to Great.
Great " "	Swell " "
Swell " "	Sclo " "
Solo " "	

Four composition pedals to Great organ.

Three composition pedals to Swell organ.

Double-acting pedal controlling Great to Pedal coupler.

\* These stops are by Harris, A.D. 1665.



ORGAN CASE.

THE EAST FRONT OF THE ORGAN CASE, SHOWING  
"THE VERY PRETTY CHOIR ORGAN."

(Photograph by Mr. S. W. Underwood.)

remains to this day. In a letter to the Dean (written in June, 1878) Father Willis said: 'I may say how pleased I am that you did not listen to Sir Gilbert Scott to place the organ in the transept.'

Choristers—should they not be encouraged? And may not an attempt be made in that direction by mentioning the names of those Gloucester choristers who have become cathedral organists, or otherwise made their mark as musicians? Dr. William Hayes sang there as a boy, as did Dr. John Stephens, organist of Salisbury Cathedral in the 18th century. Capel Bond, afterwards of Coventry, and conductor of the first Birmingham Musical Festival, was also a Gloucester chorister, and so were William Mutlow and Herbert Brewer, both of whom became organists of the cathedral which had so often resounded with their youthful voices. In 1669 it appears that the organist was responsible for the religious training of the choristers, as the following extract from the Act Books testifies:

1668.

Ordered that the Master of the Choristers be very diligent in teaching the choristers to sing and give his approbation of the voice and aptness of the boy who is to be chosen chorister, and one day in every weeke catechize the choristers in the principles of Christian Religion as it is set downe in the Church catechisme the better to prepare for confirmation.

The Festival of the Three Choirs, which includes the cathedrals of Gloucester, Worcester and Hereford, originated at the beginning of the 18th century. Considerations of space will not admit of detailed reference to this important music-making held annually in the cathedrals of Gloucester, Worcester and Hereford in rotation. Suffice it to say that the Festival takes rank among the important musical events of the country, and the reader may be referred to its 'History' for

much interesting and valuable information relating to the 'Meeting,'\*

A full score of organists! So the records of Gloucester Cathedral testify, the roll covering a period of upwards of three centuries. A broken stone in the south transept of the cathedral gives the name of the first-known chief-musician after the Reformation. It reads thus:

Here lyeth vnder this marbil  
ston Robert Leich[fiel]d organist  
& maister of the C[h]o[re]sters  
of this catedral chur[ch] 20 yeres  
He dyed the 6 of Janu[ary] 1[5]80

We may pass over the names of Elias Smith, Philip Hosier, and Berkeley Wrench, except to mention that during the regime of the last-named, the accounts record this payment under the heading *In Extraordinariis*, in the year 1639:

To John Roberts my Lord Bishopps servant  
for playing on the Organi at seuerall  
tymes . . . . . 0 : 10 : 00

\* 'Origin and Progress of the Meeting of the Three Choirs of Gloucester, Worcester and Hereford.' Gloucester: Messrs. Chance and Bland, 1895.

At the Restoration there was 'given to the Worcester organist the sum of '00 : 02 : 06,' doubtless for officiating on a special occasion. The accounts furnish pathetic information concerning Robert Webb who, at the time that Harris was building the new organ, was 'lying sick and poverty-stricken.' We are told that time after time he was visited by the Dean and the Prebendaries in residence who 'relieved him in his necessities.' The following disbursements relating to Webb and his little orphan daughter speak for themselves:

*January, 1668.* Sent the organist, being sicke, by Mr. Muddin . . . . . 00 : 02 : 06  
Given the woman that attended him . . . . . 00 : 03 : 00  
*February.* Pd. towards the Buriall of the Organist . . . . . 00 : 10 : 00  
Pd. Mr. Beale for a Shrowde for the organist . . . . . 00 : 04 : 00  
Pd. more towards his funerall for Ringing, Beare and Cake, &c. . . . . 00 : 11 : 06  
*March.* Pd. for Transporting the Organists Childe to her mother by the Trow and a man with her to take care of her . . . . . 00 : 15 : 00

After Webb's death no organist was appointed until 1665; in the meantime the organist of Worcester Cathedral rendered aid on important occasions. Thomas Lowe, who succeeded Webb,



THE EAST CLOISTER.

(Photograph by Mr. A. H. Pitcher, Gloucester.)

came from Salisbury, the Dean and Chapter paying £10 towards his removal. With Daniel Rosingrave, who began to reign in 1679, we first meet with those amusing records of 'monition' and 'admonition' which the Dean and Chapter very properly considered necessary when dealing with refractory organists. Thus on April 10, 1679 :

This day Mr. Washburn, sub-deane of this church, gave Mr. Rosingrave, organist, his first Admonition for beating and wounding of John Payn, one of the singing men of this church.

to depart this Church, for that he, the said Stephen Jefferies did upon Thursday last in the morning (being the Thanksgiving day) immediately after the sermon ended and Y<sup>e</sup> Blessing given, play ouer upon the Organ a Comon Ballad in the hearing of fiftene hundred or two thousand people, to the great scandall of Religion, prophanation of the Church, and greiuous offence of all good Christians. And ffarther, because though Dr. Gregory, the senior Prebendary of this Church, did immediately express his great detestation of the same to Mr. Deighton, the Chanter of this Church, and Mr. John Tyler the senior singingman of the Quire, informing



THE EAST WINDOW : THE LARGEST IN ENGLAND.

(Photograph by Mr. A. H. Pitcher, Gloucester.)

But Mr. Stephen Jefferies, organist from 1682 to 1710 and composer of one of the melodies played by the cathedral chimes, was a shocking offender against proprieties. On January 31, 1684, he received his first 'monition' for 'manifold neglect and unreasonable absence from the Church without leave desired or obtained.' His second 'monition' was for a terrible offence, and is set forth in the Act Books in these words :

8 February, 1687.

Mr. Subdeane pronounced against Mr. Stephen Jefferies, Organist of this Church, his second monition

them of the unspeakable scandall that universally was taken at it, and that they immediately acquainted y<sup>e</sup> said Stephen Jefferies therewith, yet he, the said Stephen Jefferies, in direct despite to Religion, and affront to y<sup>e</sup> said Dr. Gregory, did after evening prayer, assoone as the last Amen was ended, in the presence and hearing of all the Congregation, fall vpon the same straine, and on the organ plaid ouer the same comon ballad again : insomuch that the young gentlewomen invited one another to dance, the strangers cryed it were better yt the organs were pulled downe then that they should be so vsed and all sorts declared that y<sup>e</sup> Dean and Chapt<sup>r</sup> could never remoue the scandall if they did not immediately turne away so insolent & prophane a person out of the church.

Mere 'monitions' do not seem to have curbed the eccentricities of Mr. Stephen Jefferies, therefore the Dean and Chapter tried the effect of 'Admonitions'! The Act Book, under date December 5, 1699, thus records the 'first admonition' of the said Mr. Jefferies, whereby he was ordered

to depart this Church for his frequent absences, especially on Sunday mornings; but more peticularly for his not educating the choristers in the Grounds of musick which may prove very prejudicall for the future if not speedily remedied.

Sir John Hawkins, in his 'History of Music,' relates the following Jefferies anecdotes:

To cure him of a habit of staying late at the tavern, his wife dress up a fellow in a winding-sheet, with

In succession to Stephen Jefferies were William Hine, Barnabus Gunn (Handel subscribed to his 'Two cantatas and six songs'), and Martin Smith, the father of the celebrated John Stafford Smith. Early in the organistship of William Mutlow (who reigned from 1782 to 1832)\* the intoning of the service was suppressed for a few months. The following extracts from the Cathedral Act Books record this incident and its why and wherefore:

Nov. 30, 1782.

Ordered that in future all the Morning and Evening Prayers and the whole Litany and Communion Service be read in this Cathedral Church in the same manner as in Parish Churches, and not chaunted, except the Psalms Hymns and Anthems, which shall continue to be chaunted and sung with the Organ as heretofore. And



THE ROOM IN WHICH DR. S. S. WESLEY DIED, THE DRAWING-ROOM IN THE OFFICIAL RESIDENCE OF THE ORGANIST (DR. BREWER).  
(Photographed specially for this article by Mr. A. H. Pitcher, Gloucester.)

directions to meet him [Jefferies] with a lanthorn and candle in the cloisters through which he was to pass on his way home; but that on attempting to terrify him, Jefferies expressed his wonder only by saying: 'I thought all you spirits had been a-bed before this time'!

To quote again from Hawkins:

A singer with a good voice from a distant church had been requested and undertook to sing a solo anthem in Gloucester Cathedral, and for that purpose took his station at the elbow of the organist in the organ-loft. Jefferies, who found him trip in the performance, instead of palliating his mistake and setting him right, immediately rose from his seat and, leaning over the gallery, called out aloud to the choir and the whole congregation: 'He can't sing it'!

whilst the Officiating Clergy are retiring from the Communion Table a short Voluntary shall be played, or a Psalm, or portion of a Psalm sung, accompanied with the Organ at the discretion of the Dean or Resident Prebendary for the time being.

The re-instatement of the 'former mode of Recitative or Chaunting' is thus recorded—note the reference to the 'Italian Ecclesiasticks':

June 3, 1783.

WHEREAS the Dean and Chapter had ordered some months ago that the 'Exhortation, Confession, Absolution, Prayers, Collects, Responses, Creeds and Litany should be read in a solemn and devout manner

\* Some biographical particulars of William Mutlow, with the facsimile of a comical caricature of him drawn by Malibran, appeared in THE MUSICAL TIMES of September, 1901.



according to the nature of the case and the reason of the thing, and in conformity to the usage of all Parochial Churches throughout the Realm, also of all his Majesty's Chapels Royal and even of Cathedrals themselves both at the Communion Service and at early Prayers, and in consequence thereof had abolished the mode of chaunting (a mode of recitative in Divine Service first introduced by Italian Ecclesiastics into England the better to conceal their foreign accent and pronunciation from the observation of the People and in order to colour their usurpations of the richer benefices in Cathedrals granted to them by the Pope under the pretence of their great adroitness in *plano cantu* also to devise some excuse for using Prayers in an unknown tongue). But whereas divers persons through an attachment to old customs appear to be much prejudiced against this alteration or rather this restoration of Divine Service to its primitive Simplicity and Propriety, The Dean and Chapter influenced by the superior motives of Charity and Condescension towards weak Brethren (which require the Sacrifice of private opinion regarding the Forms of Publick Worship where the Essentials of Religion are not at stake), and being also supported by the authority of the Lord Bishop their Visitor, actuated by the same good Motives, do now revoke their late Order for Parochial Prayers and hereby establish the former mode of Recitative or Chaunting.

**The Bishop's Approbation of the above reads :**

I very much approve of the above contents ; but think that all reasonable persons must be contented if the Cathedral Service were restored on Sundays and Great Festivals, and that the present mode of Parochial Prayers be continued on the Week Days. And I do not approve the way of Chaunting the Litany in the middle of the Choir.

(Signed) S. GLOUCESTER.

To Mutlow succeeded John Amott. At the death of the latter (in 1865) Gloucester welcomed its most distinguished organist in the person of Dr. Samuel Sebastian Wesley : this was his last appointment. A detailed account of his remarkable career appeared in *THE MUSICAL TIMES* of May, June, and July, 1900, to which the reader is referred. Wesley drew his last breath on April 19, 1876, in his drawing-room which looked towards the cathedral, and into which his camp bedstead had been brought. (A photograph of this room is given on page 447.)

Excellent results followed the appointment of Dr. Charles Harford Lloyd, now Precentor of Eton and a composer of repute known and sung of all choirs. He held the office from 1876 to 1882, and was followed by Mr. C. Lee Williams, a highly-gifted musician favourably known by various compositions, especially a beautiful little anthem (unaccompanied), 'Thou wilt keep him in perfect peace.' By-the-way, Mr. Lee Williams has recently given some proof of his literary skill in the issue of a pamphlet entitled 'Among the Isles of Greece : notes on a brief cruise,' wherein he pleasantly describes a holiday visit to that classic region.

Dr. Alfred Herbert Brewer, the present organist, was born at Gloucester, June 21, 1865, and held a choristership in the cathedral from 1877 to 1880. He began his musical studies under Dr. Harford Lloyd, subsequently obtaining the first organ scholarship at the Royal College of Music (April, 1883), where he studied under Sir Walter Parratt and other professors. His church organistships have been St. Catherine's and

St. Mary-de-Crypt, both in Gloucester (1881), St. Giles's, Oxford (1882), and St. Michael's, Coventry (1886-92). He was organ scholar of Exeter College, Oxford, from 1883 to 1885, and then, for a brief period, organist of Bristol Cathedral. After holding the post of music-master at Tonbridge School from 1892 to 1897, he became organist and master of the choristers of Gloucester Cathedral, a position he holds with distinction. He is a member of the Council of the Royal College of Organists, and visiting examiner to the Birmingham Midland Institute School of Music. He obtained the Fellowship of the Royal College of Organists in 1897 and took the degree



DR. A. HERBERT BREWER.  
(Photograph by Messrs. Russell & Sons.)

of Bachelor of Music at Dublin University in the same year ; the Archbishop of Canterbury has recently conferred upon him the degree of Doctor of Music, *honoris causa*.

Dr. Brewer has always shown commendable activity in furthering the interests of the art of music in his native city. He made his mark as conductor of the Three Choirs Festivals held at Gloucester in 1898, 1901, and 1904. Further proof of his conducting skill and organizing energy is furnished by the flourishing state of the following societies meeting under his enthusiastic sway—the Gloucestershire Orchestral Society (one of the largest amateur orchestral societies in the kingdom), the Gloucester Choral Society, and the Gloucester Orpheus Society. The same industry and artistic earnestness which characterise Dr. Brewer's practical musicianship are no less evident in his creative work. He has composed a



setting of Psalm 98, a 'Dedication Ode,' 'The Holy Innocents,' and 'Emmaus' (sacred cantatas), and 'Love's Philosophy' (male voices)—all of which have been performed at the Three Choirs Festivals. His latest work, 'A Song of Eden' (Milton's words), is to be sung at the approaching meeting at Worcester. In addition to the foregoing, his compositions include an Idyl for orchestra, various Services (including an orchestral setting in the key of C), anthems, responses for treble voices, hymn-tunes, and organ music, songs, part-songs, pieces for pianoforte and violin, &c., and an operetta 'Rosamund.'

For valued help rendered in the preparation of this article the thanks of the writer are specially tendered to Mr. Nigel D. Haines, Chapter Clerk; to Mr. T. W. G. Cooke, Sub-sacrist; and to Dr. A. Herbert Brewer; also to Mr. S. W. Underwood, Mr. Arthur H. Pitcher, and Messrs. Minchin & Gibbs, all of Gloucester, for the use of their excellent photographs.

DOTTED CROTCHET.

#### CHARLES STEGGALL.

The death, on June 7, of Dr. Charles Steggall is recorded in these pages with sincere regret—a regret deepened by the esteem of a former pupil for an upright man and an excellent musician. When, a few years ago, Dr. Steggall was asked to 'sit' for a MUSICAL TIMES biographical portrait, he, with his characteristic modesty, preferred that anything that might be said about him should take the form of an obituary notice: but at that very time he wrote down some autobiographical notes, placed them in an envelope, and addressed them to the present writer. These notes, in the neatest of handwriting, and found among his papers after his death, have been forwarded to us by Dr. Steggall's son, Mr. Reginald Steggall, for the purposes of this article. We need hardly enlarge upon their pathetic interest, but will endeavour to set forth some of the incidents of a long and honourable career.

Charles Steggall was born in London, June 3, 1826. A passion for music, especially church music, took possession of his nature in his earliest years. In obedience, however, to the wish of his father—who owned an important business in the West-end of London—that he should 'come into the business,' Master Charles, at the end of his school days, entered the paternal counting-house. 'But my thoughts,' he records, 'were always on music, and after a year or two my father saw it was unwise to oppose my inclinations, and he consented to my leaving the office.' From official information kindly furnished by the Secretary specially for this article, we find that Dr. Steggall entered the Royal Academy of Music as a student on June 21, 1847, not in 1848, as has been stated over and over again in books of reference and obituary notices. His (apparently) only professor at Tenterden Street was Sterndale Bennett—a host in himself—who gave him lessons in pianoforte, harmony, and

composition. A warm and intimate friendship sprang up between master and pupil, which became closer and closer until it was severed by death.

While still in his teens he obtained his first organ appointment—such as it was—at Christ Chapel (now Emmanuel Church), Maida Vale, then a proprietary sanctuary. To use his own words: 'Christ Chapel then had one of the largest congregations in London, every one of the 2,500 seats being occupied. My father had sittings there in my early childhood, and I have vivid recollections of the first incumbent, Sanderson Robins, and his successors Daniel Moore and George Fisk, whose sermons in those days were the great attraction. Music was nowhere—only the *Glorias* after the Psalms and hymn-tunes.' A more congenial sphere of work opened up on his being appointed the first organist of Christ Church, Lancaster Gate, consecrated on July 17, 1855. 'At Christ Chapel,' he records, 'the organ, placed in an upper gallery, consisted of great and tenor C swell with two octaves of pedals, but no pedal pipes! At Christ Church the beautiful-toned organ [by Harris], from Winchester Cathedral—converted by Willis from a G to a C organ—consisted of three complete manuals with the 24-ft. pedal stops cut down to 16-ft., thus making an unusually big scale. Here also was a large congregation—among the seat-holders were my friends Cipriani Potter, then Principal of the Royal Academy of Music, and Sterndale Bennett, and moreover music was a feature.' 'I can never forget the delight I experienced in my work here,' he continues, 'the lovely tone of the organ, a good choir, and the canticles sung to Services.' During three years of the Christ Church period Steggall was a pluralist, as he held the post of organist and choirmaster of Clapham Grammar School, where Sir George Grove had been educated. In 1864 he was appointed, by the Benchers, organist and director of the choir to the Honourable Societies of Lincoln's Inn. This office Dr. Steggall held till his death; but for many years his son, Mr. Reginald Steggall, ably discharged the duties of the office, and we are glad to learn that the Benchers have appointed him to succeed his father.

Departing from chronological sequence—disturbed by setting forth the whole of the organistships—we may return to the Academy days. Always industrious, the young student gave proof of his creative gifts at the concerts given by the Academy. We find a part-song, an overture, 'Die Elfen'—which evinced 'an acquaintance with the art of writing for the orchestra by no means common at his age,' so the *Musical World* recorded—a Kyrie Eleison and Gloria, 'an effort of remarkable talent and still greater promise,' and a Festival setting of the 33rd Psalm ('Rejoice in the Lord') for voices and orchestra. The last-named work was published in 1854 by subscription, the list of subscribers including

Stainer, Master J. - Chorister of St. Paul's Cathedral, whose name is down for '1 copy.'

A string quartet, performed at one of the concerts of the Society of British Musicians, testifies to the composition activities and broadened interests of those early days.

The year of the Great Exhibition (1851) marked a great event in the life of Charles Steggall. Until he entered the Royal Academy of Music he had not studied harmony, but so rapidly and thoroughly had he mastered the ins and outs of theoretical knowledge that in four years he succeeded in accumulating the degrees of Bachelor and Doctor of Music at the University of Cambridge. His exercise—a setting for soli, chorus and orchestra of Psalm 105, the choruses being in eight real parts—was performed in Trinity College Chapel on November 4, 1851, the fourth anniversary of Mendelssohn's death. Professor Walmisley conducted the performance, the composer accompanied his work on the organ, 'Sterndale Bennett gave up a busy day's work to be present, like the dear, interested friend he was' (to quote from the autobiographical notes), 'and my dear father was very happy that day.' The *Cambridge Journal* thus records the event :

On Tuesday week an exercise for the degree of Doctor of Music was performed in Trinity College Chapel. The composer was Mr. Steggall, of London, a pupil of Sterndale Bennett's, and his work was far above the average of such academical exercises, and did great credit to his own genius and the instructions of his master. It commenced with a chorus in eight parts, followed by a duett for two soprani, recit. and air tenore, double chorus, chorale, double quartett for eight voices, another duett for two soprani, aria basso, double chorus and fugue. The duetts for the soprani exhibited a happy vein of melody, and the quartett for eight voices and the final chorus and fugue displayed a learned acquaintance with the art of counterpoint. Altogether, Dr. Steggall may be congratulated on a work which gives him rank among English composers. His music was ably performed by the Cambridge choirs, assisted by some talented youths from the choirs of St. Paul's Cathedral and the Temple Church; Professor Walmisley conducting, and the composer presiding at the organ. The tenor and bass solos were admirably executed by Messrs. Redfearn and Gray, of London. Among the audience was Mr. Sterndale Bennett himself, and he must have been gratified at the evident pleasure which his pupil's compositions gave to a large and attentive assemblage of musical amateurs. The exercise was considered by many competent judges to be the best that had been performed here for many years.

One of the 'talented youths' above referred to was a chubby-faced, curly-headed chorister from St. Paul's Cathedral. 'What a sweet child it is, and what a pretty pipe it's got,' remarked Walmisley to Steggall. The present writer vividly recalls with what pleasure the Doctor would relate the incident of that 'pretty little pipe's' achievements—including a long-sustained high B flat, and how his face would beam as, gently rubbing his hands, he would finish his story thus: 'and that boy was—*John Stainer*!' Previous to his departure to St. Michael's College, Tenbury, Stainer received from Dr. Steggall a course of lessons in counterpoint.

In regard to his half-century's work as principal professor of the organ at the Royal Academy of Music, Dr. Steggall may tell the story in his own words: 'At the time I entered the Academy the

organ was not a recognised subject at Tenterden Street, but after teaching for a year or two as a sub-professor I was appointed professor of the organ in 1851. Except that Dr. S. S. Wesley had for a very short time a few pupils, to whom he gave lessons at St. Mark's Church, Kennington, I was teacher of the organ for upwards of fifty years—1851 to 1903, and until about 1877-8, the only professor of the instrument. For the greater part of that time there was no competing institution where the organ was taught, and my classes being very large and continually changing it may be fairly assumed that I have trained more organists than any other man in the country. From 1862 to 1876 I received my organ classes at my own house, having had an organ built chiefly for this purpose: previously I met them at Christ Chapel and Christ Church. I myself was my own pupil, for I had no other teacher. During the time that I had a G organ at church, I practised Bach, Mendelssohn, &c., at home on C pedals attached to a piano-forte.'

Among Dr. Steggall's many pupils the following names may be mentioned: Sir Joseph Barnby, Dr. G. J. Bennett, Mr. F. A. W. Docker, Mr. E. H. Lemare, and Mr. H. R. Rose. The present writer recalls those pleasant mornings spent at Dr. Steggall's house at Notting Hill, when each student had the opportunity of profiting by hearing lessons given to others in addition to receiving valuable instruction himself; moreover, the Doctor would show us books in his library, give us hints from his own experience, relate anecdotes, &c.—all this being of the greatest advantage and practical benefit to those who were privileged to come under his tuition influence. Exact and painstaking to a degree, Dr. Steggall had a clever knack of overcoming difficulties. His small hand doubtless necessitated his employment of those 'little tricks,' to use the late Edward Dannreuther's term, in his organ playing which he passed on to others. One such was in the last movement of Mendelssohn's first Organ Sonata. At bar 62 the arpeggio in the left-hand part is awkward to play comfortably—especially if the instrument be one of heavy touch: but the Doctor used to say, 'never mind the first note (C), the pedal will play that; just put your little finger on E, and then you will have no difficulty.'

In the fifties and sixties Dr. Steggall employed much of his spare time in giving musical lectures in London and the country, beginning at Crosby Hall, where evening classes for young men were held. A charming incident in his lecturing experiences must be told in his own words:

'On the occasion of my going to Royston (July 15, 1856) to give a lecture in the Institute of that town, Sterndale Bennett accompanied me and assisted in the illustrations by playing No. 5 of "Handel's Suites de Pièces," which includes "The Harmonious Blacksmith." We were the guests of my friend Mr. John Warren, the founder of the Institute. In the morning, before descending to breakfast, I went into Bennett's room and he received me by saying: "Steggall, it is very singular,

but I dreamed in the night that I heard 'The Harmonious Blacksmith,' but don't mention this downstairs." I went down to the dining-room first and my friend at once asked me if the Professor had heard the serenade of the local choir in the small hours of the morning. It appeared they had sung a vocal arrangement of the air entitled "The harmonious Blackbird"! Another interesting incident on the same occasion may be recorded. Among the pictures in Bennett's bedroom was a sampler worked by my friend's mother representing Christ and the Woman of Samaria. He stood admiring it for some time, and not long after he was working on the same subject. I have every reason to believe it was that old sampler at Royston which inspired him to write the oratorio which is now known far and wide.

As honorary secretary to the Bach Society during the whole period of its existence—1849 to 1870—Dr. Steggall rendered splendid and ungrudging service in the propagation of the great Cantor's music in England. He edited the six Motets by Bach, and was Sterndale Bennett's unwearied and invaluable colleague in preparing the first performance in this country of the 'St. Matthew' Passion. This event took place at the Hanover Square Rooms on April 6, 1854. Bennett conducted, a chorister boy named John Stainer and a young tenor named William H. Cummings sang in the chorus on that occasion, and 'Daddy' E. J. Hopkins was at the organ. As the achievements of the Bach Society are set forth in a series of articles on 'Bach's Music in England' which appeared in this Journal between September and December, 1896, there is no need to dwell further on this point; but we venture to reprint a pleasant recollection of those Bach Society early days which Sir John Stainer specially contributed to the above-mentioned articles:

I was born in 1840, so I was only nine years old when the Bach Society was founded. I was one among the very first of those who regularly attended rehearsals, to which I was escorted by an elder sister. The rehearsals were held at the Store Street Rooms, and sometimes at the Royal Academy of Music in Tenterden Street. But I have a most vivid recollection of a series of rehearsals held in Gray and Davison's organ factory. At these Dr. Steggall accompanied us splendidly on the organ. I admired his playing very much, and I remember being for the first time introduced to him at one of those early rehearsals. Also I remember that he laughed heartily when I asked him whether he had *pedalled* all the running bass part of the chorus, 'Have lightnings and thunders.' The Misses Johnston attended regularly (there were, I think, two sisters), and the *Passions Musik* was in *process* of translation by them, fresh sheets of lithographed music being produced at each rehearsal.

A well-known public institution with which Dr. Steggall had much to do was the Royal College of Organists. Founded by the late Richard Limpus, then organist of St. Michael's Church, Cornhill, an early (if not actually the first) meeting to start the College was held at Mullens's Hotel, Ironmonger Lane, on November 23, 1863, with Joseph Surman in the chair. Other meetings followed, including an important foregathering of organists at Exeter Hall on March 12, 1864, when

the first Council was elected. As a member of the Council and in virtue of his qualifications, Dr. Steggall gave the inaugural lecture at Freemasons' Tavern on October 18, 1864; and with John Hullah and Edward J. Hopkins he conducted the first examination (July 5, 1866), when five of the seven candidates failed!

To return to the Royal Academy of Music. He was elected a member of the Committee of Management in March, 1870, and in 1884 on the Board of Directors. From November, 1887 to April, 1888, he, with M. Sainton and Mr. Walter Macfarren, acted as Principal during the vacancy in that office. On April 27 the first organ (by Bryceson) built in the Academy was opened, all the performers being his pupils. On January 29, 1903, he severed his connection with the 'old place' in Tenterden Street, having been actively connected with the Academy as student, professor, and a member of the governing body for the long period of fifty-six years. His other official appointments were an examiner for the Cambridge Mus. D. degree (1881-2), and, in succession to the late Dr. W. H. Monk, editor of 'Hymns Ancient and Modern' (1889).

As a composer Dr. Steggall is best known by his church music. Of his ten published anthems, 'God came from Teman' and 'Remember now thy Creator in the days of thy youth' have obtained wide popularity. It may interest organists and members of church choirs to know that he wrote the latter anthem on the day of the Duke of Wellington's funeral, November 18, 1852, when 'the doors were shut in the streets.' Of his many hymn-tunes—and they are excellent in every way—the best known is that associated with the hymn beginning 'Jerusalem on high' and named 'Christ Church,' after the sanctuary at Lancaster Gate of which he was the first organist. This dignified and melodious tune first appeared in 'Hymns for the Church of England, with Proper Tunes' (1865), the music of which he edited. The present writer was much amused when, on one of those lesson-days at Notting Hill, the Doctor mentioned that during his holiday at some seaside place he had heard the organist of the church *harmonize* the unison line of the tune. 'He called upon me,' said Dr. Steggall, 'but,' he slyly added, 'I did not return the call!' Mention must be made of the excellent 'Instruction Book for the Organ' which he compiled, a little treatise which has met with the commendation of so eminent a teacher as Sir Walter Parratt. Among his organ compositions there are 'Six short and easy pieces,' which merit attention as soft voluntaries, and a Postlude in C minor which introduces the tune 'Christ Church.' His organ arrangements of Mendelssohn's 'Elijah' choruses, Bennett's pianoforte compositions, &c., are marked with the sterling qualities of fidelity to the originals and freedom from over-elaboration. And then there are his eight Services, including two for voices and orchestra. Carols and chants complete the list of compositions, all of which are devotional and replete with earnest musicianship.

The remains of Dr. Steggall were interred, on June 13, in Kensal Green Cemetery, where so many distinguished musicians have found their last resting-place. English church music was worthily represented by Sir George Martin, organist of St. Paul's Cathedral; and as the sun's rays streamed down upon the little company gathered around the graveside, each and all must have felt that the sunshine typified the character and career of their departed friend, and that the darkness of death seemed to be dispelled in the refulgent radiance of a perfect summer day.

F. G. E.

### HANDEL MYTHS.

BY DR. W. H. CUMMINGS.

The 'Oxford History of Music,' vol. v., written by Mr. W. H. Hadow, deals with the 'Viennese Period,' and on p. 43 we find the following note: 'Mr. [Dr.] W. H. Stone has recalled the fact that the *obbligato* to "The Trumpet shall sound" in the *Messiah* was originally written for a small alto trombone. See Grove iv., p. 176. Trombones were never used in opera until Gluck's *Orfeo*.' On turning to the reference we find that the passage written by Stone does not say *originally written*, but reads thus: 'It is probably less known that the familiar air of the *Messiah*, "The Trumpet shall sound," was *formerly played* on a small alto Trombone.' Even this modified and vague statement is somewhat surprising. When and where was it so done? I can find no evidence of it, and the thing seems impossible. There is abundant testimony to the fact that Handel composed his *obbligato* trumpet parts for a well-known, expert performer on that instrument.

The trumpet was held in great estimation in this country long before the arrival of Handel; moreover, a very high standard of performance had been attained in the time of Purcell, who composed largely for the instrument, and wrote various *obbligati* to his songs, which by their difficulty of ornamentation and compass could only be played by a thoroughly skilled performer. In Purcell's time the Shore family were renowned as musicians and trumpeters. Matthias Shore was Sergeant Trumpeter to the King, with a stipend of £100 per annum and other perquisites. He died in 1700, and was succeeded in his high office by his son William, who died in 1707. The post was then given to John Shore, the brother of William, who was not only a fine trumpet-player, but also the inventor of the tuning-fork. His sister had been a pupil of Purcell's; she married Colley Cibber, and became a stage singer. When she appeared in 'Don Quixote,' her brother played the trumpet *obbligato* part to Purcell's song 'Genius of England.'

John Shore survived until 1752. As Sergeant he had under him sixteen State trumpeters, amongst whom was Valentine Snow, a son of Moses Snow, Mus. Bac. of Cambridge, a gentleman of the

Chapels Royal and a Lay Vicar of Westminster Abbey. In 1753 Valentine Snow was appointed Sergeant Trumpeter in place of John Shore. By this time his reputation as a musician and executant stood very high, and it was for him that Handel composed the various *obbligati* we find in his oratorios and operas: *i.e.*, the 'Messiah,' 'Samson,' 'Judas Maccabæus,' 'Dettingen Te Deum,' 'Atalanta,' &c. Dr. Burney, in his 'History of Music,' specially notes that 'in the overture to "Atalanta" the *obbligato* trumpet part was intended to display the tone and abilities of Snow, who had returned to Handel's orchestra.' Valentine Snow died in 1770, and the following humorous epitaph appeared:

Thaw every breast, melt every eye with woe,  
Here's dissolution by the hand of death;  
To dirt, to water's turn'd the fairest Snow,  
O! the King's trumpeter has lost his breath.

A curious advertisement of the year 1730, induces a belief that the trumpet players were farmed out by John Shore, and that Handel, in common with others, had to apply to him for skilled performers; by-the-way, Handel required *three* trumpeters in the opera 'Atalanta,' the music being written in three parts:

Whereas divers people go about from time to time to the houses of persons of Quality and others of Rank and distinction, where, upon any wedding, birthday or other occasion as such people shall think fit, they sound their trumpets: and to skreen themselves in such impertinence, and also to induce and prompt any persons of rank to give 'em generous present or reward, they very falsely and scandalously say they are the King's trumpets; therefore this is to give notice that any person or persons who shall detect such pretended Trumpet or trumpets and discover him or them to JOHN SHORE Esq in Hambleton Street near Hyde Park Corner, Sergeant Trumpet to his Majesty. So that such pretended trumpet or trumpets be brought to justice, the said person or persons shall immediately receive as a reward the sum of four guineas for their trouble.

*The London Gazette*, June 30, 1730.

The above distinctly proves that Handel's trumpet parts were written to be played on trumpets and not on trombones.

The concert of the Magpie Madrigal Society, given at the Royal Horticultural Hall, Westminster, on May 31, deserves special mention and commendation on two grounds—the excellence of the part-singing under Mr. Lionel Benson's careful conductorship, and the attention given to English music in the programme. It may not be without interest to give the titles of the native products performed on the above occasion; those marked \* were composed for the Magpie Madrigal Society:

Madrigal (5 parts), 'I feign not friendship where I hate'	Orlando Gibbons.
Part-song (8 parts), 'In praise of song'	Hubert Parry.
Part-song (4 parts), 'Phœbe'	C. V. Stanford.
* Part-song (8 parts), 'How sweet the moonlight sleeps'	Eaton Fanning.
* Part-song (4 parts), 'Gather ye rosebuds'	Alan Gray.
* Madrigal (4 parts), 'Woodman, shepherd, come away'	John E. West.
Part-song (4 parts), 'My sweet sweeting'	W. H. Bell.

## Occasional Notes.

*Love and order are the keynotes of life; health, beauty, and goodness the refrain; the accidentals completing the harmony.*

In this centennial year of Nelson's demise it is not inappropriate to refer to the familiar song 'The death of Nelson.' Composed by John Braham, the eminent tenor singer, it originally formed part of a three-act comic opera entitled 'The Americans,' first performed at the Lyceum Theatre on April 27, 1811. The scene was laid in the environs of Philadelphia. Wilmot, a naval officer (impersonated by Braham), is in love with a rich Quakeress, and so on. The opera—the libretto written by Samuel John Arnold, a son of Dr. Arnold, a former organist of Westminster Abbey—was not a success, as, according to Genest, it ran for fourteen nights only. At the end of the first performance Charles Mathews, who was in the cast, 'came forward after the curtain dropped to announce the repetition; but the disapprobation appeared so general, that he immediately withdrew,' so *The Times* records.

The music of the opera 'The Americans'—the words were never printed—was the joint production of M. P. King and John Braham. It included Braham's



JOHN BRAHAM. FROM AN OLD PRINT.

famous song 'The death of Nelson.' *The Times* further said:

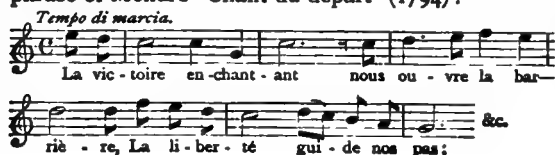
The music of the piece is good. Mr. Braham the *Composer* being better acquainted than any man with what Mr. Braham the *singer* can accomplish.

The *chef-d'œuvre* of the evening was a song on the *Death of Nelson*, which presented us with a splendid counterpart to Braham's *Death of Abercromby*. The burthen:

England expects every man  
This day to do his duty.—

which was varied in *tense* in the other verses, would have ensured success and popularity to a much worse composition.

Much of the subsequent success of the song was due to the fine interpretation given to it by John Braham, the singer-composer, who, however, in writing down this naval strain, must have had in his mind the opening phrase of Méhul's 'Chant du départ' (1794):



For his famous song Braham not only helped himself (consciously or unconsciously) to music then in existence, but he appropriated some words. At the death, in 1765, of the famous Duke of Cumberland—a prince-warrior nicknamed 'The Butcher'—Thomas Norris wrote a glee in commemoration of that melancholy event. This glee, contained in Warren's 'Collection,' is entitled 'O'er William's tomb,' and its words read:

O'er William's tomb, with silent grief oppress  
Britannia mourns her Hero now at rest;  
Not tears alone, but praises too she gives  
Due to the guardian of our laws and lives.  
Nor shall that laurel ever fade with years  
Whose leaves are water'd by a nation's tears.

A comparison of the above poetry with that of the 'Death of Nelson' will show that Braham coolly annexed the first two and last two lines of Norris's glee. A copyist's full-score of 'The Americans' is in the library of the Royal College of Music. The 'Death of Nelson' is there given in the key of D, not in A, as it is generally printed. The instruments appear in the score in the following order, starting at the top: trombe, corni, oboi, fagotti, flauti, violini, 1st and 2nd violas, voice (*Wilmot*), bassi, timpani and tromboni.

Another panegyrical ditty is entitled:

THE DEATH OF WEBER.  
The words by J. R. Planché, Esq.  
The music composed and selected from the  
Favorite airs in the opera  
DER FREISCHÜTZ  
By JOHN BRAHAM.

This bathetic Brahmanian balderdash begins:

Weep for the word that is spoken  
Mourn for the knell that is knoll'd,  
The master chord is broken,  
And the master hand is cold.

The music with which the above doggerel is allied is a very hashed-up version of the C minor portion of the overture ('Der Freyschütz'), but turned into an *Adagio*! Then follows a portion of the 'Softly sighs' scena to words beginning 'Romance hath lost her minstrel.' To this succeeds the following gem of adaptation:



After eight bars of an adagioic 'dirge' we are favoured with a bit of the bridal chorus, the semiquavers being dotted :

*Andante grazioso.*

Oh, all... who knew him lov'd him well, For  
with his might-y mind, He bore him-self so  
meek-ly, His heart, it was so kind...

The poetry continues thus :

His wildly warbling melodies  
The storms that round them roll  
Are types of the simplicity  
And grandeur of his soul.

The melody of 'Through the forest' is next drawn upon ; and then, after a drum roll—doubtless typifying 'the knell that knoll'd'—the opening section is repeated. The concluding bars (of symphony) are these :

*con espressione.*

*fff FINE. (Very fine!)*

Poor Weber !

Among other centenary commemorations occurring this year is that of the death (May 28, 1805, at Madrid) of a composer whose name is familiar, but whose music, with a few exceptions, has fallen into oblivion : Luigi Boccherini, born at Lucca in 1743. He was a prolific writer ; his quartets for strings number 113, thereby in that department beating his great contemporary Haydn. He was born at Lucca, where a tablet has just been affixed to the house in which he drew his first breath. There is charm and skill in his music, yet not of sufficient strength to withstand the test of time.

On the subject of 'The words of Mendelssohn's *Elijah*,' Mr. W. Hughes, of Palace Road, Tulse Hill, writes as follows :

In his 'History of Mendelssohn's *Elijah*' Mr. F. G. Edwards tells us that 'the English translation was the subject of a long and elaborate correspondence between the composer and his translator in London. Both were unsparing in the labour they bestowed upon the translation. . . . Mendelssohn went through the English version bar by bar, note by note, syllable by syllable, with an attention to detail which might be termed microscopic.'

It is strange therefore that two curious lapses of grammar should have escaped the observation of Bartholomew, the translator ; though perhaps Mendelssohn, as a foreigner, might very well have failed to notice them. In the recitative 'Ye people rend your hearts' occurs the phrase 'I therefore say to ye,' which of course should be 'to you.' And in the recitative 'Now Cherith's brook,' we find 'get thee to Zarephath, *thither* abide.' As *thither* is equivalent to 'to that place' and not 'at that place,' we can only surmise that Bartholomew's first draft was '*thither depart*,' and was altered by Mendelssohn to '*abide*,' failing to see that the alteration was inconsistent with the word *thither*.

Would there be any impropriety in correcting these manifest errors in future editions? About the first there is no difficulty. In the second case, however, it is not so easy to suggest a completely satisfactory emendation of the words to suit the music ; perhaps we might write 'and there abide,' altering the C to a semiquaver, and making the E a quaver.

[The questions raised by our correspondent are interesting and worthy of consideration. We have referred to Bartholomew's autograph copy of the word-book of '*Elijah*,' a manuscript which contains some annotations in Mendelssohn's own hand, with the result that in both the above instances the words stand as in the printed edition. In former times less attention was paid to the words of oratorios, &c., than at present. As a matter of fact, two of the scriptural references in '*Elijah*' were wrongly given—'*Ecclesiastes*' for '*Ecclesiasticus*'—for a period of fifty years, and no one seems to have noticed it, though many thousands of copies of the music and word-books must have been printed ! In spite of all the care Bartholomew and Mendelssohn bestowed upon the English version of the oratorio, there are places here and there where improvements could be effected—indeed, some changes in that direction have been made in the latest edition of the work issued by Messrs. Novello.—ED. M. T.]

M. Julien Tiersot, in a series of articles entitled '*Berlioziana*' which are appearing in *Le Ménestrel*, gives an interesting account of the trouble which '*Benvenuto Cellini*' gave to its composer, and of the many cuts and changes which he made in it. In speaking of the sextet, he refers to the *entrée* of a new personage, who in the score and play-bills is named the Cardinal. 'But the manuscript documents,' remarks M. Tiersot, 'prepared for the production of the work, *i.e.*, the scores and parts, all designate him by this other word, in many cases scratched through, yet always legible—the Pope.'

The 'first issue' of the programme of the Sheffield Musical Festival has just been published. At this important music-making, to be held on October 4, 5 and 6, the following choral works are announced to be performed ; those marked \* for the first time :

Messiah, Mass in B minor (Bach), Requiem (Mozart), Paradise and the Peri (Schumann), Faust (Berlioz), Nanie (Brahms), \* 'Fly, envious time' (Nicholas Gatty), \* Ode to the north-east wind (Frederic Cliffe), \* Two eight-part choruses (Weingartner.)

Herr Felix Weingartner will conduct the Festival, and Dr. Henry Coward retains his honoured post as chorus-master.



Mr. Sousa has admitted English music into his repertoire by the performance, at the New York Hippodrome, of Mr. Edward German's 'Welsh Rhapsody,' as 'especially arranged from the original orchestral score for Sousa's band by Dan Godfrey, Jr.' The stirring strain ('March of the Men of Harlech') which concludes this effective composition would naturally appeal to the rhythmic enthusiasm of the redoubtable conductor.

The Worshipful Company of Musicians announce the offer of The Cobbett Prize of £50 and prizes of lesser value for the composition of a short piece of music for stringed instruments. The old English fantasy may be suggested as a typical form which presents possibilities of modern development.

The mechanical uses to which music has been put are as curious as they are varied. Not long ago we referred to a musical bed which, in addition to its tunefulness, had the great advantage of always being well-aired; and now there has come under our notice a musical turnspit. This culinary adjunct, which belonged to an opulent lord of Treviso, is said to 'turn no less than 130 roasts at once and play twenty-four tunes at once, and the tunes correspond to the edible that is being cooked.' At Christmastide, therefore, we may assume that the Turkish music from Beethoven's 'Ruins of Athens' would be in great demand, and anyone hearing 'Hunting the hare' would naturally assume that 'puss' was being basted. When the 'sirloin' faced the music (or rather the fire), what could be more appropriate than 'The roast beef of old England'? A roasting-spit such as we have described must have been also of an economical turn, because after so many strains, strainers for the gravy would be comparatively s(o)uperfluous.

## Church and Organ Music.

### DR. GAUNTLETT: HIS CENTENARY.

One hundred years ago—on July 9, 1805, to give the exact date—Henry John Gauntlett was born at Wellington, Shropshire, where his father, the Rev. Henry Gauntlett, held a curacy. In 1815 the latter became vicar of Olney, Buckinghamshire, of which church Master Henry became the boy-organist. The vicar decided that his musical son should be educated for the law, and with that object articulated him to a London solicitor. He practised until about 1844, when he exchanged the legal profession for that of music. In addition to the Olney appointment Gauntlett held in succession organistships at the following churches: St. Olave, Southwark; Union Chapel, Islington; All Saints, Kensington Park; and St. Bartholomew-the-Less, Smithfield.

Between sixty and seventy years ago Gauntlett did splendid pioneer work by the introduction of the C compass of the organ into England, and, in spite of much opposition, with success. In 1852 he patented an electrical-action apparatus as applied to organs, and it is said that he proposed the erection of four organs in different parts of the Crystal Palace, the quartet of giant instruments to be played simultaneously by one performer through the mechanical agency of electricity. But the scheme—typically Berliozic in its conception—never came to anything. In 1842 (or the following year) the Archbishop of Canterbury conferred upon him the degree of Doctor of Music, *honoris causa*, an honour which no Archbishop had bestowed for two hundred years previously—so it is said. At the production of

'Elijah' (Birmingham, August 26, 1846), Mendelssohn selected Dr. Gauntlett to play the organ part in his oratorio on that memorable occasion.

A frequent lecturer and vigorous writer on music and, moreover, one who was by no means afraid of expressing his opinions, Dr. Gauntlett contributed largely to musical periodical literature, some of his latest articles appearing in *Concordia* in 1875, the year before his death. Much of his musical-literary work is quite good.

It is, however, in connection with church music, more especially hymn-tunes, that Dr. Gauntlett's name is best known in the present day. Before making further reference thereto we may call attention to an entertaining and little-known pamphlet he issued, a copy of which is before us. Its title reads:

#### NOTES, QUERIES, AND EXERCISES in the

Science and Practice of Music;  
intended as aids to the clergy, churchwardens, and  
others, in the examination of candidates for the  
appointment of an organist in parish and other  
churches by HENRY JOHN GAUNTLETT  
London. 1859. Price One Shilling.

This publication seems to have been the outcome of a series of questions (no fewer than sixty-three!), which he had drawn up and printed, to be answered



DR. GAUNTLETT.

by candidates for the appointment of organist of Sydenham Episcopal Chapel in the year 1859. Some of the seventy-one questions in the enlarged pamphlet read like conundrums. Here are a few specimens of these ridiculous riddles:

How many minutes are required for the chanting of the Te Deum?

Which is the most difficult verse in the Psalter to chant properly?

What time is required for singing four verses of a long-measure hymn to a cheerful tune, with three short symphonies?

What are the geometrical extremes of the centre C in the key of C?

In the key of C, what are the ordinary removes, and what are their twins?

As we cannot hear a bar of music, any more than we can smell or eat it, what is the law of thought which governs the fact, of which it is the symbol or sign?

A chord is not the cause of a chord. What is the cause of a chord?

One may accordingly venture to ask: Did these questions answer their purpose? Dr. Gauntlett was a most industrious and prolific editor of hymnals and similar publications. In 1847 he issued 'The Bible



Psalter, pointed, with a chant at the head of every Psalm.' He also edited 'The Church Hymn and Tune Book' (with the Rev. W. J. Blew), 'The Comprehensive Tune Book,' 'The Hallelujah' (with the Rev. J. J. Waite), 'The Congregational Psalmist' (with the Rev. Dr. Henry Allon), 'The Encyclopædia of the Anglican Chant,' 'Tunes New and Old' (with Mr. John Dobson), &c. It is said that he wrote 10,000 hymn-tunes! Be that as it may, no one can deny that some of them are in every way excellent. In proof thereof we need only refer to 'Houghton,' 'University College,' 'St. Albinus' (originally a 7.8.7.8. tune, *without* the 'Hallelujah!'), 'St. George,' 'St. Fulbert,' and 'St. Alphege' as specimens of Gauntlett at his best. 'Irby' ('Once in royal David's city') is an ideal tune for children, especially when it appears, as it always should, in its original form—a unison melody with simple chordal accompaniment. 'St. Alphege,' one of his best known tunes, first appeared in 'The Church Hymn and Tune Book' more than half-a-century ago in the following form and heading:

ST. ALPHEGE'S TUNE.  
P.M. 7.6.7.6. Iambics.



By inference the tune was originally written for the words with which it is associated in the above hymnal:

The King of Glory sing we  
The new-voiced hymns intone;  
For Christ by yon new pathway  
Ascends the Father's throne.

Alleluia!

In the preface to 'The Church Hymn and Tune Book' (wherein 'St. Alphege' first appeared) Gauntlett says:

The whole of the music has been composed and compiled in the same spirit as that which guided the promoters of vernacular hymnody in the early part of the sixteenth century.

'St. Alphege' started on a career of popularity upon its dual appearance in the first music edition of 'Hymns Ancient and Modern' (1861), in which hymnal it was assigned to hymns of such widely different sentiment as 'The voice that breath'd o'er Eden' and 'Brief life is here our portion.' This species of hymn and tune matrimony drew forth a gibe from the late Mr. Spurgeon as to the immaculateness of the fixed-tune system, whereby the perfect association of words and music is supposed to be secured. And thereby hangs a tale. At a certain wedding, after the organist had played over the tune 'St. Alphege,' the choristers began to sing 'Brief life is here our portion.' Could the dear little fellows have mistaken a wedding for a funeral? No: the blushing young bridegroom was an octogenarian!

Dr. Gauntlett died at Kensington on February 21, 1876, and his remains were interred at Kensal Green Cemetery. Until the present writer drew the attention of the cemetery authorities to the matter about ten years ago, this grave remained unnamed.

We may conclude these centenary notes—which by no means pretend to be exhaustive, biographically or otherwise—by printing a letter which Dr. Gauntlett wrote to the late Sir George Grove, an interesting communication which we believe has not hitherto been published:

16, St. Mary Abbott's Terrace,  
Kensington,

Dear Mr. Grove,

Nov. 30, 1874.

Have you any note or record of the time when Mendelssohn first began to study the organ? No one was more surprised than Moscheles at Mendelssohn's playing in Christchurch in 1837—he evidently was quite unaware of his mastery over the instrument, for he took me on one side and asked me about it. 'Where did he practise?' 'Could it be gained without practice on the organ?' 'Was it too late for him (Moscheles) to begin?' 'Would I teach him?' It was plain the playing of that morning was an unexpected thing to the pianist.

From one of Mendelssohn's letters we may gather what he knew of Bach's organ music at that date, and his resolve to set to work and get him up. And from his remarks upon some hear-say of Schneider's playing at Dresden, we learn his notion of pedal playing was very limited, and that then he had not seen the 'not well known' organ music of Bach, which Marx, either then or soon after, sent to the press.

I believe when with the Horsleys' at this end of the town he had access to a small organ at St. Matthew's—'a crippled' organ as he called the G pedals and key-board—upon which he might certainly gain some sort of facility. Pointing to me one day he said, 'But for him there would be no organs to play on,' and hard fight it was, for I had Wesley, Turle, Goss, and the whole guild of organists to battle with, and as you may remember the £10,000 laid out on the Liverpool organ was spent on the wrong key-board, Master Wesley carrying it against me. I believe it cost £1,500 to put that organ right.

Believe me, yours faithfully,

Geo. Grove, Esq.

H. J. GAUNTLETT.

#### THE GREAT COMPOSERS AND CHANTS.

A correspondent, after reading the notes on 'The great composers and chants' in last month's issue (page 385), has taken to heart the last paragraph by sending us the subjoined specimen of Wagner chanted. It is from 'Tannhäuser,' and the strain is that sung by Walther in Act 2, beginning 'Willst du Erquickung aus dem Brönnen haben' (page 136 of Novello's octavo edition):

(Melody only.) Chant adapted from WAGNER'S 'Tannhäuser.'



Mr. John S. Bumpus also writes concerning 'The great composers and chants':

James Turle derived his Beethoven single chant in E flat from the opening bars of the *adagio* of the 4th symphony (in B flat); but he might have made a closer adaptation if he had followed the melody as written by Beethoven, instead of interchanging the fifth and sixth notes of the strain. The Spohr-Turle double chant in F is taken from 'Lord God of heaven and earth' in 'The Last Judgment,' transposed from G flat to F. Dr. Zechariah Buck, of Norwich, made a double chant from Mendelssohn's 'He watching over Israel,' and there is one in Warren's 'Chanter's Hand Guide,' adapted from 'O rest in the Lord.' Buck's

arrangement will be found in 'The Chant Book Companion to the Book of Common Prayer.' In the same collection there is a double chant arranged from Mendelssohn's beautiful 'Lied ohne Worte' in E (Book II., No. 3), transposed for the purpose to G, the melody being followed without any alteration. Turle's double chants in C minor and F minor, founded on themes in Purcell's anthems 'O give thanks' and 'My Beloved spake,' as well as that in D from a subject in the same composer's *Te Deum*, and that in A minor from a chorale by J. S. Bach, are to be found in most collections.

Goss arranged a double chant in F sharp minor, from a subject by Jeremiah Clark, the origin of which is not at present traceable. The Rev. R. L. Caley, Precentor of Bristol, 1838-61, adapted a double chant in B flat from a melody by Beethoven, and another melody in F from the same composer was similarly treated by T. Evance Jones, organist of Canterbury Cathedral, 1831-73. The second double chant sung at St. Paul's on the twenty-ninth morning of the month, though assigned in the printed collection in use there to the Rev. James Lupton, is in reality a clever arrangement by that well-remembered old minor canon of St. Paul's, from the middle movement of Boyce's anthem 'By the waters of Babylon.' In the same collection the first double chant used on the fourteenth morning, though attributed to George Cooper, is, I believe, founded on a theme from Spohr. But instances might be multiplied—these are only a few.

#### A MEMORIAL TO MENDELSSOHN AND EDWARD BUXTON.

In the chancel of Cranford Parish Church, Middlesex, a stained-glass window has been placed to the memory of Mendelssohn and of Edward Buxton, a former proprietor of the business of Messrs. Ewer & Co., and therefore one of the composer's English publishers. The service of dedication took place in the charmingly situated church—standing in the midst of Lord Fitzhardinge's park—on the afternoon of Trinity Sunday (June 18), the ceremony attracting a large congregation. Mendelssohn's 'Hear my prayer' and Smart's *Te Deum* in F formed the chief features of the musical service, and an address appropriate to the occasion was delivered by the Rector of Cranford, the Rev. J. F. V. Lee. The window, which is the gift of Mrs. Carson, Mr. Buxton's granddaughter, and a resident of the village, is one of three lights, the figures representing Miriam, David, and St. Cecilia. The brass-plate inscription beneath the window—believed to be the only memorial of the kind to Mendelssohn in England—reads:

To the Glory of God and in memory of  
Felix Mendelssohn Bartholdy  
and  
Edward Buxton,  
his Friend, by whose Granddaughter this window  
is erected.  
Trinity Sunday. 1905.

The thirty-first Anniversary Festival of the London Gregorian Choral Association was held in St. Paul's Cathedral on June 15, with its customary impressiveness. Dr. Warwick Jordan presided at the organ, and his anthem 'O be joyful in the Lord' was sung. The Psalms, Magnificat, and Nunc dimittis were sung to Gregorian tones, and the hymn-tunes included two settings by Sir John Stainer and Mr. Arthur Henry Brown.

At the Dedication Festival held at Boston Church on June 20 the music included Dr. Botting's Magnificat and Nunc dimittis in B flat and Sullivan's Thanksgiving *Te Deum*, sung by a choir of 100 voices to the accompaniment of the organ and a quartet of brass instruments. Mr. A. W. Parsons, organist of Sleaford Parish Church, presided at the organ, and Mr. G. H. Gregory, organist and choirmaster of the Church, conducted.

Messrs. P. Conacher & Co., of Huddersfield, have erected the organ in the new church of All Saints, Burton-on-Trent. The instrument is furnished with tubular pneumatic action throughout, and the builders have used both key and pedal pistons, as well as their pedal controller action which provides an appropriate pedal organ with any combination of manual stops. The specification of the organ is as follows:

GREAT ORGAN (9 stops).			
	Feet		Feet
Double Diapason .. ..	16	Harmonic Flute .. ..	4
Large Open Diapason ..	8	Twelfth .. ..	2½
Horn Diapason .. ..	8	Fifteenth .. ..	2
Hohlflöte .. ..	8	Trumpet .. ..	8
Principal .. ..	4		
CHOIR ORGAN (8 stops).			
	Feet		Feet
Violin Diapason .. ..	8	Wald Flute .. ..	4
Gamba .. ..	8	Piccolo Harmonique ..	2
Flauto Traverso .. ..	8	Clarinet .. ..	8
Dulciana .. ..	8	Cor Anglais .. ..	8
		Tremulant.	
SWELL ORGAN (9 stops).			
	Feet		Feet
Lieblich Bourdon .. ..	16	Salicet .. ..	4
Open Diapason .. ..	8	Mixture (3 Ranks).	8
Rohr Flöte .. ..	8	Cornopean .. ..	8
Viol d'Orchestre .. ..	8	Oboe .. ..	8
Vox Angelica .. ..	8		
		Tremulant.	
PEDAL ORGAN (6 stops).			
	Feet		Feet
Harmonic Bass .. ..	32	Principal .. ..	8
Open Bass .. ..	16	Flute Bass .. ..	8
Sub-Bass .. ..	16	Space for Trombone.	
COUPLERS AND ACCESSORIES.			
Swell Octave.		Swell to Pedal.	
Swell Sub-Octave.		Great to Pedal.	
Swell to Great.		Choir to Pedal.	
Swell to Choir.			
Three pistons to Great.		Three pedal pistons to Great.	
Three pistons to Swell.		Three pedal pistons to Swell.	

#### A cathedral organist writes as follows:

DEAR SIR,—Will you kindly allow me to suggest to my brother cathedral organists the desirability of our meeting together for an annual conference, at which we might with advantage to ourselves and Church music in general discuss those questions which from time to time must present themselves to us individually? These meetings might be held in London, or might be arranged, year by year, in the principal cathedral cities. Perhaps Sir George Martin and Sir Frederick Bridge would take the initial step in this direction?

MAGISTER CHORALIS.

#### TWO SPECIAL SERVICES AT GLOUCESTER CATHEDRAL.

The annual Festival of the Gloucester Diocesan Choral Union was successfully held on June 7, under the conductorship of Dr. A. Herbert Brewer, when the united choirs numbered 750 voices. The music included a Magnificat and Nunc dimittis in G—an easy setting for parish choirs—by Dr. Brewer, and an effective anthem, 'There is none that can resist Thy voice,' by Mr. Ivor Atkins, organist of Worcester Cathedral. Both these works were composed expressly for the occasion. Goss's anthem, 'O praise the Lord!' was also sung, and Mr. S. W. Underwood rendered good service at the organ.

The enthronement of the new Bishop (Dr. Gibson, recently Vicar of Leeds) took place on June 15, with an impressive ceremony. The anthem was 'How lovely is Thy dwelling-place' (Brahms) and Dr. Brewer's *Te Deum* in E flat was also sung. The augmented choir consisted of the cathedral choristers and lay clerks, the cathedral voluntary choir, and the Festival class, who sang with much effectiveness under Dr. Brewer's baton. After the enthronement the Bishop expressed his complete satisfaction with the musical arrangements and the manner in which they had been carried out.

Mr. Stephen Plummer has been presented by the congregation of Holy Trinity Church, Tunbridge Wells, with a cheque, and the choir have given him a handsome Aneroid barometer upon his retirement from the office of organist which he has held for eleven years.

The annual festival service of the Chelmsford Association of Church Choirs was held at the Parish Church, Chelmsford, on June 15, when fourteen choirs, numbering over 300 voices, were present. The processional hymns were sung to tunes by Dr. C. Wood and Mr. F. R. Frye, two others being by Dr. A. H. Mann and Mr. Luard-Selby. The service was Arnold in A and the anthem Mr. Alfred Hollins's 'O worship the Lord.' Dr. G. F. Huntley was the organist, and Mr. F. R. Frye, choirmaster to the Association, conducted.

The organ in Colston Hall, Bristol, originally built by Father Willis and recently enlarged by Messrs. Norman & Beard, was re-opened by recitals given on June 1, 2 and 3, by Mr. George Riseley, Dr. Kendrick Pyne, and Mr. E. H. Lemare.

At St. Anne's Church, Soho, on Ascension Day (June 1), Bach's Church Cantatas 'God goeth up' and 'Now hath salvation' were sung to the accompaniment of full orchestra and organ, under the direction of the organist.

#### ORGAN RECITALS.

Dr. D. J. Wood, St. Andrew's, Moretonhampstead (Dedication of new organ).—Two canons, Allegretto and Fanfare, *Salomé*.

Mr. J. M. Preston, St. George's, Jesmond, Newcastle-on-Tyne.—Organ Sonata, *Alan Gray*.

Dr. A. B. Plant, New Public Hall, Arbroath.—The Answer, *Wolstenholme*, and Spring Song, *Hollins*.

Mr. Gustav Rhodes, Parish Church, Tetschen, Bohemia.—Fantasia, *Omer Guiraud*.

Mr. R. S. Pigott, St. James's, Stratford, Ontario.—The Seraph's Strain and Carillon, *Wolstenholme*.

Mr. W. Hoyle, St. Michael's, Coventry.—Finale Symphony, No. 2, *Widor*.

Mr. Thomas J. Crawford, St. Oswald's, West Hartlepool.—Reverie, *Lemare*.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Sonata in D minor, *Beethoven*.

Mr. Llewelyn Jones, Christ Church, Llanfairfechan.—Meditation, *E. d'Éry*.

Mr. W. A. Roberts, St. Paul's, Liverpool.—Benediction nuptiale, *Hollins*.

Mr. J. H. Pearson, Brighthouse Parish Church.—Cantilena, *Guilmant*.

Mr. E. Cuthbert Nunn, St. Saviour's, Walthamstow.—Suite Gothique, *Boëllmann*.

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford.—Andantino in D flat, *Wetton*.

Dr. A. Eaglefield Hull, United Methodist Free Church, Lindley (opening of new organ built by Messrs. P. Conacher and Co.).—Toccata, *Clausmann*.

Mr. R. Sharpe, St. Mary's, Southampton.—Andante pastorale, *Faulkes*.

Mr. E. W. Healey, St. Columba United Free Church, Helensburgh.—Andante in F, *Smart*.

Mr. W. H. Ewen, West United Free Church, Haddington.—Chanson d'Été, *Lemare*.

Mr. C. E. R. Stevens, St. Mark's, Jersey.—Toccata in A, *Bunnett*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. J. H. Baxter, St. Matthew's United Free Church, Glasgow.

Mr. Joseph W. Burt, Emmanuel Church, Exeter.

Mr. Ernest Edward Churteney, St. Luke's Church, Cobholm, Southtown, Gt. Yarmouth.

Mr. Herbert E. Crimp, Leominster Priory Church.

Mr. Harvey Grace, St. Agnes Church, Kennington.

Mr. Arthur E. Hopkins, Ilford Presbyterian Church.

Captain W. R. J. McLean, Grand Organist of Royal Arch Masons.

Mr. Purcell James Mansfield, Paignton Wesleyan Church.

Mr. Paul Rochard, St. Aidan's Church, South Shields.

Mr. Reginald Steggall, Lincoln's Inn Chapel.

Mr. A. G. Ward, Holy Trinity Cathedral, Shanghai.

Mr. Alfred W. Wilcock, St. John's Church, Knotty Ash.

## LONDON EVENING SCHOOLS AND MUSIC INSTRUCTION.

In 1902-3, music, mostly in the form of singing classes, was taught to 6,515 pupils in 235 metropolitan evening schools. The next year's statistics are not available, but they will probably show an increase. It must not be supposed that these schools are for children: they are open to both sexes of all ages, and are largely attended by adults. The code for this type of school is laid down by the Government Board of Education, and deals mainly with technical points; it merely suggests that music suited to the constitution of this or that class should also be studied. But owing to the individuals forming the classes being miscellaneous gathered together, it is rare that a teacher has to deal with anything like a well-balanced choir. This difficulty, which threatened to paralyse effort, led in London to the formation of district Choral Unions. These Unions, as such, are unofficial bodies formed voluntarily by the music instructors in the various districts. They are managed by an executive committee selected by the general body of teachers, and about sixty per cent. of the classes are in some way attached to them. The objects of the Unions are stated to be:

(i.) To supply a definite and common aim as far as possible to the vocal music instruction in a district.

(ii.) To improve the musical taste of pupils by substituting standard works and good choruses for the miscellaneous and musically inferior material previously in use.

(iii.) To give opportunities for criticism and comparison by bringing together the various classes for district and massed rehearsals.

(iv.) To arrange and carry out, if thought advisable, a public performance of the works prepared.

The spirit and energy with which these ideas have been carried into practical effect may be gathered from the following programmes which the Unions performed this spring:

West Lambeth Choral Union—April 7, Battersea Town Hall. 'Hymn of Praise' (Mendelssohn); Miscellaneous.

Tower Hamlets Choral Union—May 9, People's Palace. 'Hiawatha's Wedding Feast' (Coleridge-Taylor); 'Hymn of Praise.'

Marylebone Choral Union—May 12, Northern Polytechnic. 'Hiawatha's Wedding Feast'; 'Hymn of Praise.'

Finsbury and Hackney Choral Union—May 13, Alexandra Palace. 'Banner of St. George' (Elgar); Stanford's 'Revenge'; Miscellaneous.

Chelsea Choral Union—May 18, Queen's Hall. 'The Wedding Feast'; 'Hymn of Praise.'

East Lambeth Choral Union—May 20, Great Central Hall, Tower Bridge Road. 'Banner of St. George' (Elgar); Miscellaneous.

Greenwich Choral Union—May 27, Goldsmiths' Institute. 'Hiawatha's Wedding Feast' (Coleridge-Taylor); Miscellaneous.

All these works were creditably given with full orchestral accompaniment.

Some opposition to the idea and work of the Unions has been encountered on the ground that the music chosen was too difficult and unsuited to the constitution of the classes generally, and that the practice of it necessitated the abandonment of the study of voice training and sight-singing, &c. This charge has been investigated by the Education Committee of the London County Council, and the result of their inquiry is embodied in a report which is to be submitted to the whole Council.

On the whole the report is highly favourable to the continuation of the Unions, and it includes some excellent recommendations for their future organization and for a more systematic treatment in the instruction to be given in the separate classes. The Committee also make some suggestions for violin teaching in graded classes. The report is given in full in the July issue of *The School Music Review*.

## BEETHOVEN'S VIOLIN CONCERTO.

(OP. 61.)

BY SIR GEORGE GROVE, C.B.

*Allegro ma non troppo.**Larghetto.**Rondo. (Allegro.)*

This splendid work was composed in the year 1806, probably in the latter part of it, the earlier months having been occupied with the three quartets dedicated to Count Rasoumowsky and the Fourth Symphony. It was written for Clement, a well-known violinist of the day, at that time director and principal violin at the Vienna Theatre, and was first played by him at his concert on December 23, 1806. The autograph is one of the treasures of the Imperial Library at Vienna. It is an oblong manuscript, and contains, along the top of the first page, the following punning inscription, in Beethoven's own curious French-Italian :

Concerto par Clemenza pour Clement primo Violino  
e direttore al teatro a Vienna. Dal L. v. Bthvn 1806.

Whether we may take the terms of the title of Beethoven's arrangement of this work for the pianoforte (of which more hereafter), viz., 'Concerto pour le Piano-forte . . . arrangé d'après son 1<sup>er</sup> Concerto de Violin . . . par Louis van Beethoven,' &c., as the token of his intention to compose a second or not, it is certain that no second complete one exists, the so-called 'Kreutzer Sonata' (Op. 47), though expressly stated by its author to be 'scritta in uno stilo molto concertante quasi come d'un Concerto,'\* and fully worthy of the name in other respects, being excluded from the category by the fact that it was written for violin and pianoforte instead of for violin and orchestra. His only other published compositions for violin and orchestra—published, that is to say, with his own concurrence and consent—are two Romances, the one (Op. 40) in G, the other and more important (Op. 50) in F. These three works all date from the years 1803 or 1804, and are therefore earlier in date than the concerto. And so also—doubtless earlier still—is the fragment of a violin concerto in C major, the autograph of which is preserved in the Library of the Gesellschaft der Musikfreunde at Vienna, which was played at the commemoration of Beethoven at Vienna in 1870, and has since been completed and published.

The first movement of the Violin Concerto is, as usual, its most important portion, and is written on the general plan of the first movement of a symphony, with full development and more than usual length. It has no solo prelude or introduction, as the pianoforte concerto in E flat has, to bring the solo instrument early and prominently forward, but commences according to the regular prescribed form by an orchestral *tutti*. And yet while thus conforming to custom Beethoven shows how eminently original he was. Nothing can exceed the novelty and characteristic effect of the opening—no initial chord or gigantic unison, nothing but four soft beats of the drum on the keynote. For an instant one listens almost in doubt whether the music has really begun. Until Beethoven's time the drum had with very rare exceptions been used as a mere means of producing noise and increasing the din of the *fortes*; but Beethoven, with that wise feeling of affection which he has for the humblest member of the orchestra, and which has made him (in this concerto and elsewhere) give independent passages to the horn or the bassoon which have immortalised those instruments, has here raised the drum to the rank of a solo instrument. And not only that, but these four notes of the drum, like the first rays which herald the rising sun, give a colour and

individuality to the whole of this great and radiant movement. These four notes are heard all through it; their broad, noble rhythm pervades the whole, now in the fiddles, now in the horn, now in the trumpet, now in the full orchestra—always characteristic, always impressive, always the pivot upon which some unexpected enrapturing change takes place or some new appearance of the theme, or upon which the solo instrument is to turn.

John Sebastian Bach, who seems to have foreseen everything in music, has actually anticipated the mode of opening this concerto in his 'Christmas Oratorio,' which commences with the subject of the movement in the drum solo :



but, with the opening, all parallel to Beethoven's concerto ends. On the other hand, it is hardly possible that Beethoven could have known this work of the earlier master's.

Within the limitations of space it is impossible to enumerate a tenth of the beauties of the wonderful movement which springs from those four unpretending taps of the most unpromising member of the orchestra ; to quote a few bars of the leading ideas must therefore suffice.

The principal theme is given out by the oboes, clarinets, and bassoons and accompanied by the drum :

No. 2. *Oboes & clars.*  
*Allegro ma non troppo.*



Drum. Fag. *Drum.*

*cres.* *f* *p*

\* *Viol.* *f* *Stringa.* *&c.*

The D sharps which follow in the violins (at \*) are an admirable example of Beethoven's sudden way of introducing an entirely new element into his composition, and starting, so to speak, a new train of thought, at once the same with, yet different from, the old one—an art which no one ever possessed, and perhaps no one ever will possess as he did.

The form in which this fine subject first appears in the composer's sketch-book is thus given in Nottebohm's 'Zweite Beethoveniana' (1887), p. 533 :

No. 3.



*&c.*

\* In one of Beethoven's note-books in the Royal Library at Berlin this title is found with the word 'brillante' substituted for 'concertante.'

and, as in other cases, it is difficult to believe that so enduring and agreeable a passage can have been founded on one so meagre and commonplace, and so devoid of all the qualities which distinguish the other. But to return.

The passage which connects the theme quoted as No. 2 with the 'second subject' of the movement is no mere mass of sound, as was often the case in the earlier orchestral writers, but is as organic and definite as any other part of the concerto. It begins with a scale passage in the clarinets and bassoons:

No. 4.

Clar. &amp; Fag. 8ve below.



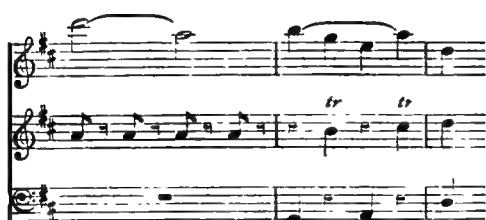
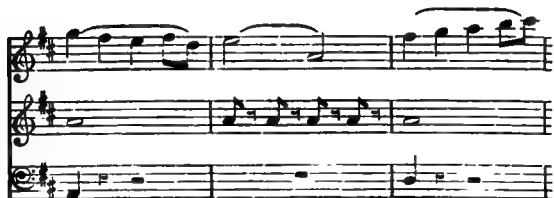
and it ends with a quaint semiquaver figure of which one learns to know much more before the termination of the movement:

No. 5.

Viol. 1<sup>a</sup>. (sol.)

These four A's lead at once into the brilliant, vigorous, aspiring theme of the second subject. Like the first, this is given out by the wind instruments, and, as we see, is heralded and accompanied by the inevitable four notes. Like the first, also, it furnishes an example of Beethoven's favourite habit of forming his melodies out of the consecutive notes of the diatonic scale, a habit to which I have often ventured to call attention—

No. 6.



No sooner is this theme given out in D major, than Beethoven characteristically repeats it in minor, accompanying it all through with the four notes (this

time in the horns), and also by a passage in triplets and in 'contrary motion' in the violas and violoncellos—a passage of which great use is afterwards made by the solo violin:

No. 7.



These subjects, and others springing out of or dependent on them, are worked and developed according to the regular forms of the art; and with so much variety and individuality in the accompaniments that one is almost tempted to think that the work is not only a concerto for the violin, but a concertante also for bassoon, clarinet, &c. A passage of this nature is worth quoting:

No. 7a.

Solo violin.



The bassoons continue thus for twenty-three bars, and are succeeded by the horns; and at length we reach a passage which will be recognised from the following quotation—one of those delicious 'episodes' which Beethoven, if he did not invent, introduced as no one before him had done. Here all the tenderness and grace of his nature are manifested for a few moments that we may know what there was lying hid behind that robust and masculine exterior. The spirit of the master seems to disengage itself from material

(Continued on page 460).

# be joyful in the Lord.

## ANTHEM FOR HARVEST.

Words selected from  
Holy Scripture and a Hymn by Bishop HEBER.

Music by ALFRED R. GAUL

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro moderato. ♩ = 108.*

ORGAN.

*Gt. Diaps. Full Sw. coupled.*

*Ped. 16 ft. coupled.*

SOPRANO.

ALTO.

TENOR.

BASS.

*f*

O be joy-ful in the Lord, all ye

O be joy-ful in the Lord, all ye

O be joy-ful in the Lord, all ye

O be joy-ful in the Lord, all ye

lands, all ye lands, O be joy-ful in the Lord, all ye lands, all ye lands:

lands, all ye lands, O be joy-ful in the Lord, all ye lands, all ye lands. serve the Lord with

lands, all ye lands, O be joy-ful in the Lord, all ye lands, all ye lands:

lands, all ye lands, O be joy-ful in the Lord, all ye lands, all ye lands: serve the Lord with

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serve the Lord with glad-ness, and come before His pres-ence, and come before His  
 glad-ness, and . . . come before His pres-ence, and come before His  
 serve the Lord with glad-ness, and come before His pres-ence, and come before His  
 glad-ness, and . . . come before His pres-ence, and come before His  
 pres-ence, and come be-fore His pres-ence, His pres-ence with a song, and come be-fore His  
 pres-ence, and come be-fore His pres-ence, His pres-ence with a song, and . . . come be-fore His  
 pres-ence, and come be-fore His pres-ence, His pres-ence with a song, and . . . come be-fore His  
 pres-ence, and come be-fore His pres-ence, His pres-ence with a song, and . . . come be-fore His  
 pres-ence, His pres-ence with a song. O be  
 pres-ence, His pres-ence with a song. O be  
 pres-ence, His pres-ence with a song. O be  
 pres-ence, His pres-ence with a song. O be



joy-ful in the Lord, all ye lands, all ye lands, and . . come be-fore His pres-ence, His

joy-ful in the Lord, all ye lands, all ye lands, and come be-fore His pres-ence, His

joy-ful in the Lord, all ye lands, all ye lands, and come be-fore His pres-ence, His

joy-ful in the Lord, all ye lands, all ye lands, and come be-fore His pres-ence, His

presence with a song, with a song, with a song. *rit.*

presence with a song, with a song, with a song. *rit.*

presence with a song, with a song, with a song. *rit. Much slower.*

presence with a song, with a song, with a song. *rit.*

presence with a song, with a song, with a song. *Much slower. ♩ = 66.*

## TENORS AND BASSES.

Lift up your eyes and look up on the fields, lift up your

eyes, and look up-on the fields, for they are white al-ready to har-vest.

*Faster.* 1st SOPRANOS.  
*mf*

Thou vis-it-est the earth, and bless-est it, and bless-est it, Thou

2nd SOPRANOS.  
*mf*

Thou vis-it-est the earth, and bless-est it, and bless-est it, Thou

\* *Faster.* ♩ = 108.

*Su. Diaps. & soft Reel.*

*Ped. soft 16 ft. coupled to Su.*

ma-kest it ve-ry plen-teous, Thou ma-kest it ve-ry plen-teous.

ma-kest it ve-ry plen-teous, Thou ma-kest it ve-ry plen-teous.

*A little slower.*  
TENORS AND BASSES.

*rall.*

O how great is Thy good-ness, which Thou hast laid up for them that love Thee.

*A little slower.*

*Gt. Org. mf*

*rall.*

\* Each crotchet at the same speed as on page 1.

*a tempo.* *mf* 1st SOPRANOS.  
Thou vis - it - est the earth, and bless - est it, and

*a tempo.* *mf* 2nd SOPRANOS.  
Thou vis - it - est the earth, and bless - est it, and

*a tempo.*  
Sw. as in previous instance.

*rall.*  
bless - est it, Thou vis - it - est the earth, and bless - est it.

*rall.*  
bless - est it, Thou vis - it - est the earth, and bless - est it.

*rall.*

*Andante con moto.* *mf* SOLO SOPRANO.  
O God! O Good be - yond com - pare! If thus Thy

*Andante con moto.* ♩ = 88.  
R.H. Sw. Diaps. *sempre legato.*  
L.H. Gt. soft Diap. coupled to Sw.  
Ped. soft 16 ft. coupled to Sw.

*p*  
mean - er works are fair, If thus Thy boun - ties gild the span Of

*p*

ru - in'd earth and sin - ful man, How glo - rious must the man - sion

CHORUS.

be Where Thy re-deem'd shali dwell with Thee! O God! O Good be -

O God! O Good be -

O God! O Good be -

O God! O Good be -

without Ped.

Gt. to Ped., add 16 ft. Open Diap.

- yond com-pare! If thus Thy mean - er works are fair, If thus Thy boun - ties

- yond com-pare; If thus Thy mean - er works are fair, If thus Thy boun - ties

- yond com-pare; If thus Thy mean - er works are fair, If thus Thy boun - ties

- yond com-pare! If thus Thy mean - er works are fair, If thus Thy boun - ties

gild the span Of ru - in'd earth and sin - ful man, How glo - rious must the

gild the span Of ru - in'd earth and sin - ful man, How glo - rious must the

gild the span Of ru - in'd earth and sin - ful man, How glo - rious must the

gild the span Of ru - in'd earth and sin - ful man, How glo - rious must the

man - sion be Where Thy re - deem'd shall dwell with Thee! How glo - rious must the man - sion

man - sion be Where Thy re - deem'd shall dwell with Thee! How glo - rious must the man - sion

man - sion be Where Thy re - deem'd shall dwell with Thee! How glo - rious must the man - sion

man - sion be Where Thy re - deem'd shall dwell with Thee! How glo - rious must the man - sion

be Where Thy re - deem'd shall dwell with Thee! A - men, A - men, A - men.

be Where Thy re - deem'd shall dwell with Thee! A - men, A - men, A - men.

be Where Thy re - deem'd shall dwell with Thee! A - men, A - men, A - men.

be Where Thy re - deem'd shall dwell with Thee! A - men, A - men, A - men.

*without Ped.* *Ped.* *cres. f* *rit.* *Slower.* *ff* *rit.* *Slower.* *rit.* *f*

# NOVELLO'S ANTHEM BOOK

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BOOK 1.			BOOK 5.		
ADVENT	O King and Desire of all Nations	<i>Stainer.</i>	ADVENT	The Great Day of the Lord	<i>Martin.</i>
CHRISTMAS	Arise, shine, for thy light is come	<i>Elvey.</i>	CHRISTMAS	It came upon the midnight clear	<i>Stainer.</i>
LENT	Lord, for thy tender mercies' sake	<i>Farrant.</i>	LENT	Incline Thine ear	<i>Himmel.</i>
"	Enter not into judgment	<i>Attwood.</i>	"	Lead me, Lord	<i>Wesley.</i>
"	O ye that love the Lord	<i>Coleridge-Taylor.</i>	"	Render your heart	<i>Calkin.</i>
EASTER	O give thanks	<i>Goss.</i>	EASTER	Awake up, my glory	<i>Barnby.</i>
WHITSUN	Come, Holy Ghost	<i>Attwood.</i>	WHITSUN	O for a closer walk with God	<i>Foster.</i>
HARVEST	The Lord is loving unto every man	<i>Garrett.</i>	HARVEST	The eyes of all wait on Thee, O Lord	<i>Elvey.</i>
GENERAL	O love the Lord	<i>Sullivan.</i>	GENERAL	I am Alpha and Omega	<i>Stainer.</i>
"	The day Thou gavest, Lord	<i>Woodward.</i>	"	O how amiable are Thy dwellings	<i>Richardson.</i>
"	Blessed are they that dwell	<i>Tours.</i>	"	Blessed are the merciful	<i>Hiles.</i>
"	Thou wilt keep him in perfect peace	<i>Lee Williams.</i>	"	I will sing of Thy power, O God	<i>Sullivan.</i>
BOOK 2.			BOOK 6.		
ADVENT	Hosanna in the Highest	<i>Stainer.</i>	ADVENT	Hearken unto Me, My people	<i>Sullivan.</i>
CHRISTMAS	Sing and rejoice	<i>Barnby.</i>	CHRISTMAS	O Zion, that bringest good tidings	<i>Stainer.</i>
LENT	O Saviour of the world	<i>Goss.</i>	LENT	Turn Thy Face from my sins	<i>Attwood.</i>
"	Teach me, O Lord	<i>Attwood.</i>	"	O Saving Victim, slain for us!	<i>Stainer.</i>
"	Jesu, Word of God Incarnate	<i>Gounod.</i>	"	There is a green hill far away	<i>Gounod.</i>
EASTER	Christ is risen	<i>Elvey.</i>	EASTER	Now is Christ risen from the dead	<i>West.</i>
HARVEST	Great is the Lord	<i>Staine.</i>	WHITSUN	O Holy Ghost, into our minds	<i>Macfarren.</i>
GENERAL	What are these?	<i>Stainer.</i>	HARVEST	Praise the Lord, O Jerusalem	<i>Mauder.</i>
"	O how amiable	<i>West.</i>	GENERAL	Sweet is Thy mercy, Lord	<i>Barnby.</i>
"	O taste and see	<i>Sullivan.</i>	"	I will lift up mine eyes	<i>Clarke-Whitfield.</i>
"	The Lord is my Shepherd	<i>Macfarren.</i>	"	Rejoice in the Lord, O ye righteous	<i>Elvey.</i>
"	God that madest earth and heaven	<i>Fisher.</i>	"	I will always give thanks unto the Lord	<i>Calkin.</i>
BOOK 3.			BOOK 7.		
ADVENT	Far from their home	<i>Woodward.</i>	ADVENT	It is high time to awake out of sleep	<i>Barnby.</i>
CHRISTMAS	Four Christmas Carols	<i>Various.</i>	CHRISTMAS	Come, ye lofty	<i>Button.</i>
LENT	Turn Thy Face from my sins	<i>Sullivan.</i>	LENT	Bow down, Thine ear	<i>Attwood.</i>
"	O Lord, my God	<i>Wesley.</i>	"	Come unto Him	<i>Gounod.</i>
"	Jesu, Word of God Incarnate	<i>Mosart.</i>	"	The Lord is nigh unto them	<i>Cummings.</i>
EASTER	Break forth into joy	<i>Barnby.</i>	EASTER	Open to me the gates	<i>Adlam.</i>
HARVEST	O Lord, bow manifold	<i>Robert.</i>	WHITSUN	When God of old came down from heaven	<i>Hall.</i>
GENERAL	Seek ye the Lord	<i>Elvey.</i>	HARVEST	Look on the fields	<i>Macpherson.</i>
"	I was glad	<i>Woodward.</i>	GENERAL	Weary of earth and laden with my sin	<i>Toser.</i>
"	The radiant morn	<i>Weldon.</i>	"	Sing praises unto the Lord	<i>Cruikshank.</i>
"	O praise God in His holiness	<i>Haking.</i>	"	Deliver me, O Lord	<i>Stainer.</i>
"	Doth not wisdom cry		"	Blessed are the poor in spirit	<i>Hiles.</i>
BOOK 4.			BOOK 8.		
ADVENT	Arise, O Jerusalem	<i>King.</i>	ADVENT	Day of Wrath! O day of mourning!	<i>Stainer.</i>
CHRISTMAS	Let us now go even unto Bethlehem	<i>Hopkins.</i>	CHRISTMAS	Like silver lamps in a distant shrine	<i>Barnby.</i>
LENT	In Thee, O Lord	<i>Tours.</i>	LENT	Cast thy burden upon the Lord	<i>Mendelssohn.</i>
"	Comfort, O Lord, the soul of Thy servant	<i>Crotch, arr. by Goss.</i>	"	Seek ye the Lord	<i>Bradley.</i>
"	God so loved the world	<i>Stainer.</i>	"	The Sacrifice of God	<i>Waring.</i>
EASTER	Christ our Passover	<i>Goss.</i>	EASTER	This is the day	<i>Hall.</i>
WHITSUN	Praised be the Lord daily	<i>Calkin.</i>	WHITSUN	Spirit of mercy, truth, and love	<i>Selby.</i>
HARVEST	Ye shall dwell in the land	<i>Stainer.</i>	HARVEST	Behold, I have given you every herb	<i>Harris.</i>
GENERAL	O how amiable are Thy dwellings	<i>Barnby.</i>	GENERAL	All people that on earth do dwell	<i>West.</i>
"	O taste and see how gracious the Lord is	<i>Goss.</i>	"	Through the day Thy love has spared us	<i>Naylor.</i>
"	Thine, O Lord, is the greatness	<i>Kent.</i>	"	The King shall rejoice	<i>Goss.</i>
"	O give thanks unto the Lord	<i>Elvey.</i>	"	Thou wilt keep him in perfect peace	<i>Calkin.</i>
BOOK 9.					
ADVENT	Blessed is He Who cometh	<i>Gounod.</i>	WHITSUN	Grieve not the Holy Spirit of God	<i>Stainer.</i>
CHRISTMAS	Sing, O Heavens	<i>Gaul.</i>	HARVEST	Great is the Lord	<i>Marchant.</i>
LENT	O Bountiful Jesu!	<i>Stainer.</i>	GENERAL	Lead, kindly Light	<i>Pughe-Evans.</i>
"	O Lord, correct me	<i>Coward.</i>	"	O Lord, my trust is in Thy mercy	<i>Hall.</i>
"	By the waters of Babylon	<i>Coleridge-Taylor.</i>	"	Hymn of Peace	<i>Calcott.</i>
EASTER	The strife is o'er	<i>Staine.</i>	"	How dear are Thy counsels	<i>Crotch.</i>

(To be continued.)

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trammels, and, soaring aloft, carries us with him into a heaven of yearning and aspiration :

No. 8.  
Solo violin.

Horns. *pp*

Strings. *pp*

&c.

The soft pervading accompaniment of the strings; the repeated notes of the horns, bassoons and trumpets, hushed to their lowest, and sounding in their monotonous iteration like the knell of all earthly troubles and annoyances; the tender, refined, yearning expression of the solo violin, as it climbs

Through all the silent spaces of the worlds,  
Beyond all thought, into the heaven of heavens—

make this one of the most affecting passages in all music. It is in some measure an anticipation of a passage in the *Larghetto* (which is noticed farther on), where the horns play a somewhat similar rôle, and the solo violin has an equally expressive part, not altogether unlike the leading phrases in this. (See No. 11.)

II.—The *Larghetto* is a movement of wonderful, calm beauty. The principal theme is a simple strain of eight bars with two more to close it, as if by a happy afterthought. How the phrase of the last bars may haunt the memory is evident from their unconscious repetition by Mendelssohn, in the air 'But the Lord is mindful of His own,' in 'St. Paul':

No. 9. *Larghetto*. Strings, *con sordini*.

*pp*

Here, as in the slow movement of the E flat pianoforte concerto, the violins of the band are 'muted'; and as there, so here, after having heard the theme played through, it is difficult to understand how anything else can be worthy to come after it. Beethoven knows this well, and in consideration to this feeling repeats the theme no less than four consecutive times. It is first given out by the strings as quoted, then by the first clarinet solo, then by the bassoon solo, and then by the full band. On the second and third occasion it is accompanied by the solo violin in figures of the most astonishingly graceful forms, increasing in elaboration each time. Shortly afterwards the solo violin gives out a fresh melody, accompanied in long chords by the strings of the band only :

No. 10.  
Solo violin. *Cantabile*.

In the course of this occurs the passage before alluded to in connection with the episode in the first movement (No. 8), and from which the following is abstracted :

No. 11.  
Solo violin.

Horns.

Str. *pp*

&c.

The effect of this is too charming. The lovely melody, with its beseeching, yearning tone, the soft, sustained accompaniment of the strings, and the mellow, tranquil, reiterated call of the horns, seem to suggest the 'calm and deep peace' of a lovely autumn day, in a still land like that of the Lotos-eaters of the poet.

III.—The *Rondo* is a descent from these heights of ideal calm to a region nearer the common earth. But if hardly equal in elevation to the earlier portions, it is throughout brilliant and spirited, and brings this great composition to a most effective termination. Here again a certain parallel is observable between this and the E flat pianoforte concerto.

There is no pause after the *Larghetto*; but a sudden modulation in the strings, *fortissimo*, rudely dispels the dream in which the preceding movement has lapt us, and leads into the opening subject of the *Finale* (*Rondo*), one of the most vigorous and original that even Beethoven ever conceived, attacked by the solo



violin, without accompaniment, save a note or two from the basses :

No. 12.

*Allegro. Solo violin.*



This is repeated by the solo violin two octaves higher, and then the whole orchestra have it with a new termination :

No. 13.



A second theme of similar character is also given out by the solo violin, accompanied first by the horns and then by the oboes and clarinets :



Another melody, the 'second subject' proper, is in G minor :

No. 15.



with a second strain quite in keeping :

No. 16.



The pause for the cadenza occurs after the working out of the themes, and is succeeded by a long, soft, subtle passage, full of humour, modulating into A flat, and coming back most ingeniously into the key of D.

This movement furnishes, amongst other beauties, a good example of the care with which Beethoven provides for his dear children of the orchestra. In the *Larghetto* the horns were his chief favourites; here, perhaps, it is the bassoon which is taken into especial confidence. It has a long solo after the entry of the second theme (No. 15).

Before quitting the subject, a few moments should be given to the fact already mentioned that Beethoven arranged the solo part of the work so that it might be played as a concerto for the pianoforte. That he did this with predilection is evident from one or two circumstances. It was one of four pieces which alone of all his works (as we know from the testimony of his pupil Ries) he arranged with his own hand; all the rest were left to his scholars and friends, and merely revised by him, but this and three others he did completely himself. He took great pains so to modify the violin passages of the original as to make them suitable to the pianoforte.\* Not content with this, he composed a long and very interesting cadence for the pianoforte to the first movement, and a shorter one to the *Rondo*. These are published in the complete edition of Breitkopf & Härtel. The first of them is in four movements—an *Allegro*, then a short *March, più Vivace*, and last, *Meno allegro*, ending in a *Presto*. In the *March* and the *Presto* the drum reappears, and accompanies the pianoforte with its phrase of four notes. The pianoforte concerto was published in August, 1808, but the violin concerto remained in MS. until the following *March*. The latter is dedicated to Beethoven's old and dear friend Stephan von Breuning, and the former to his wife.

The four notes which haunted Beethoven so persistently, and with such fine effect, through his first movement, are said to have been suggested to him by his hearing, while lying awake at night, a person who was shut out of a neighbouring house, and who kept on knocking for admission, four strokes at a time. Beethoven's mind was full of his concerto, and the reiteration of the four strokes fell in with his thoughts, and produced what we have before us to-day. To some this story may appear apocryphal, absurd, below the dignity of the subject. But surely without reason. Its very triviality is in favour of its genuineness. Such anecdotes are not only quite in consonance with the characteristics of creative genius, but are also in accordance with known facts. To an ordinary man the four knocks which excited the 'shaping spirit' of Beethoven's imagination and on which he built so splendid a fabric, would have been simply four knocks, to be dismissed with an exclamation, and forgotten as soon as heard; but they 'flashed upon the inward ear' of the great composer, and aroused trains of thought and association in his mind the possession of which is, *ipso facto*, the possession of genius. These four knocks were to Beethoven what the hulk of the old *Téméraire* was to Turner, or the 'Daffodils' to Wordsworth—commonplace objects in themselves, but transmuted by the fire of genius into imperishable monuments. A remarkable instance of the same transmuting power is seen in the two chief subjects of the *Finale* of Beethoven's last quartet (in F, Op. 135). He has headed it with the words: 'Muss es sein?' Must it be so? 'Es muss sein!' It must!—and to these he has put notes, which notes become the subjects of the *Finale*. The words were originally part of a conversation with his cook. But no sooner does the great composer take the phrases into his mind and begin to ponder them than this trivial question and answer assume a new import. They rise from the particular to the universal, from earth to heaven, and in his vast imagination it becomes the question of questions—nothing less than the unanswerable problem of fate: 'To be or not to be.' Thus the musician may say with no less force than the painter or the poet—

To me the meanest flower that blows can give  
Thoughts that do often lie too deep for tears.

\* See the details in Nottebohm's 'Zweite Beethoveniana,' p. 586.

The original manuscript of the Violin Concerto, which has already been mentioned as being in the Imperial Library (K. K. Hofbibliothek) at Vienna, presents some points of remarkable interest. It contains a larger amount of correction and alteration than is usually displayed even by Beethoven's manuscripts, chiefly in the part of the solo violin. The order of the instruments in the score, counting downwards, is as follows: violins; violas; flute; oboes; clarinets; bassoons; horns; drums; solo violin; violoncellos; basses; trumpets. Thus the solo violin stands fourth from the bottom. But in addition to this there is a stave below the whole, and occasionally one above it, and not unfrequently even a fourth, containing successive variations of the solo part, which there is the best authority for stating are always improvements. On the authority of so unimpeachable a witness as the late C. F. Pohl, of Vienna, these are all in Beethoven's own hand, and not in Clement's as stated by Otto Jahn, though it is possible that some of them were suggested by Clement. The majority, however, are not technical ameliorations so much as improvements in the music, and as such bear the impress of the mind of the master himself. They display a curious medley of ink, blacklead pencil, and red chalk; and show, if anything were wanted to show, how constantly this great genius returned to his works, how unwearied he was in touching, and retouching, and polishing, and bestowing all his thought and all his might on what his hand found to do, until he had got out of his mind all the beauty and all the effect, and all the fitness for the hearer that it was possible to get out of it.

[The date of the first performance in England of Beethoven's Violin Concerto is not known. It did not make its appearance in any programme of the Philharmonic Society (founded in 1813) until April 9, 1832, when it was played by a Mr. Eliason. Considering that the work was published in 1809, it is difficult to imagine that twenty-three years elapsed before this violin masterpiece obtained its first hearing in this country: but it may be so. Since 1832 the concerto has been played at the Philharmonic concerts thirty-three times, Dr. Joachim having been the soloist on ten of these occasions. The concerto was not very cordially received by the critics on its first performance at the Philharmonic. The *Athenæum* referred to it as 'this wild, imaginative effusion of Beethoven,' while the *Harmonicon* said: 'Beethoven has put forth no strength in his violin concerto; it is a fiddling affair, and might have been written by any third or fourth rate composer. We cannot say that the performance of this concealed any of its weakness, or rendered it at all more palatable.'—ED. M.T.]

The success and the smooth working of the University Conservatorium of Music in Melbourne has at last, in this his fifth year of office, enabled Professor Franklin Peterson to inaugurate a scheme of public concerts of which the first was given on March 13 under the most favourable auspices and with conspicuous success before a large audience in the Town Hall. The list of subscribers, a large and influential one, is headed by their Excellencies the Governor-General, Lady Northcote, and the Governor of Victoria, as well as Lady Talbot, the Prime Minister of Australia, the Premier of Victoria, the Chancellor and Vice-Chancellor of the University, and others. The scheme of local examinations inaugurated and organised by Professor Peterson has grown in three years from 481 entries in the first year to close upon a thousand this year, and still shows unmistakable signs of further healthy and powerful development. The students in the Conservatorium number 100, who are doing excellent work under Professor Peterson's guidance.

## Reviews.

### NEW PART-SONGS.

*Evening has lost her throne. Awake, awake! O what a lovely magic hath been here.* Words by Alfred Hayes. Music by Granville Bantock.

*Amintor's well-a-day.* Words of the 17th century. *As Amoret with Phillis sat.* Words by Sir Charles Sedley. Music by John E. West.

*All for my true love.* Words by G. Colman. Music by H. Davan Wetton.

*How sweet the moonlight sleeps.* Words by Shakespeare. Music by Eaton Fanning.

*The Tear.* Words by Robert Herrick. Music by Herbert W. Wareing.

*Waken, lords and ladies gay.* Words by Sir Walter Scott. Music by E. Ouseley Gilbert.

[Novello & Company, Limited.]

Few composers have the courage of their opinions more than Mr. Granville Bantock and, although at times his music may raise the eyebrows of the academically-minded, it rarely fails in originality. The part-songs now under notice, however, are more likely to win a smile than a frown even from the most austere musician, for the words have been set with keen appreciation of their inner meaning, and the harmonic scheme, although often bold, is always expressive, heightening the significance of the music. 'Evening has lost her throne' is a poetical description of the approach of night, and the music is in complete sympathy with the lines, the concluding bars being particularly happy. When this part-song is performed it could not be more appropriately followed than by 'Awake, awake!' It will be necessary in this, however, for the vocalists to be wide awake when they attack the spirited opening, and to duly follow the subsequent changes of tempo which accentuate the various sentiments of the lines. The basses also will have to be on the alert to come in, after a pause of two bars, on an A natural with a chord of G flat major buzzing in their ears; but they will enjoy themselves in the final bars in their slide down to the low E flat. 'O what a lovely magic hath been here' might well express the sentiments of the listeners after a performance of the part-songs.

Mr. John E. West has gone to long-ago centuries for his text, that of 'Amintor's well-a-day' being from Lawes's 'Third Book of Ayres,' dating from 1653, and the lines of 'As Amoret with Phillis sat' being by Sir Charles Sedley' (1639-1701). These dates give the key to the music, for Mr. West is too good a musician to 'put old wine into new garments,' to quote the latest version by a celebrated composer of the familiar adage. In the first song Amintor is so disconsolate at the fickleness of his Chloris that the grass will not grow where he lays his head, and his moan, 'Well-a-day,' is duly prominent in Mr. West's pages; but the melancholy is of a gentle and enjoyable kind, and the music contains effective contrasts. The setting of 'As Amoret with Phillis sat' is of the same order as the foregoing, albeit somewhat simpler. The anxiety of the poet that Phillis should not listen too long to Amoret is reflected in the music, as is also the maiden's reply that the warning is too late.

Dr. Davan Wetton always writes well for choirs, and this is exemplified in 'All for my true love.' As one meets with the willow tree in the first line, a tragedy is inevitable; but the music is too genuinely pathetic for weak sentimentality to intrude, notwithstanding that the lady dies, 'all for my true love.'

Dr. Eaton Fanning is also a musician who writes with keen appreciation of choral effects, strengthened by long experience, and the setting in eight parts of 'How sweet the moonlight sleeps' is one of his happiest efforts in a placid style. Need anything more be said?

Robert Herrick's graceful lines of gentle reproach to a coy maid have been allied to expressive music by Dr. Wareing, whose part-writing flows with a facility like unto the poet's tears.

Scott's lines, 'Waken, lords and ladies gay,' have stirred many composers to take up their pens, but Mr. Gilbert's music so brightly echoes the romantic spirit of the poem that this part-song should have a cordial and widespread welcome.

*Joseph Joachim.* By J. A. Fuller Maitland.

[John Lane.]

'It is perhaps right that panegyric should be the prevailing note of contemporary biography,' writes the author of this book in the opening words of his preface, and he goes on to say 'it is at all events much easier to discount praise than blame.' All this is perfectly true, and the 'prevailing note' that runs through these sixty-three pages vibrates with no uncertain sound. The contents of the book show that Mr. Fuller Maitland has elected to write more especially upon the violin playing, teaching and influence of Dr. Joachim than in setting forth biographical details, as only about a third of the book is devoted to his career. Those who wish for an exhaustive biography of Dr. Joachim may be referred to Professor Moser's volume, of which an English translation has been issued; but no one will take up Mr. Fuller Maitland's account of the life and works of the great violinist without deriving pleasure and profit from the perusal of his well-written and interesting monograph on a very remarkable man and earnest minded artist. This interesting contribution to the 'Living Masters of Music' series is prefaced by a reproduction of Mr. Sargent's portrait of Dr. Joachim, and five other portraits (one taken with Brahms) add to the attractiveness of the volume.

*Variations on an Original Theme.* By Edward Elgar. Arranged for pianoforte duet by John E. West.

[Novello & Company, Limited.]

Pianoforte arrangements of orchestral works serve many useful and, be it added, pleasurable purposes, not the least of which is the gaining an intimate acquaintance with the music that vastly increases the enjoyment of the listener in the concert-room. Sir Edward Elgar's 'Variations on an Original Theme,' commonly known as the 'Enigma' variations—because the theme itself is at present an unknown quantity, not having as yet been revealed by the composer—are probably more often played than any other orchestral composition of recent times, and consequently an arrangement for the household instrument is very welcome. Mr. West's task was by no means an easy one, for the music is essentially orchestral in spirit, and its complexities are many; but difficulties shared are difficulties lightened, and by deft distribution of the parts Mr. West has succeeded in presenting a thoroughly playable version while preserving the salient characteristics of the original. Pianists of average ability will indeed find few executive difficulties, but the variety of rhythm and the occasional entrance of the parts on half and quarter beats demand alertness; in fact we foresee that the practise of this duet will give rise to a more than usual amount of 'counting the time.' Every possible help, however, is given to the executants. In all places where doubt might arise leads are given, and the notes are so accurately placed in their relative position in each bar as to form a great help to the eye. The variations will be found to form an improving and interesting study as well as a series of short pieces full of significance, freshness, and delightful effect.

*The Concert-goer. A handbook of the orchestra and orchestral music.* By William H. Daly.

[Edinburgh: Paterson & Sons.]

Mr. Daly has compiled a very useful little volume of the note-book order, one, as he says, that is 'intended primarily for amateurs, as an easy and popular guide to the comprehension of the structure of orchestral art-forms, and also as an aid in reading orchestral scores.' An immense amount of information is given in these hundred pages; moreover it is clearly and pleasantly set forth, as, for example, when referring to the double bassoon the author speaks of 'its sepulchral' roar in Brahms's (not 'Brahm's') as on p. 23) 'Variations on a Theme by Haydn.' Again, in the chapter on 'The Conductor,' he says: 'A good conductor must possess, above all things, the qualities of leadership and insight—the dash and wariness of a skilled cavalry leader, combined with the sympathetic imagination of a poet,' and

so on. Mr. Daly's book is illustrated with the portraits of seven distinguished conductors of the present day, and three facsimile pages from Weber's 'Der Freischütz' and 'Oberon' overtures. His pages will doubtless find many readers whether they be concert-goers or stay-at-homers.

#### BOOKS RECEIVED.

*Cherubini: memorials illustrative of his life.* By Edward Bellasis. Second and enlarged edition; 6s. net. (Birmingham: Cornish Brothers, Ltd.) *Musical Studies.* By Ernest Newman. Pp. 304; 5s. net. (John Lane.)—*Richard Wagner as poet.* By Wolfgang Golther, translated by Jessie Haynes. Pp. 93; 1s. 6d. net. (Wm. Heinemann.)—*Geschichte der Mensural-Notation von 1250-1460.* Teil II. Musikalische Schriftproben des 13. bis 15. Jahrhunderts. von Johannes Wolf. Pp. 150; 8 Marks. (Breitkopf & Härtel.)—*Demeter, a mask.* By Robert Bridges, lyrics and incidental music by W. H. Hadow. Pp. 20; 2s. 6d. net. (Oxford: The Clarendon Press.)—*Bizet's Carmen, Gounod's Faust, and Mozart's Don Giovanni* (Nights at the opera series). By Francis Burgess. Each 1s. net. (Alexander Moring, Ltd.)—*Violin verses.* By Marion M. Scott. Pp. 36; 2s. (The Walter Scott Publishing Co., Ltd.)

#### Obituary.

The following deaths are recorded with regret:

On April 20, at 126, South Twenty-Third Street, Philadelphia, U.S.A., MINTON PYNE, Fellow of the American Guild of Organists. A son of the late James Kendrick Pyne, organist of Bath Abbey, and a pupil of Dr. S. S. Wesley, Mr. Minton Pyne was formerly assistant to his brother, Dr. Kendrick Pyne, organist of Manchester Cathedral. Since 1881 he had lived in America, where his organ recitals had gained him a high reputation.

On April 26, at Cape Town, aged forty-two, AMBROSE H. COMFORT, a former pupil of Mr. Oscar Beringer and Professor Prout, and previous to his leaving England for Grahamstown well-known in Bristol and Weston-super-Mare. As a pianist and teacher of the pianoforte Mr. Comfort enjoyed great popularity. His remains were carried to the grave by eight musicians and followed by many sorrowing pupils and friends, whilst tokens of respect were sent from far and near. So highly was he respected that the musicians of Cape Town contemplate erecting a monument over his grave as a tribute to his memory.

On May 6, at Leyburn, Yorkshire, the Hon. A. LUCIEN ORDE-POWLETT, to which reference is made on the opposite page under 'Northallerton.'

On May 24, suddenly, at 31, Beulah Road, Tunbridge Wells, aged sixty-five, Madame FLORENCE LANCIA (Laura Florence Ladbroke Clarke), formerly well-known as a distinguished operatic and concert vocalist.

On June 3, at 28, Elsworth Road, South Hampstead, aged sixty, NARCISO RAMON DOMINGO VERT, the much esteemed and well-known concert artist.

On June 22, at Morecambe, aged fifty-three, R. G. W. HOWSON, a zealous amateur who was intimately associated with the Morecambe Festival from its foundation in 1891 until the present year. His fine taste and judgment in the selection of music, his exceptional skill as a choir trainer, as exhibited in the highly-refined performances of the Morecambe Madrigal Society, and the business capacity and tact he brought to bear on the affairs of the Festival very largely contributed to the high position the scheme has attained. The memory of his personality will ever be cherished by a wide circle of friends.

Many of our readers may be interested to know that the famous statue of Handel, by Roubiliac, the property of Mr. Alfred Littleton, is now to be seen at No. 1, Berners Street.

## Musical Competition Festivals.

(Continued from page 306 of the June issue.)

### TONBRIDGE (KENT), MAY 2 AND 3.

The Tonbridge Musical Festival comprised competitions for church choirs, choral societies, and children's choirs, and a performance of Schubert's 'Song of Miriam' by the five choirs obtaining the highest number of marks in the senior section, for which Dr. Coward was adjudicator. In the children's competitions, judged by Dr. Madeley Richardson, the prize for children under sixteen years of age, for the best rendering of 'O lovely peace,' unaccompanied, and a two-part sight-test was awarded to Kemsing School Choir, conducted by Mrs. Jordan. In classes for children under eleven and eight respectively, the winners were Hildenborough School (Mr. M. C. Morris), who also secured the Challenge Shield for proficiency in the examinations instituted by the Festival Committee. The Festival, now in its fourth year as regards the adult section, was an unqualified success, and is undoubtedly doing much to stimulate the musical culture of the district. A dozen or more villages and small towns sent in choirs of mixed voices, female voices, and male voices. The Tonbridge Wesleyans (Mr. Kimmins), the St. Lawrence Choir (Mr. Luttmann), Seal, Watlington, Kemsing, Sevenoaks, all gained honours. There was a crowded attendance at the concert. Besides the 'Song of Miriam' there were many other interesting and popular items. The Tonbridge Orchestral Society played Beethoven's 'Coriolanus' overture. The prizes were distributed by H. S. I. Princess Victor of Hohenlohe Langenberg. The Festival arrangements were in the hands of the Secretaries, Miss Ruth Wilkinson and Miss Diana Cator, whose unwearied labours contributed mainly to the success achieved.

### MID-SOMERSET (FROME), MAY 2, 3 AND 4.

The fourth annual Festival for this district was this year held for the second time at Frome. On the first day nine junior choirs competed, besides a number of pianists and violinists and musical theory students. Two choirs came for the action song ('Musical Competitions,' by Everard Feilding), the Girls' British School, Frome, under Mr. Osborne, gaining the prize. Seven choirs sang the old English song 'Come, lasses and lads,' the Frome British School again securing the first place. In another section, in which there were seven entries, the Blue School, Wells, was first, the test-piece being the canon 'O ever against eating cares' (Hayes). Four classes competed in unison sight-singing, Holy Trinity Girls' gained the prize for tonic sol-fa reading, and Wells Central Boys' School the only entry for the staff-notation, a second prize for their staff-reading. Pianoforte solos and duets and musical theory for adults were subjects also dealt with on this day. The day's proceedings ended with a concert at which the combined children's choirs sang Handel's 'O lovely peace,' and the various prize-winners performed the test-pieces. On the second day three sets of players competed for violin and pianoforte-duet playing, and there were eleven candidates in the senior pianoforte class, the test-piece being Schubert's Impromptu in A flat. There were very few entries in the small village vocal sections for part-song, quartet or madrigal singing. On the last day seven mixed-voice choirs for part-songs and five choirs for madrigals, five female-voice choirs, and three male-voice choirs competed. Mr. Allen's Ladies' Choir, Frome, Oakhill Choir, Frome Choir, and Portishead Male Choir were among the winners.

The combined adult choirs, aided by a band, gave a concert to wind up the proceedings. Mr. Percy Grainger conducted some of his choral arrangements of folk-songs and played pianoforte solos, and the prize-choirs sang their test-pieces. Miss Lucy Broadwood and Mr. Walter Alcock adjudicated.

The very active and inspiring secretary of the scheme is Mrs. Mansel.

[The above two reports reached us too late for insertion in our June issue.]

### FARNHAM (SURREY), MAY 13 AND 24.

The fifth annual musical Festival in this pleasant town was on the whole an encouraging success. On the first day six school choirs competed in various sections. Frensham and Farnham West Street Council School gained prizes for prepared pieces, and Shaftesbury gained the highest position for sight-singing. At a concert given by the combined choirs the most interesting feature was an excellent arrangement, by Mr. Morton Latham, of the choral 'Now thank we all our God,' for treble unison chorus and small orchestra, in the form of a Bach cantata. The effect was very impressive.

On the second day ten female-voice choirs (in two classes), five male-voice choirs, eight mixed-voice village choirs, and two choral societies competed. Kingsley, Crookham, Compton and Puttenham (combined), the Alton Choral Society and the Farnham Musical Society all took first prizes in various sections. Elgar's 'Weary wind of the West' was one of the principal test-pieces. The choirs combined, under Mr. Morton Latham, to perform 'Blest pair of Sirens' (Parry) and 'A Stronghold sure' (Bach), with full orchestral accompaniment. The band also played Bach's Orchestral Suite in D, Mr. Walter Morrow playing the high trumpet part on his specially made instrument. It will be seen from this programme that Mr. Latham, who was secretary of the Bach Choir from 1886 to 1900, still worships at the master's shrine. Miss Fordati is the secretary of the Festival. Dr. McNaught adjudicated.

### NORTHALLERTON.

#### THE SWALEDALE TOURNAMENT OF SONG, MAY 25 AND 26.

The deeply-lamented death on May 6 of the Hon. A. Lucien Orde-Powlett, who was one of the chief promoters of this Festival, saddened all concerned with the event. Mr. Orde-Powlett, who resided for many years in the Swaledale district, was an excellent amateur musician and a great force in the promotion of popular musical education. His last request to his brother, Lord Bolton, was that he should be buried as near to his organ as possible. It may be a warning to others to know that Mr. Orde-Powlett died from pneumonia, induced, it is believed, by his resting in wet clothes between his playing the organ at two churches. A committee has been formed to found a memorial to perpetuate his memory.

It was determined that as all arrangements had been made it was best to hold the Festival, which was the sixth of the series. The entries showed a satisfactory increase upon those of previous years, and the standard of execution was often high. On the first day there was much pianoforte and violin playing, and the village chapel or church choirs competed in three sections, and besides these were choirs of men's voices, female voices and mixed voices of the choral society type. Brewer's 'It was a lover and his lass' was the test in the chief class. The Richmond Choral Society (Mr. Hughes) was the prize-winner, but Northallerton (Mr. A. B. Crow) was only one mark behind. There were many other classes for viola, string quartet, small bands, male-voice quartet, solo singing, and for hymn-tune and chant composition. The audiences were large and deeply interested. The second day was devoted to the juniors, who came forward in overwhelming numbers to compete in pianoforte, violin, unison and two-part choral, action songs, and sight-singing. The results are given in the *School Music Review*. There was no combined concert. One had been arranged, but as Mr. Orde-Powlett was to have prepared and conducted it the idea was abandoned. Dr. McNaught adjudicated. The secretaries, the Misses C. and M. Yeoman and Mrs. Ringrose, have every reason to be satisfied with the results of their devoted labours.

### THE FEIS CEOL, DUBLIN, MAY 22 TO 27.

The Ninth Annual Feis Ceoil was held in Dublin on May 22 (Monday) and five following days. On the first evening a concert-lecture was delivered by Mrs. Milligan Fox, hon. secretary of the Folk-Song Society, on 'The Evolution of the Irish Folk-Song,' illustrated by examples collected and arranged by the lecturer, and sung by former prize-winners of the Feis Ceoil.

On Tuesday evening a concert was given at which Miss Agnes Nicholls, Mr. Melfort Dalton, Miss Agnes Zimmermann (solo pianist), Mr. Arthur Payne (solo violinist), and the Orpheus Choral Society (Dr. J. C. Culwick) took part. The Orpheus Choral Society were heard to great advantage in a selection of classical works as well as in some Irish airs arranged as part-songs.

On May 24 and 25 the chief choral competitions were held, and in addition, on May 25, there was an orchestral performance under the baton of Mr. S. Myerscough, Principal of the Leinster School of Music. It was hoped there would have been a competition for a prize of £40 for full orchestra, but as there was only one entry no prize was awarded. On May 26 and 27 the prize-winners' concerts were held, in addition to Commercial and Trades Choirs competitions.

On each day of the Festival competitions were held in various branches, the judges being: singing, Mr. D. Ffrangcon-Davies; pianoforte, Miss Agnes Zimmermann; strings and ensemble playing, Mr. Arthur Payne; organ and choral performances, Mr. H. A. Fricker.

The following were the first and second prize-winners in the choral competitions:

#### DIVISION I.—MIXED CHOIRS.

'Maiden City' Mixed Choir (Londonderry). (Dr. D. C. Jones.)  
The Dublin Glee Singers. (Mr. Joseph Seymour.)

#### MALE-VOICE CHOIRS.

'Maiden City' Male Choir (Londonderry). (Dr. D. C. Jones.)  
Varian's Choral Society. (Mr. Robert O'Dwyer.)

#### FEMALE-VOICE CHOIRS.

The Dublin Glee Singers Ladies' Choir. (Mr. Joseph Seymour.)  
Mrs. Stewart's Ladies' Choir (Londonderry). (Mrs. A. McC. Stewart.)

#### DIVISION II.—MIXED CHOIRS.

The Amphion Choir. (Dr. George B. White.)  
Brian Boru Gaelic League Choir. (Mr. Wm. McGouran.)

#### MALE-VOICE CHOIRS.

The Amphion Choir. (Dr. George B. White.)

#### FEMALE-VOICE CHOIRS.

Cookstown Ladies' Choir. (Mr. A. M. Gifford.)  
Leinster School of Music Choir. (Mr. S. S. Myerscough.)

#### DIVISION III.—COMMERCIAL CHOIRS.

##### MIXED VOICES.

I. S. Varian and Co.'s Choral Society. (Mr. Robert O'Dwyer.)

##### FEMALE-VOICE CHOIRS.

Messrs. W. and R. Jacob's Choir A. } (Mr. Thomas Weaving.)  
" " " Choir B. }

#### DIVISION IV.—TRADES CHOIRS.

##### MIXED VOICES.

United Society of Brushmakers' Choir. (Mr. Robert O'Dwyer.)

##### MALE VOICES.

Herald Typographical Society's Choir. (Mr. Joseph Sleith.)

#### LYTHAM (LANCASHIRE COAST), JUNE 1, 2 AND 3.

Lytham is an attractively-situated seaside resort; clean, spruce, and free from cheap-tripper attractions. Although the little town is within a tram-ride of big Blackpool, with all its unusually favourable facilities for large gatherings, the leading inhabitants believe that they deserve to have a musical Festival all of their own, and this notwithstanding the fact that they have no large room in which to accommodate many patrons. The present was the fifth Festival held in the town, and it was remarkably successful, not only in drawing competitors, but in interesting the residents. On the first day about fifty soloists competed in various classes, and three small chapel choirs also appeared, the Adelaide Street Wesleyan, Blackpool (Mr. Clifford Higgin) taking the prize. The second day was given up mainly to the children. Twenty-four pianists, seven violinists, twenty solo singers, and children in various sections from six schools appeared. The Revue, Blackpool, Council School (Mr. J. R. Rigby) gained the Challenge Shield. The choirs combined, under Mr. H. Whittaker, to give a capital performance of the cantata 'The Lobster's Garden Party' (Shapcott Wensley and Bridge). The men's-voice choirs from the district came and gave pleasant variety to the proceedings. The Preston Lyric (Mr. Joseph Smith) secured the first place by one mark. On the third day the competition was open to any district. There was some

highly refined quartet singing, the Padiham Apollo male-voice quartet especially distinguishing itself. The test-pieces were 'Come, gentle zephyr' (Horsley), and 'Sweet, if you love me' (Cuthbert Harris). Four mixed-voice choirs competed, the Claremont Congregational, one of Mr. Whittaker's Blackpool choirs, gaining the first position. The men's-voice choir section attracted some first-rate choirs, including the celebrated Manchester Orpheus (Mr. W. S. Nesbitt) and the Habergham Glee Union (Mr. G. Hitchon), the first place falling to the first-named. The trophy in this section, a silver challenge scroll, was presented by the ladies of Lytham. Dr. McNaught and Mr. C. H. Fogg adjudicated. Mr. Vivian Jackson and Mr. T. S. Warburton, both of Blackpool, were the official accompanists.

#### PURBECK FESTIVAL (WAREHAM, DORSET), JUNE 14 AND 15.

This is a young Festival in its second year, and is due to the enterprise of the Rev. S. C. Spencer Smith (Vicar of Kingston). The children's sections brought forward eleven choirs. Wareham (Mr. Snelling) was eminently successful in sight-singing, and also gained another first. Swanage and Sandford were also prize winners. On the second day four ladies' choirs, four madrigal choirs, three men's-voice choirs, and three choral societies competed. Tyneham, Swanage, Wareham, and Broadstone were first-prize winners. Dr. Somervell was the adjudicator.

On Whit Monday, June 12, at Llanwrst, the Southport Vocal Union (Mr. T. C. Clarke) gained the first prize. Dr. Coward and Mr. Emlyn Davies adjudicated. On the same day this society also won the first prize at Prestatyn. Mr. E. D. Lloyd adjudicated.

In the account of the York Competition, given on page 395 of our June issue, it should have been stated that the female-voice choir prize was won by the St. Martin's Ladies under Mr. Eli Smith. Miss Bigge's choir was second.

At the Berks, Bucks, and Oxon. Festival held at Aylesbury (reported on the same page), the judges, in addition to Dr. Allen, were Dr. Fanning, Dr. Varley Roberts, Mr. Henry Bird, Dr. Ernest Walker, Mr. Percy Sharman, Mr. Plunket Greene, Dr. C. H. Lloyd, and Mr. T. F. Dunhill. One of the most important features of the Festival was the school-choir competitions, in which between eight and nine hundred children took part.

#### TWO GERMAN MUSICAL FESTIVALS AT EISENACH AND BONN.

(BY OUR SPECIAL CORRESPONDENT.)

Numerous Festivals attract the attention of the musical public at the beginning of the summer season, and this year there were two specially connected with the great German masters—Bach and Beethoven. At Eisenach, in the Thuringian forest, where stands J. S. Bach's birth-house, a Festival was held on May 26 and 27, and from May 28 to June 1 at Bonn on the Rhine, the latter being the Festival of the 'Beethoven House' Society, whose mission it is to preserve the house in which the master was born.

It is only a short time ago that the New Bach Society suggested the purchase of the still standing Bach birth-house at Eisenach and the preserving of it from decay. In order to furnish means for so doing, the celebrated Singakademie at Berlin, the oldest choral society of mixed voices in Germany,—that with which Mendelssohn in 1829 aroused from its long slumber of one hundred years the 'St. Matthew' Passion to a new and glorious life—promised for once to sing out of Berlin, and to take part at Eisenach in the performances of the two great Passions of 'St. Matthew' and 'St. John,' given in the Georgkirche, in front of which stands the noble bronze monument to Bach. The orchestra was that of the Berlin Philharmonic Society, together with its conductor Georg Schumann. As the choir of the church was too small for



the unusually large number of performers, a concert platform was erected over the space before and covering the altar, and it sloped gradually towards the nave so that all the performers could be both seen and heard. The 'St. John' Passion was performed on the evening of May 26. Among the soloists, Frau Grumbacher de Jong (soprano), Herr von Milde (Christ), and Herr George Walter (The Evangelist) deserve special mention. On the following day came the 'St. Matthew' Passion, with Frau Geyer-Dierich, Frau Geller Walter, and MM. Walter and van Eweyk as the principal soloists. But the smaller parts were very well sung by Frau Walter-Choinnans and MM. Dierich, Sistrmanns, Günther, Lederer, and Liepe. The two Passions thus given in immediate succession deepened in an extraordinary manner the wonderful impression which they create.

On the morning between these two church performances a secular concert was given consisting principally of Bach's instrumental works. Joachim and Halir played the concerto for two violins; Schumann, Schnabel, and Reinhold the uncommonly fresh C major concerto for three claviars; while Herr Grumbacher de Jong sang an aria from a church cantata, the solo violin obbligato of which was played by Dr. Joachim. The matinée opened with one of the 'Brandenburg' concertos and ended with the Overture in D, in which occurs the celebrated Aria. The splendid programme of this Festival, the noble situation and surroundings of the town, and the brilliant weather, contributed to the highest enjoyment of all those who took part in it.

The Bonn Festival which immediately followed, and at which only chamber music was performed, was of a different and more intimate kind. Its most striking features were the performances of the Joachim Quartet and of Ernst von Dohnányi. The rendering of Beethoven's last sonata for violin and pianoforte, by Joachim and Dohnányi, was an opportunity, rare indeed, of hearing two artists of such individuality and of natures so harmonizing one with the other. Among the performances of the Joachim Quartet, that of the F minor quartet stood highest. In addition to these artists there were Busoni and two French societies—the Société des Instruments Anciens, and the Société des Instruments à Vent. Of these the first—consisting of harpsichord, viola da gamba, viola d'amore, double bass and quinton—with Casadesus as leader, performed old, especially French, music of various kinds of the 18th century, all in a most refined style. Nearly all of it however was in one or other dance form, and the sameness of tone colour, also the limited capability of expression of the old instruments, at length caused monotony. The members of the Société des Instruments à Vent play well; they are accustomed to practise together, and consequently they work together for unity of purpose. With Dohnányi they played the two incomparably beautiful quintets for pianoforte and wind instruments by Mozart and Beethoven, and with Busoni, Saint-Saëns's quartet for the same combination of instruments. They were also associated with Dr. Joachim in Beethoven's septet, of which they gave a delightful rendering. The Société des Instruments à Vent were heard to great advantage in an octet by Haydn, and one by Gouvy in E flat. Both works were interpreted with marked refinement, and although the music in itself was not of great import, they created a good impression.

## ALLGEMEINE DEUTSCHE MUSIKVEREIN TONKÜNSTLERFEST AT GRAZ.

(BY OUR SPECIAL CORRESPONDENT.)

For the first time in its existence the Allgemeine Deutsche Musikverein has held its annual Tonkünstlerfest in Austrian territory, the event taking place at Graz, the capital of Steyermark, and at Vienna, from May 31 to June 6. Consequently Austrian composers figured largely in the programmes, and one of Austria's finest conductors, Ferdinand Löwe, directed the performances.

The most important event of the Festival was the work of one of Austria's sons, the late Anton Bruckner, whose powerful Eighth Symphony threw everything else into the shade. Next, the variations by Max Reger and

songs by Hugo Wolf made the deepest impression. Max Reger, though little known until two years ago, is now steadily coming to the front among present-day German musicians, was represented by his variations on a theme by Bach for pianoforte solo (Op. 81), and variations on a theme by Beethoven for two pianofortes (Op. 86). Both these compositions are extraordinarily rich in invention, and terminate with mighty fugues which, with their imposing climaxes, almost take one's breath away. Hugo Wolf was well represented by several of his beautiful songs, the performance of which again showed this great master of song-writing to be a genius in the art of expressing the poet's thought. The songs for solo voice and orchestra by Gustav Mahler showed good intention rather than natural gift of melody. The composer, one of the great masters of the orchestra, has clothed old German *Volkslieder* and poems by Rückert in a brilliant garb, but he is happier in his witty and humorous moments than when endeavouring to portray deep feeling.

Far greater gifts were revealed in the old *Soldatentlieder* by Theodor Streicher (for male-voice chorus and wind orchestra); unfortunately they were so short that the majority of the audience did not have time to realise how truly the composer had depicted the spirit of past centuries in his music. Guido Peters had little that was original to say in two movements of a Symphony in E minor, nor was a fantasy for organ by Roderich v. Mojsisovics of sufficient interest to remain in one's memory. Little more can be said for a symphonic poem, in the form of a Prelude and Triple Fugue, entitled 'Der Mensch,' by Paul Ertel. But one could not fail to admire its excellent contrapuntal workmanship.

One of the pleasantest memories of the Festival was the performance of a serenade for string quartet composed by E. Jaques-Dalcroze, which, although not remarkable for invention, abounds in unusually fascinating rhythms. Contrasted with the wealth of fantasy to be found in his other works, the string quartet of Hans Pfitzner fell flat in spite of many beauties and undoubted evidences of originality. Now and again, even in this quartet, a more convincing strength was revealed than in the string quintet (for two violins, viola, violetta, and violoncello) by Felix Draeseke. Much as Draeseke's thematic material may be admired, his music does not sufficiently reflect his own personality, and therefore he fails to interest one deeply.

A symphonic episode 'Odysseus' Heimkehr' was of special interest owing to the youth of the composer, Ernst Boehe. His work, if not yet marked by any great individuality, was brilliant in thematic material and skilful handling of the orchestra. Excellent if not very deep music was provided in a choral work, 'Dem Verklärten,' by Max Schillings, written to commemorate the 100th anniversary of Schiller's death, and a harmlessly pleasant ballad for bass solo and orchestra, 'Fingerhütchen' by Julius Weismann. More familiar compositions that were performed included Strauss's 'Heldenleben,' Liszt's Symphonic Poem 'Die Ideale,' and Wagner's 'Kaisermarsch.'

The Festival began and ended with dramatic performances. The Stadttheater in Graz gave a representation of Kienzl's opera 'Don Quixote,' while 'Die Feuersnot' by Richard Strauss, 'Die Rose vom Liebesgarten' by Hans Pfitzner, and Liszt's 'St. Elisabeth' were given in Vienna.

## ROYAL OPERA COVENT GARDEN.

The performances of Wagner's works by the German company under Dr. Richter's direction, which have formed so conspicuous a feature of the season, terminated on June 14. The esteemed musician conducted on twenty evenings, viz., eight of the 'Ring,' 'Lohengrin' four, 'Tannhäuser' and 'Die Meistersinger' three each, and 'Tristan' twice. Of the new German vocalists the most successful were Frau Wittich, Frau Flerscher-Edel and Herr C. Whitehill.

The Italian and French operas that have been performed since our last notice comprised Verdi's 'Aida,' 'Rigoletto,' 'Un Ballo in Maschera' and 'La Traviata,' Signor Puccini's 'La Bohème,' Donizetti's 'Don Pasquale,' Meyerbeer's 'Les Huguenots,' Bizet's 'Carmen,' and Gounod's 'Faust' and 'Roméo et Juliette.' The programme for the State performance on June 8 in honour of the King of Spain consisted of the garden scene from 'Roméo et Juliette,' the third act of 'La Bohème,' and the fourth act of

'Les Huguenots.' The most promising 'first appearance' was made by Miss Donald, a Canadian soprano, who sings with great charm and musical intelligence and has a prepossessing appearance. Amongst favoured artists are Mesdames Melba and Selma Kurz, Désinn, Kirkby Lunn, Knupfer-Egli, and Raunay, and Signori Caruso and Scotti, and MM. Herold, Dalmores, Journet, Maurel, and Cotreuil. Of four new tenors, Signor Gamba, and Herren Groebke, Menzinsky and Burrian, the most likely to be engaged here again is the last-named. Signor Mancinelli and M. André Messager have shared the responsible position of conductor, and have secured excellent ensembles.

Gluck's 'Orphée' (sung in the French language) was revived on June 22, after having lain dormant for seven years, at Covent Garden. Madame Kirkby Lunn, Madame Jeanne Raunay, and Miss E. Parkina formed the cast, and M. Messager conducted.

## ITALIAN OPERA AT THE WALDORF THEATRE.

### PRODUCTION OF 'FIORELLA.'

Mr. Henry Russell's season of Italian opera at the Waldorf Theatre has been made interesting by excellence of ensemble and by the revival of Mascagni's 'L'Amico Fritz,' on May 30, and the production, on June 7, of a one-act opera entitled 'Fiorella,' written by M. Sardou and Signor G. B. Ghensi and composed by Mr. Amherst Webber. The story, laid in Venice in the 16th century, is old-fashioned in style, but possesses humour, albeit sometimes of an unconscious kind, and the music, if lacking in originality, is bright, pleasing and musicianly. The part of the heroine (Fiorella), which has the distinction of being laid out for a contralto, was cleverly played by Madame de Cisneros; the inevitable lover was impersonated by Signor Pezzutti, a fearsome but courteous brigand by Signor Angelini-Fornari, and the highly-necessary waiting-maid to carry the lovers' missives, and the no less needful obdurate parent were admirably embodied respectively by Signorina Ferraris and Signor Pini-Corsi.

Remarkably vivacious performances have recently been given of 'Il Barbiere di Siviglia,' with Miss Alice Nielsen as Rosina and a company, including Signori De Lucia, Ancona, Pini-Corsi, and Arimondi; and Signor Cileà's 'Adriana Lecouvreur,' first performed in London last autumn at Covent Garden, was presented on June 20 with Mesdames Corsini, de Cisneros, and Signori Pezzutti, Fornari, and Arimondi. It should also be mentioned that Madame Emma Nevada made her reappearance, after many years' absence, as Violetta in Verdi's 'La Traviata' on June 16, and that delightfully finished performances have been given of Donizetti's 'Don Pasquale,' with Miss Nielsen as the artful widow, and Signori Bonci, Pini-Corsi, and Angelini-Fornari.

### CRYSTAL PALACE.

Midsummer-day was celebrated by the authorities of the Crystal Palace in the organization of a concert on Handel Festival scale and purporting to represent the more popular side of British musical art. The London contingent of the Handel Festival Choir and Orchestra, numbering 3,500 performers, gave sonorous effect to Sir Hubert Parry's 'Blest pair of sirens' and also rendered with much spirit the rhythmical strains of Coleridge-Taylor's 'Hiawatha's Wedding Feast.' The orchestral items included Mackenzie's 'Benedictus' (arranged for orchestra and organ), two of Cowen's 'Old English Dances' and the 'Tarantelle' from German's 'Gipsy Suite.' Sir Edward Elgar was represented by two of his 'Sea Pictures,' and Sir Charles Stanford by three of his 'Sea Songs,' with male-voice chorus. Songs by Sullivan and Goring Thomas were also included in the programme. A distinguished cast of vocalists took part, including Mesdames Agnes Nicholls, Ada Crossley, and Clara Butt; Messrs. Ben Davies, Kennerley Rumford, and Andrew Black. Dr. F. H. Cowen is to be congratulated on the performance, which was throughout excellent.

## TONIC SOL-FA ASSOCIATION.

### CRYSTAL PALACE FESTIVAL.

This Association held its twenty-first annual Festival at the Crystal Palace on June 17. A choral competition, which attracted only two choirs, was held in the morning, resulting in a victory for the Keighley Institute Choir, conducted by Mr. W. S. Wilkinson. The next event was a concert given by 6,000 children, under the experienced direction of Mr. Filmer Rook. The programme was not the best for the purpose we have heard at these gatherings, but it served to demonstrate the excellent quality of the voices and the soundness of training the children had received from their numerous teachers. At an evening concert 2,000 adult singers and a large orchestral band performed a varied programme. The chief attraction was the first performance in London of the cantata 'King Conor,' for baritone solo, chorus and orchestra, by Mr. Joseph H. Adams. The poem is a versified account of an old Irish legend. It is not one of those poems that seem to yearn for musical setting, but it has inspired Mr. Adams to write some highly acceptable music, modern in idiom, but never extravagantly so. The solo was sung by Mr. Dan Price with great effect, and the chorus was efficient. The orchestral parts were carefully played, but as usual, owing to the vastness of the auditorium, many effects were lost. Mr. Adams conducted his own work, and Mr. L. C. Venables, with his customary firmness and ability, conducted the miscellaneous part of the programme. A charming part-song 'The message,' by A. J. Caldicott, was sung with great daintiness, and justly earned an encore. Mr. C. Hugh Rowcliffe was the organist at the children's concert, and Mr. Henry W. Weston accompanied at the adult concert.

### MR. HILLIER'S MUSICAL FESTIVAL AT QUEEN'S HALL.

The six days' Festival organised by Mr. Louis Hillier, which took place last month (June 1—3 and 6—8), was an event of no little interest. Each programme contained a novelty—in the last there were even two—and for the most part they were welcome. The first of these novelties was a symphonic poem entitled 'La Mer,' by the Belgian composer M. Paul Gilson, of which the music is clever, well-scored, and picturesque. Then there were two works by rising French composers. M. H. Rabaud, a pupil of Massenet, whose opera 'La Fille de Roland' was recently produced with success in Paris, was represented by a 'Divertissement on Russian Airs,' in which characteristic thematic material is developed in a light yet skilful manner. The other composer was M. Pierre, César Franck's successor as organist at St. Clothilde, Paris. His Concert-stück, for harp and orchestra, proved very attractive; the commonplace is avoided, and yet without any feeling of effort. It is a work which appeals to performers on the harp, for the solo part is most grateful. In M. Charpentier's suite, 'Impressions d'Italie,' given for the first time in its entirety, the music is of the programme order—fresh, pleasing, and delightfully scored, and the various sections well contrasted.

There is a growing appreciation in this country of César Franck's art-work, and Mr. Hillier was able to present a composition of his which, somewhat strangely, seems to have escaped the notice of London concert-givers. This was 'Psyche,' originally a symphonic poem with chorus, but which was arranged in the form of an orchestral suite by the composer himself. It is one of César Franck's most romantic works; the subject matter is engaging and its development very clear, while the effect of the whole is greatly enhanced by most delicate orchestration.

The final concert brought forth a Symphony in F by M. Théodore Ysaye, the composer being a brother of the distinguished violinist, Eugène Ysaye. Its thematic material seemed to lack sufficient power and life to kindle interest in workmanship to which the composer had evidently given much earnest thought; but definite judgment cannot really be passed on a work of large dimensions after one hearing. Two more French composers were represented: Dr. Saint-Saëns by his Symphony in C minor with organ (No. 3), a work written expressly for the London



Philharmonic Society, and produced in 1886, and M. P. Dukas by his scherzo 'L'Apprenti Sorcier.'

Mr. Josef Holbrooke, the only British composer included in the scheme, conducted his variations on 'The Girl I left behind me,' written expressly for the occasion. They are exceedingly clever, perhaps too much so, for the effect produced did not seem equal to the labour which must have been bestowed on the music. Hasty judgment would be unwise; the players did their best, but the conductor was new to them, so that possibly Mr. Holbrooke's intentions were not fully realised.

The vocalists who took part in the Festival were Madame Hélène Feltse and M. Ernest van Dyck, and the principal solo instrumentalists MM. Jean Gerardy, César Thomson, and M. Arthur De Greef. Mention must also be made of Mlle. M. Stroobants for her excellent rendering of the solo-harp part in Pierné's work. The Ostend Kursaal Orchestra created a very favourable impression, while M. Léon Rinskooff proved himself an experienced and capable conductor.

## London Concerts.

### THE PHILHARMONIC SOCIETY.

A quasi-novelty formed the central feature of the concert on June 8 in the performance of M. Paul Juon's symphony in A, which Mr. Wood introduced into England at a promenade concert last autumn. The work is clever, well orchestrated and extremely brilliant, but whether it will become a symphonic classic is doubtful: its best movement is the *Adagio*, in which the composer sounds the note of true feeling. Miss Fanny Davies played the solo part of Schumann's pianoforte concerto, M. Casals performed Bach's suite for violoncello solo in D (a composition which seemed somewhat out of place at an orchestral concert), and Mr. John Coates sang Wagner's 'Preislied.' The remainder of the programme included Debussy's prelude 'L'après-midi d'un faune' and Beethoven's 'Namensfeier' overture.

The seventh and last concert of the season (the 93rd) took place at Queen's Hall on June 22, when the chief centre of attraction was Master Franz von Vecsey, who gave a wonderful reading of Beethoven's violin concerto, of which his playing of the slow movement was really beautiful. Dr. Cowen's symphony in F, first performed at Cambridge in 1887 and revised by the composer for this concert, was revived, its thoroughly Cowenque *Allegretto* movement giving great pleasure. Miss Perceval Allen, the possessor of a clear and musical soprano voice, achieved an undoubted success in her singing of Max Bruch's 'Ave Maria' from the cantata 'Das Feuerkreuz.' The remainder of the programme consisted of Mendelssohn's 'Hebrides' overture—introduced into England by the Philharmonic Society in 1833—and two Bohemian dances cleverly and effectively orchestrated by Mr. Alberto Randegger, junr. Not a little of the success of the season's concerts has been due to the excellent playing of the orchestra and to Dr. Cowen's skilful conductorship.

### SOME OLD-WORLD MUSIC.

Particular interest attached to a concert given in Bechstein Hall on June 5, by reason of the unconventionality of the programme. Haydn was represented by his 'Paukenwirbel' symphony in E flat and Mozart by his delightful pianoforte concerto in C minor, written in 1786, the solo part of which was admirably interpreted by Miss Fanny Davies. Two overtures, though old yet practically new to Londoners, proved to be further attractive features of the evening's music. That by Paisiello to his opera 'Nina, o la pazza per amore' (1789) is an exceedingly bright and interesting composition, the other by Méhul, to his 'Stratonice,' a one-act Comédie Héroïque (Paris, 1792), was not quite so interesting. Mr. Cyril Scott's 'Helen of Kirkconnel' was sung by Mr. Frederic Austin to orchestral accompaniment, for the first time in London. A small contingent of the Queen's Hall Orchestra played the various selections with their reputed excellence, but some of the wind instruments were at times too assertive and strenuous for the ideal interpretation of this old-world music; allowance, however, must be made for the resonance of the hall. One

felt as though the flutes, trumpets, &c., should now and then have been muted—and even the strings and pianoforte—in order to get quite the right atmosphere for the music. Mr. Thomas Beecham ably conducted, though a little more give and take, and perhaps a little less speed, in the Haydn symphony might have been an advantage; still he gave proof of being a good conductor. It is possible that a series of similar concerts may be given next season.

### ROYAL ACADEMY OF MUSIC.

Words of encouragement rather than criticism are due to the students who took part in the concert on June 2 at Queen's Hall. Pianists were represented by Dorothy Grinstead, Marjorie Wigley, and Sydney Rosenbloom, the last-named a boy manifestly gifted with great natural ability. Gladys Clark's rendering of Sarasate's 'Zigeunerweisen' showed that she possesses considerable technical skill, and two movements from Brahms's sextet in B flat were rendered in an admirable manner. Of the vocalists, Beatrice Pope, who has a soprano voice of pure and fresh quality, was specially successful, and mention is due of Emile d'Oisy, a sweet-voiced tenor. A feature of the afternoon was the clever reciting by Vera Cockburn, whose delivery of three poems was interspersed with well-written and melodious interludes reflecting the character and spirit of the text, composed for strings, organ and pianoforte by Mr. Hubert Bath.

### GUILDHALL SCHOOL OF MUSIC.

Of the good work being done by the professors of the Guildhall School of Music, under the experienced direction of Dr. W. H. Cummings, abundant proof was forthcoming at the orchestral concert given by the students on June 14, in the fine hall of the City of London School. Programmes for such occasions are more difficult to make up than is commonly supposed, for many things have to be considered, not the least of which are the abilities of the young people, and what is best for them to know intimately. The concert under notice was an excellent example of good programme-making. The evening's music, which began with the first movement of Beethoven's Seventh Symphony and ended with Félicien David's 'Lalla Rookh' overture, included Mozart's characteristic concerto in E flat for two pianofortes and a cleverly written MS. *entracte* by W. E. Lawrence. The soloists in the concerto were Minnie S. Crouch and Gertrude K. Harding. The vocalists were Bertha Lansdell and Nellie Watson. The Principal, Dr. Cummings, conducted with his usual care.

### THE HANDEL SOCIETY.

The Handel Society is to be commended for reviving Max Bruch's 'Scenes from the Odyssey,' and its performance of the work at Queen's Hall on May 30 was very creditable. The cantata, produced in 1872 at Bremen, was performed three years later by the St. Cecilia Society at Manchester, and introduced to a London audience by the Bach Choir in 1883. Max Bruch himself thought so well of the Banquet Scene that he selected it for the concert in 1893 at Cambridge when, with Boito, Saint-Saëns, and Tchaikovsky, the University conferred on him the honorary degree of Doctor of Music. If the choral-singing lacked intensity of expression, the common fault of London choirs, it was intelligent, and some very effective points were made. Mr. Thomas Meux made the most of his opportunities as Odysseus, and Mr. Coleridge-Taylor conducted.

### LONDON SYMPHONY ORCHESTRA.

Particular interest attached to the concert given by the London Symphony Orchestra at Queen's Hall on June 6 owing to Herr Arthur Nikisch's conducting of Tchaikovsky's 'Pathetic' Symphony, in which some magnificent effects were produced, and Beethoven's 'Leonora,' No. 2, overture. The procedure of playing the conclusion of the 'Leonora,' No. 3, overture as an ending to No. 2 is to be condemned. It is of course more effective, but the respective distinctiveness of the works is thereby destroyed. The performance itself, however, was very fine. The soloist was Miss Maud MacCarthy, who cleverly played the solo in Tchaikovsky's violin concerto in D minor.

## VOCAL RECITALS.

Miss Henrie Van de Hoven, a Boer lady who has recently studied in Paris, made her first appearance in England at a concert given by herself at Queen's Hall on June 9. She subsequently gave a vocal recital at Æolian Hall on June 19, and on both occasions showed that she is the possessor of a soprano voice of exceptionally pure and ringing quality, with much natural musical perception.

Mr. Francis Rogers and Mr. Bruno Huhn gave a recital at Æolian Hall on June 15 which proved to be very enjoyable. Mr. Rogers has a remarkably musical-toned baritone voice, and his singing was distinguished by artistic perception and control of a high order. Mr. Huhn played his accompaniments most sympathetically, and a feature of the programme was a group of songs from his pen, settings of Moira O'Neill's 'Songs from the Glens of Antrim.' Of these, 'A Song of Glenann' captivated by its light-hearted gaiety, 'Back to Ireland' by its vigour and manly spirit, and 'Denny's Daughter' by its simple pathos. Mention is also due of a delicate Japanese lyric, entitled 'Come home, beloved,' by Isidore Luckstone, and of a virile setting by Sidney Homer of Browning's 'Prospice.'

Miss Dorothy Wiley, a Yorkshire lady, gave on June 15 her second annual concert at Bechstein Hall and, as on the previous occasion, charmed her audience by the vivacity and intelligence of her singing. The several pianoforte solos contributed by Mr. Harold Samuel included the first performance of a brilliantly-written 'Capriccio' by Mr. Frank Bridge.

Miss Marie Busch, assisted by Miss Elsie Hall (pianoforte), gave a vocal recital at Steinway Hall on June 16, when she sang with taste and refinement an interesting selection of songs, and joined Miss Ethel Henry-Bird in some unaccompanied duets by F. von Holstein. Miss Hall's vivacious interpretation of Schumann's 'Carnival' (Op. 9) was a pleasurable feature of the afternoon, and Mr. Henry Bird was, as usual, an irreproachable accompanist.

Mr. Louis van Hes—who, we are assured, is an Englishman in spite of his name—gave a concert at Steinway Hall on June 20, at which he showed musical perception and a well-trained light tenor voice.

On the same evening at Æolian Hall an excellent concert was given by Miss Perceval Allen and Mr. Archdeacon, both of whom sang admirably.

Mr. Herbert Witherspoon, an American bass, made his appearance in London at a recital given by him at Bechstein Hall on June 23, and created a most favourable impression by reason of the remarkably resonant quality of his voice and the dramatic character of his singing.

## PIANOFORTE RECITALS.

Prominent amongst many clever pianists who recently have sought public favour is Miss Ruth Lynda Déyo, an American lady who produced a very favourable impression by her playing on her first appearance in England at Bechstein Hall on June 6. A specially attractive feature in Miss Déyo's interpretations was their sympathy with the spirit of the music. The programme began with a group of three pieces respectively by Rameau, Bach, and Scarlatti, the character of each being accentuated by subtle change of style, and the versatility of the young artist became more marked in her subsequent performances of Schumann's 'Etudes Symphoniques' and some pieces by Chopin and Dr. MacDowell. Miss Déyo also played a scherzo in B minor of her own, a melodious, well-written and effective piece.

Miss Lonie Basche, who gave a recital at Bechstein Hall on June 20, showed herself to be an accomplished pianist.

Madame Olga Sameroff gave her second pianoforte recital, at Steinway Hall on June 20, when she deepened the impressions she had previously made.

Mdlle. Wierzbicka, another new-comer, is a Pole and a lady much esteemed by her countrymen. Assisted by Mdlle. Constance Neumann, the possessor of a light soprano voice, the Polish artist gave a recital at Steinway Hall on June 21, when she introduced a sonata for pianoforte solo by Guillaume Lekeu, a Belgian composer who lived from 1870 to 1894, and was a pupil of César Franck and Vincent d'Indy. The work is sombre in character and deficient in variety and contrast, but it has some impressive and poetic passages and these were admirably rendered by Mdlle. Wierzbicka, who in a group of pieces by Chopin further showed her possession of refined taste and an admirable technique.

## VIOLIN RECITALS.

Messrs. Marcel Chailley and Armand Ferté gave their second chamber concert at the Salle Erard on June 6, when most satisfactory readings were given of Beethoven's sonata in E flat (Op. 12, No. 3) and César Franck's sonata for violin and pianoforte. Miss de Angelis sang.

Record is due of the artistic violin-playing of M. Léon Sametini at his orchestral concert, conducted by Mr. Henry J. Wood, at Queen's Hall on June 7. His interpretation of Brahms's concerto in D, if somewhat lacking in breadth, was delightfully refined and finished.

The prodigy violinist Franz von Vecsey reappeared at Queen's Hall on June 17 after his recent tour in America. Assisted by the London Symphony Orchestra, conducted by Mr. Charles Williams, the boy was heard in Beethoven's concerto. His execution was marvellous for a boy of twelve years of age, not only in the concerto, but also in Tartini's 'Trillo del Diavolo.'

Mischa Elman has been giving a series of recitals at Queen's Hall, at which his extraordinary musical precocity has become increasingly apparent, culminating in his playing Bach's Chaconne on June 19. That the depth of the work was fully sounded cannot be said, but the interpretation was remarkable for dramatic fire and its triumph over executive difficulties.

A few words of encouragement are due to Miss Alice Grassie, a young violinist who made her début on June 20 at the Salle Erard. The young artist was somewhat overweighted in Bach's concerto in E, but she gave an excellent account of an interesting sonata in E—or rather suite—in five movements by F. Maria Veracini, the famous operatic composer and violinist of the eighteenth century.

Mr. Henry Such, at his violin recital at Queen's Hall on June 20, introduced two new pieces by Miss Ethel Barns—a 'Chant Élégiacque' and a 'Moto Perpetuo,' effective if not distinctive compositions.—On the same day Fräulein Olitykd gave a concert at Bechstein Hall, at which Herr Alfred Wittenberg, an accomplished and gifted violinist, made his first appearance in London.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Music is in abeyance here just now, so far as the concert-room is concerned, but we have had some novelties at the theatres. On June 5, Mr. Hedmond's company introduced a new and genuine comic opera at the Grand Theatre, 'The Queen's Jester,' libretto and music by the Australian composer, George Howard Clutsam. The music is distinctly good, and in the main is well scored; the book wants a little compression, but has a tangible plot. The principal parts were taken by Mr. Hedmond and Miss Lizzie Burgess. On June 12, at the Prince of Wales Theatre, a comedy opera, 'The Gipsy Girl,' was produced for the first time on any stage. This also was the work of a single individual, Claude Arundale. Both were received with much favour.

On June 13, at Bingley Hall, where an exhibition of local industries was in progress, a brass band contest was

held. Ten bands competed, and some very good playing was heard, though the music was confined to selections from Donizetti. Mr. H. Muddiman was judge, and the first prize was awarded the Birmingham City Band (conducted by Mr. J. Ord Hume); second prize, Northfield (Mr. B. L. Fewster); third, Willenhall (Mr. J. Roberts); fourth, Crown Tube Works (Mr. C. Smith); and fifth, Dudley (Mr. W. Hyde). There was a very large attendance, and the greatest interest was taken in the proceedings. Such contests are not of long standing here, the first dating back only ten years, but the interest in them is increasing, and they are spreading the love of music among the masses.

Sunday concerts in the public parks are also of recent institution, and two notable functions deserve a word. On June 11 the band of the Irish Guards (conductor, Mr. C. H. Hassell) gave a concert in Summerfield Park, where there was an attendance of 30,000 people. It was an experiment on the part of the Park Music Committee, and was completely successful. On June 18, at Victoria Park, Handsworth, the band of the Coldstream Guards (conductor, Lieut. Rogan) was engaged for a concert, when upwards of 25,000 persons assembled, and the collecting-sheets realised nearly £50. These things are signs of the times.

The musical matinees at the rooms of the Royal Society of Artists, directed by Mr. Oscar Pollack, came to a close on June 10. They have been well attended throughout.—On June 19 the Midland Institute School of Music closed the session with a concert of chamber music, when works by Benoit, Holländer, Chaminade, Beethoven, Ries, Arensky, Vieuxtemps, and Scharwenka were admirably interpreted by a number of students, among whom special mention must be made of Miss G. Fuller and Mr. A. Hitch (violin), and Miss B. Hewitt and Mrs. F. Yardley (pianoforte). For the first time a composition by a student of the school was introduced. This was a prelude and double fugue for two pianofortes, by Julius A. Harrison, very musicianly in scope and treatment, and well given by the composer and Miss Olive Rider.

### MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

The principal event of the term has been the performance of Dr. Walford Davies's 'Everyman,' given by the University Musical Society, under the direction of the composer. There was a large audience, and the concert was a great success. Miss Gleeson-White, Miss Florence Oliver, Mr. J. Horncastle, and Mr. W. G. Forington were the soloists. The last-named deserves a special word of commendation for his rendering of the exacting part of the hero. The work was preceded by Schubert's 'Unfinished' Symphony, conducted by Dr. Alan Gray.

The Joachim Quartet visited us on May 9. They played quartets by Beethoven and Mozart. Miss Drestel was an admirable vocalist.

Dr. Naylor, of Emmanuel College, did an enterprising thing in producing Përosi's 'Missa Davidica,' for male-voice soloists and chorus, at Emmanuel, on June 11. Also the performance by amateurs, on June 5, of a masque, 'The Christening of Rosalys,' gained distinction because Mr. E. J. Dent, of King's College, wrote music specially for the occasion. The biographer of Scarlatti showed that his 17th century studies have not deprived him of the power of writing modern and charming strains.

### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The music of the summer season is mainly that of the Colleges, the Musical Club, and the Musical Union. The first musical event was the Festival of the last-named Society, celebrating the second decade of its existence, 1894-1904, when two concerts, excellent in their way, were given. At the first, which took place on May 2, the chief items in the programme were Svendsen's octet for strings in A minor (Op. 3), and Schubert's 'Unfinished' symphony. The programme of the second concert, on the evening following, included Beethoven's string quartet in A (Op. 18, No. 5), and Dvorák's pianoforte quintet, also in A (Op. 81).

At the concert on May 11, in the Town Hall, given under the auspices of the Musical Club, the Joachim Quartet, led by

Dr. Joachim, gave some very enjoyable performances—e.g., Haydn's string quartet in C (Op. 54, No. 2), Mozart's quartet in E flat (K. 428), and Beethoven's well-known quartet in A minor (Op. 132.)

The concerts of the 'Eights Week' were started by Balliol on May 28, the programme consisting of Beethoven's variations from the Septet, and Schubert's ever-welcome octet in F. Mr. A. Gibson was the leader, and the concert was excellent.

At the Exeter College Concert on May 30 the string band played in good style Volkmann's serenade in F (Op. 63), and songs were contributed by Miss Viola Salvin and Mr. F. Ranalow.

On June 1, at Keble, the chief interest centred in the orchestral items, which were Beethoven's 'Egmont' overture, Tchaikovsky's 'Eugene Onegin' waltzes, and Wagner's 'Meistersinger' overture, all being capably performed under the baton of Mr. F. Shaw. Some excellent songs (vocalist, Mr. Walter Ivimey) and part-songs given by the Society were admirably rendered.

At Queen's on the following evening the principal features were the 'Red King,' a choral ballad composed by Alice Mary Smith (Mrs. Meadows White), and 'Ode to Music' by Mr. Myles B. Foster, who honoured the Society by conducting his work. We must not omit to mention the thoroughly artistic singing of Mr. J. Reed, principal tenor of Trinity College, Cambridge, both in the solos of the above works and also in Purcell's charming song 'Nymphs and Shepherds.'

On June 7, in the Sheldonian Theatre, Sir Hubert Parry gave a professorial lecture of great educational value on 'The Evolution of Thematic Material.' Illustrations were given by Miss Evans, Mr. Friskin, and Mr. James, of the Royal College of Music. The Professor's discourse was highly appreciated by a large audience.

On Midsummer-night the Local Orchestra, conducted by Dr. H. P. Allen, gave a very enjoyable concert in the Town Hall. The performance included Haydn's symphony in E flat (No. 6), 'Five Songs of the Sea,' composed and conducted by Sir Charles Stanford and admirably sung by Mr. Plunket Greene, and aria for soprano solo with flute obligato, 'Susser Trost,' by J. S. Bach, the vocalist being Miss Sichel and the flautist Mr. Fransella.

### MUSIC IN THE SOUTH-WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

The second half of the season 1904-1905 has been unusually eventful in the south-western counties; several new choral societies have been formed, and others have been energetic in the performance of various works. 'The Creation' has been popular among the smaller societies to such a degree as might be called a revival, but there has been an entire absence of new works of the choral type.

#### THE THREE TOWNS.

In the programme of the Corporation's concerts, organised by Mr. H. Moreton, the chief events have been the performances of 'The Golden Legend' (March 4) and 'The Martyr of Antioch' (April 15) by the Guildhall Choir, who found Sullivan's melodious and essentially vocal choral numbers much to their liking, and sang splendidly and with the utmost attention to colouring. The principals on these two occasions were Miss Caroline Hatchard, Miss Marion Battishill, Mr. Anderson Nicol, Mr. Charles Knowles, and Mr. Sydney Smith (a member of the chorus), Miss Perceval Allen, Madame Margaret Milward, Mr. Will Foster (a member of the chorus, who did remarkably well), and Mr. S. T. Bishop. At both concerts an excellent band was led by Mr. John Pardew, and Mr. H. Moreton conducted.

After extensive repairs, rebuilding, and enlargement the organ in Plymouth Guildhall was re-opened on March 15 in the official presence of the Mayor and Corporation. The scheme, proposed by the borough organist, had been endorsed by Sir Frederick Bridge, and carried out by Messrs. Hele & Co. with excellent results. Mr. H. Moreton gave a recital calculated to illustrate this fact.

In the plébiscite taken at the penultimate concert (on March 7) of Mr. Frank Winterbottom's series of Symphony concerts, Schubert's 'Unfinished' proved the favourite, and

this, with movements from Rubinstein's 'Ocean' (which had been performed in its entirety on February 10), in addition to Tchaikovsky's fifth Symphony (played earlier in the season), formed the chief items in the programme of the final concert on April 7. Grieg's 'Sigurd Jorsalfar' suite and a Serenade for strings by Gerlach, both novelties here, were introduced.

The Misses Smith drew the entire programme of their third chamber concert (February 2) from the works of living British composers, and introduced a pianoforte trio in B minor by Sir Hubert Parry, a sonata in D minor for pianoforte and violoncello by Sir Charles Stanford, a Suite for violin and pianoforte by Mr. Arthur Hinton, and a pianoforte composition by Mr. T. F. Dunhill, consisting of an air with sixteen variations, all of which were excellently interpreted.

Attempts have been made in two directions to awaken natural local interest in the folk-songs of the West collected on Dartmoor by Rev. S. Baring-Gould. Concert recitals with historical readings have been given by Mr. Reginald Waddy, the first taking place on March 2, and costume performances, with readings by Rev. S. Baring-Gould, were given on May 3, organized by Miss Gage Goodfellow.

A new choral society, formed by Mr. Manley Martin for the northern suburb of Plymouth, made its debut on February 22 in Gaul's 'Joan of Arc,' the numerical strength of the chorus and the very gratifying results of the first session's training supplying sufficient *raison d'être* for the new Society, which will entirely confine operations to the Mannemead district. Madame Mary Poole, Messrs. Dean, Trotter and G. S. Meadows were the principals.

#### OTHER DEVONSHIRE TOWNS.

Two other new societies claim recognition, one conducted by Mr. W. M. Jones, in Barnstaple, which made its first appearance (on February 15) in 'The Creation,' assisted by Miss S. M. Lewis, Messrs. Trevor Evans and David Hughes, with Mr. R. Ball leading the band; the other, styled the 'Belgrave,' has been organized for one of the Torquay suburbs by Dr. Orlando A. Mansfield, and gave Spohr's 'God, Thou art great' and a programme of miscellaneous choruses on March 8.

Totnes Choral Society (conductor, Mr. Herbert Worth) performed Barnett's 'The Ancient Mariner' on March 2, with Madame Mary Poole, Miss Edith Reade, Mr. H. Afanfryn Hill, and Mr. T. W. Balhatchet as soloists; the small but useful Society at Brent gave Sir Frederick Bridge's 'Callirhoe' on the same date, under Mr. David Parkes; Mr. Walter P. Weekes was responsible for a very meritorious performance by the Plympton Society of 'The Ancient Mariner' on April 26; Haydn's 'Creation' was performed at Exeter by the Oratorio Society under Dr. H. J. Edwards on March 22, again on April 26 at Babbacombe, Torquay, conducted by Mr. W. L. Twining, and yet again by Ashburton Choral Society (conductor, Mr. Harold O. Jones), with 'Hiawatha's Wedding Feast,' on May 3, in the last case with Madame Mary Poole (as also at Babbacombe), Mr. Charles Saunders and Mr. Balhatchet as principals.

On May 3 the cultured Musical Festival Society at Barnstaple gave, under Dr. H. J. Edwards, concert recitals of Gounod's 'Faust' with a degree of artistic effect not often achieved under such conditions, Madame Emily Squire, Miss Pleasance Miller, Messrs. S. Masters and S. J. Bishop contributing to the happy result.

The Western Counties Musical Association undertook a heavy task for their Festival on May 4. The performance of the first two parts of the 'Hiawatha' trilogy and of Elgar's 'King Olaf' constituting a programme which must be considered ambitious when it is remembered that the chorus consists of branches from small country places. The conductor of the combined forces, Dr. D. J. Wood, organist of Exeter Cathedral, however, produced results which were gratifying and encouraging, and though lack of unanimity and occasional falling of pitch was almost inevitable, the chorus displayed commendable recognition of the demands of both works. The principals were Madame Emily Squire, Messrs. Charles Saunders and Mr. William Higley.

Teignmouth Orchestral Society concluded its twenty-fifth season on May 18 with a miscellaneous concert, conducted by Mr. A. J. James.

#### CORNISH TOWNS.

Only a brief resumé can be given of the numerous choral concerts in the country towns in Cornwall. On January 16 Penzance Choral Society rendered 'Judas Maccabæus,' which had not been presented in the district since the year 1878. The veteran conductor, Mr. T. H. Nunn, was unable through feebleness to be at his post, which was taken by Mr. Richard White. The same Society closed the season with Bennett's 'The May Queen' and Mendelssohn's 'Loreley' on May 3.—Torpoint Choral Society, under Mr. W. Greet, gave 'The Creation' on January 26, with Madame Mary Poole, Mr. Will Foster, and Mr. G. S. Meadows in the solo parts.—One of the best efforts of the Launceston Choral Society was the performance of the 'Departure' section of the 'Hiawatha' trilogy on February 2, assisted by Miss Edith Evans, Mr. Penderel Price, and Mr. Arthur Walenn, and conducted by Mr. C. S. Parsonson.—The first part of Haydn's 'The Seasons' was sung by Camborne Choral Society on February 16, conducted by Mr. H. V. Pearce; and on the same date the Truro Amateur Glee Society (conductor, Mr. Braid), gave a concert of which the chief feature was the excellent rendering of minstrel songs.—Tywardreath Choral Society presented Bennett's 'The May Queen,' on February 23, conducted by Mr. H. Dagger.—Lloyd's 'Hero and Leander' was well performed by the Saltash Society, conductor, Mr. Harold Lake, on March 2.—The performance of 'The Rose Maiden' by St. Budeaux Choral Society on March 15 was so successful that it was repeated on April 12, Mr. Barnicott conducting.—A new society at Fowey gave 'St. Paul' on March 22, conducted by Mr. Hawkins and assisted by Miss Viola Salvin, Miss Hackin, Messrs. Albert Collings, and H. Sunman.—The little society at Plymstock gave 'Elijah' on April 27, and the Liskeard Choral Society (conductor, Mr. Arthur C. Faull, of Plymouth) again evidenced the popularity of 'The Creation' by a good rendering on April 28, with Miss Gertrude Drinkwater, Mr. Charles Saunders, and Mr. G. S. Meadows as soloists.

## Foreign Notes.

#### COPENHAGEN.

The hundredth anniversary of the birth of J. P. E. Hartmann was celebrated here on May 4. His grandfather, a royal-chamber musician, who died in 1763, was the composer of the national melody 'Konge Christian stod ved hoyen Mast,' the principal theme of which was used by Meyerbeer in an *entracte* of his incidental music to 'Struensee.' His father, who first taught him music, was for many years organist of the garrison church of this city. Hartmann made his debut as stage composer in 1832 with 'Ravnen' ('The Raven'). He was the friend of Mendelssohn, and father-in-law of Gade. At the age of thirty-five he became director of the Copenhagen Conservatoire, and died at the ripe age of ninety-five.

#### MILAN.

The piercing of the Simplon is to be commemorated next year by a grand International Exhibition, also by a great Theatrical Exhibition organized by the box-owners of La Scala, to be held at the same time. The exhibits will be divided into three groups, the second of which will include souvenirs of great composers, conductors, vocalists, portraits and autographs. The third group will be devoted to music, scores of operas and ballets, autographs and printed books, music, libretti, programmes, tickets, catalogues, &c.

#### WURZBURG.

Father Hartmann's new oratorio, 'The Last Supper,' the text compiled from the Bible and the Roman Catholic liturgy, was performed at the Royal School of Music on May 24. The Emperor of Germany has accepted the dedication of the work. Father Hartmann has already written and produced two other oratorios: 'Saint Francois' and 'Petrus.'—An Adagio for clarinet and strings composed by Richard Wagner for the clarinettist Christian Rummel, who from 1815 to 1841

was capellmeister at Wiesbaden, has recently been performed at the Royal School of Music of this city. Wagner went to Würzburg in 1833 where his brother was stage-manager, and there he completed his early opera 'Die Feen.' The above statement with regard to the Adagio is taken from a foreign paper, but no details are given as to the character of the music, or as to whether it was discovered in this city.

## ROME.

A memorial tablet to Wagner has been affixed to the Palazzo Grifoni, 73 Via Babuino. The inscription (in Italian) runs thus :

In this house dwelt  
Richard Wagner  
in the year 1877  
Some admirers of his art  
set up this stone to his memory  
Rome 1905.

The scheme was carried out by a committee, with Prince Gabrielli as president. At the inauguration Diego Angeli, the historian, delivered a speech, in which he drew a parallel between Goethe and Wagner.

**Miscellaneous.**

An interesting function took place at the University College of Wales, Aberystwyth, on June 16, when Mr. David Jenkins, Mus. Bac., the lecturer in music, received the handsome present of a gold watch-chain and the full score of Wagner's 'Parsifal' from the College Musical Society. The Society attained its majority on the occasion of the concert held in April, when 'Elijah' was performed with great success, and this was deemed an appropriate occasion to recognise the invaluable services which Mr. Jenkins has rendered to the College. For twenty-one years he has conducted the Society's concerts, during which period twenty-eight classical compositions—oratorios, cantatas, and symphonies—have been performed. Moreover he has not confined his energies to that body only, as he has also directed the orchestral performances in connection with the Dramatic Society, which contributed largely to the success of these gatherings. All these services have been rendered gratuitously, and this fact greatly increases the Society's debt of gratitude to him. The alacrity with which the professors and students generally responded to the committee's appeal for contributions testifies to the high esteem in which he is held by his colleagues and students.

The London University Musical Society is a newly-formed organization to consist of a choral and instrumental section. Dr. Davan Wetton has been appointed conductor, and Dr. C. E. Lakin, the Middlesex Hospital College, and Mr. A. J. H. Iles, St. Thomas's Hospital, have accepted the offices of Hon. Secretary and Hon. Assistant Secretary respectively. Those eligible for the membership of the Society are (i.) Members of the London University, (ii.) Present and past members of the teaching staff of those Institutions at which there are recognized teachers of the University, and (iii.) A limited number of ladies and gentlemen not included in either of the first or second classes, who may be elected by ballot at a general meeting of the Society.

The following awards have been made at the Royal Academy of Music: The Charles Rube Prize (for string trio) to Mary Burgess (pianoforte), Hilda Barnes (violin), Gwendolen Griffiths (violin-cello); and the Heathcote Long Prize (pianoforte-playing) to Sydney Rosenbloom (of Edinburgh).—The Josephine Troup Scholarship (founded by Miss E. J. Troup) is for British-born lady composers, particularly of orchestral works. The Scholarship, tenable for five years, is of the value of thirty-three guineas per annum. Full particulars may be obtained upon application to the Secretary of the Royal Academy of Music.

At the meeting of the Musical Association held on June 13, Dr. Arthur Somervell read a paper on 'The Basis of the Claim of Music in Education.'

Mr. Paul England recently gave a highly successful song recital at Los Angeles, where he is temporarily residing. One of the local newspapers refers to his 'literary as well as musical interpretation of Schumann's *Dichterliebe* cycle'; and three songs by English composers—'Come away, death' (C. Wilson), 'My star' (C. Salaman), and 'A roundelay' (C. A. Lidgey), all quite new to the people of Los Angeles, were immensely appreciated.

We are requested to state that at the Victoria University of Manchester the diploma of Licentiate of the Incorporated Society of Musicians will also be accepted in connection with the examination for the degree of Bachelor of Music as an equivalent for the satisfactory playing of some musical instrument, and that Dr. C. W. Pearce has been appointed by the Court to be an external examiner for musical degrees.

Mr. Tobias Matthay delivered the Queen Victoria Lectures at Trinity College of Music, London, on May 31 and June 1, when he discoursed on 'The foundations of pianoforte playing,' a subject upon which he is well qualified to speak.

Mr. Walter Mackway, conductor of the Clapham Choral Society, has been presented with a handsome and massive pair of silver candlesticks (James I. pattern) by the members and friends in commemoration of the Society's silver jubilee.

*Errata:* In the June issue, page 370, line 7, for 'C minor, Op. 10, No. 1,' read 'D, Op. 10, No. 3'; page 399, line 20 from the end, for 'Sunderland' read 'Sutherland.'

**Country and Colonial News.**

## BRIEFLY SUMMARIZED.

**GALWAY.**—The recently-established Choral Union concluded its first season on May 23, at the Court Theatre, with a programme which included Mendelssohn's 'Loreley,' and the following part-music: Cooke's 'Strike the lyre,' Hodson's 'All the world is bright,' Stewart's 'Bells of St. Michael's tower,' and Pinsuti's 'Good night, beloved.' There was a choir of sixty voices, conducted by Mr. Frank W. Sturgess, to whom is due the credit of founding the Society and of introducing music of a high class in this locality.

**GREAT YARMOUTH.**—Mr. E. E. Chusteny has been presented with an illuminated address and a purse of gold in recognition of his twelve years' service as organist of the Congregational Church.

**GREYTOWN, NATAL.**—The Choral Society's second concert this season took place in the Town Hall on May 20, when the late J. More Smieton's cantata 'King Arthur' was performed. The solo vocalists were Miss Jessie Carter, Mr. Charles Hayter, Mr. A. L. Moon and Mr. A. W. Cooper, the conductor of the Society, who replaced the representative of King Arthur at short notice.

**LEAMINGTON.**—At the first annual meeting of the New Choral Society the conductor, Mr. H. M. J. Gibbon, was presented with a handsome rosewood double-desk music stand as a token of the esteem of the committee and chorus.

**NEWCASTLE (N.S.W.)**—The first subscription concert this season of the newly organized Orchestral Society was given in the Central Hall on May 4. The programme was an ambitious one, and comprised Mendelssohn's 'Ruy Blas' and 'Hebrides' overtures, Schubert's 'Unfinished' symphony and *entracte* 'Rosamunde,' Mozart's 'Die Zauberflöte' overture, and the pianoforte concerto in G minor by Saint-Saëns (solo, Miss Florence Lance). The orchestral playing under Mr. Edward King's direction was of a high order, and the Society has only to go on in the same direction and prosper.

**WESTGATE-ON-SEA.**—The first concert of the recently-formed Musical Society took place in St. Saviour's Schools on May 24, when Elgar's 'Banner of St. George,' together with Bach's concerto in A for pianoforte and strings, the latter well played by the small orchestra of six players, were performed. The choir sang efficiently in the cantata, and in several madrigals and part-songs (representing part-music of the 16th to the 20th centuries) by Festa, Benet, Gibbons, Beale, Hubert Parry, and Charles Wood. The conductor was Mr. A. H. R. Robinson.



## Answers to Correspondents.

**ORGANUM.**—In reply to your request for information concerning the 'thunder pedal' stop in the organ of Doncaster Parish Church, Mr. Wilfrid Sanderson writes as follows: 'The thunder pedal is merely a mechanical device. By working a foot lever (after the manner of a swell-pedal) the lower notes of the pedal-board are pressed down gradually—i.e., the more the lever is depressed, more notes are sounded from the lowest C to G, the fifth above. You can therefore understand the effect when the 32 and 16 feet stops are drawn; moreover, as the lever is being depressed more stops—there are twenty-five to select from!—can be drawn by the hand. The thunder pedal is very popular when all else in the way of music fails, and has been known even to draw tears!' We may add that if this thunder stop fails to clear the air, it makes serious demands upon the wind.

**W. G.**—As to the date of the old song 'Here's a health unto his Majesty,' so trustworthy an authority as Mr. Frank Kidson says: 'This noble and spirited song was (so far as the melody is concerned) the production of Jeremy or Jeremiah Savile, a composer of much strength during the 17th century. It is first found in John Playford's publications, including *The Musical Companion*, 1667 and 1672-3, where it is arranged for three voices. The song as there printed has but one verse; but in modern copies another is added, and "confusion to his enemies" stands in place of the original "conversion to," &c. Savile was also the composer of the glee known as "The Waits," or "Fal la, la," the performance of which was always the closing number at the meetings of all old glee societies.'

**'GONE ON IT.'**—See the 'Complete Tutor for the Euphonium,' by J. A. Kappey, published by Messrs. Boosey & Co., who would also supply you with a euphonium. Their price-list shows that the cost of an instrument ranges from seven to eighteen guineas. Write to them for further particulars. We hope now that you are 'gone on it' (the euphonium) you will go to it and derive as much pleasure in your leisure hours from the practise of the instrument as you have experienced in listening to its strains.

**C. A.**—There is no 'Register of all musicians' similar to 'The Medical Register'; but the following books will give you the information you desire: 'The Musical Directory'; 'The Roll of the Union of the Graduates in Music'; 'The Year-Book and Register of the Incorporated Society of Musicians.'

**W. A. M.**—We regret to say that so far we have not been able to trace a musical society in London called 'The Museodæum' which, according to the 'silver ticket' in your possession, existed in 1807. Will you kindly favour us with the name that is on the ticket? Perhaps some of our readers can trace the society.

**HAMBURG.**—(1) Miss Bettina Walker, the authoress of 'My musical experiences,' published in 1890, died at Fulham on February 4, 1893. She was born at Dublin. (2) You will probably obtain the back numbers you want by applying to the publishers. (3) Biographical sketches of the pianists you mention have not appeared in *THE MUSICAL TIMES*.

**H. G.**—(1) We are unable to say if William Jackson, of Te Deum fame, was an atheist. Probably not. In 1782 he published 'Thirty letters on various subjects' (2 vols.), of which an early biographer states: 'This miscellany contains many striking reflections upon men, manners, and opinions, sometimes singular and paradoxical, but generally lively and instructive. An attempt to revive the exploded doctrine of equivocal generation, and another to retrieve the poetical reputation of Quarles, are those in which the ingenious author deviates from the common judgment.' (2) The 'sweetest of melodies' to which the hymn 'When God of old came down from heaven' was sung at the recent Royal wedding, is the tune named 'Winchester Old.'

**A. A. B.**—Consult 'The Choral Society,' by Mr. L. C. Venables (Curwen), and Stainer's 'Choral Society Vocalisation,' No. 50 of Novello's Primers.

**GLASWEGIAN.**—You probably mean 'The Royal College of Music Patron's (not *Parson's*) Fund for the encouragement of British composers and British artists.' The Registrar of the Royal College of Music, Kensington, S.W., will furnish you with full information.

**E. H. R.**—The music you mention would fetch very little, probably not the cost of advertising it. We should advise you either to keep it, or dispose of it by presentation.

**M. G. B.**—The hymn-tune to which you refer is a Plain-Song melody, which accounts for the seeming irregularity of rhythm. These melodies should not be clothed in the tight-fitting garb of bars.

**H. M.**—You should submit your 'Strad' to Messrs. W. E. Hill & Sons, 140, New Bond Street, who, in return for a fee, will advise you as to its value.

**MAC.**—The Handel Festivals at the Crystal Palace are held triennially, and as the last took place in 1903 the next will fall due in 1906.

**GRILLON (also E. G.).**—We are sorry that we cannot give the names of teachers, or advise as to the merits (or demerits, if such exist) of various pianoforte manufacturers.

**H. G. L.**—Thanks. Yes, we quite hope to write an article on the School you mention; in fact arrangements for so doing are already in progress.

**SOMERSET.**—If you have any position as an organist in England you had better stay in the old country and not run the risk of obtaining an appointment or professional work in America.

**F. A.**—In regard to your 'Preston' violin, see the answer to H. M.

**J. T. N.**—See King Hall's 'Harmonium' book in Messrs. Novello's Primer Series.

**F. S.**—The plot (or 'argument') of 'Il Trovatore' is printed in Novello's edition of the opera.

A CORRESPONDENT calls the attention of 'A Constant Reader' to 'The Beethoven Pianoforte Sonatas: Letters to a Lady,' by Dr. Reinecke (Augener). In this connection mention may also be made of another book on the subject, entitled 'Beethoven's Piano Works,' translated from the German of A. B. Marx by F. L. Gwinner, and published by Clayton F. Summy Co., Chicago.

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EDITED BY

C. EGERTON LOWE.

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## MORNING POST.

The second novelty, an Introduction and Allegro for strings, is an interesting and extremely ingenious work. A solo quartet is employed in the most effective manner, in addition to the strings of the orchestra, and the piece is elaborated in a masterly fashion.

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## YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naive little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

## GLOBE.

The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

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 198. For the mountains ... L. Samson 3d.  
 273. From the deep I called Spohr 3d.  
 227. Give ear, O Lord T. M. Pattison 3d.  
 433. Give ear, O Shepherd A. Whiting 3d.  
 88. Give ear, O ye heavens Dr. Armes 3d.  
 604. Give thanks, O Israel Ouseley 3d.  
 741. Give the King Thy W. G. Alcock 3d.  
 309. Give the Lord ... C. H. Lloyd 3d.  
 383. Give unto the Lord H. W. Parker 3d.  
 2. Glory be to God ... S. S. Wesley 3d.  
 779. Glory to God in the E. M. Lee 3d.  
 341. God be merciful ... A. H. Mann 3d.  
 49. God be merciful ... S. S. Wesley 3d.  
 236. God be merciful unto us C. F. Lloyd 3d.  
 104. God came from Teman Dr. Steggall 3d.  
 128. God is gone up ... Dr. Croft 3d.  
 605. God is my salvation C. F. Bowes 3d.  
 131. God is our hope ... Dr. Greene 3d.  
 101. God is our refuge ... Dr. H. H. H. 3d.  
 332. God is our refuge ... A. A. Foote 3d.  
 75. God said, Behold Sir G. Macfarlane 3d.  
 473. God so loved the world J. V. Roberts 3d.  
 342. God, that made earth A. C. Fisher 3d.  
 344. God, who at sundry times J. H. Mee 3d.  
 715. God's peace is peace eternal Grieg 3d.  
 288. Grant, we beseech Thee Roberts 3d.  
 550. Grant, we beseech Thee M. Elvey 3d.  
 708. Great is the Lord A. W. Marchant 3d.  
 187. Great and marvellous Dr. Monk 3d.  
 517. Ditto J. F. Bridge 3d.  
 223. Great is Jehovah (Male) Schubert 3d.  
 602. Great is our Lord M. B. Foster 3d.  
 136. Great is the Lord ... Dr. Hayes 3d.  
 237. Great is the Lord Sir F. Ouseley 3d.  
 481. Great is the Lord ... B. Steane 3d.  
 220. Grieve not the Holy Spirit Stainer 3d.  
 609. Guide me, O Thou H. Blair 3d.  
 427. Hail! gladdening Light J. T. Field 3d.  
 545. Hail! gladdening Light Martin 3d.  
 326. Hail, thou that art ... A. Carnall 3d.  
 560. Hail to the Christ ... J. Barnby 3d.  
 499. Hallelujah, Christ is risen Steane 3d.  
 382. Hallelujah! the Light O. King 3d.  
 173. Happy is the man ... E. Prout 3d.  
 681. Hark the glad sound M. B. Foster 3d.  
 487. Hark the glad sound E. V. Hall 3d.  
 345. Hark the herald angels E. V. Hall 3d.  
 444. Hark! what news ... O. King 3d.  
 404. Harvest Hymn ... F. Toner 3d.  
 377. Have mercy upon me, Kellow J. Pye 3d.  
 401. Have mercy upon me J. Shaw 3d.  
 335. Have mercy upon me J. Goss 3d.  
 784. Have mercy upon me J. Barnby 3d.  
 773. Hearken unto me ... W. H. Bell 3d.  
 389. Hear me when I call (Male) Distin 3d.  
 146. Hear my prayer ... C. S. Stroud 3d.  
 339. Hear my prayer Mendelssohn 3d.  
 442. Hear my words C. H. H. Parry 3d.  
 310. Hear, O God ... A. Friedländer 3d.  
 198. Hear, O heavens P. Humphreys 3d.  
 94. Hear, O Lord Sir John Goss 3d.  
 139. Hear, O Lord ... C. King 3d.

# GREAT IS THE LORD.

ANTHEM FOR FESTIVALS AND HARVEST THANKSGIVING.

Psalms cxlv. 3, 15—17; lxiii. 8.

Composed by E. A. SYDENHAM.

*Allegro moderato.*

SOPRANO.  
ALTO.  
TENOR.  
BASS.

Great is the Lord, and mar - vel - lous, wor - thy to be prais - ed, there

Great is the Lord, and mar - vel - lous, wor - thy to be prais - ed, there

Great is the Lord, and mar - vel - lous, wor - thy to be prais - ed, there

Great is the Lord, and mar - vel - lous, wor - thy to be prais - ed, there

ORGAN.  
♩ = 80.

*Allegro moderato.*

*Org. to Ped.*

is no end of His greatness, no end of His great - ness, great is the Lord, and

is no end of His great - ness, no end of His greatness, great is the Lord, and

is no end of His greatness, no end of His greatness, great is the Lord, and

is no end of His great - ness, no end of His greatness, great is the Lord, and

mar - vel - lous, wor - thy to be prais - ed, there is no end of His great - ness, no

mar - vel - lous, wor - thy to be prais - ed, there is, there is no end, no

mar - vel - lous, wor - thy to be prais - ed, there is no end of His great - ness, no

mar - vel - lous, wor - thy to be prais - ed there is no end, no

# GREAT IS THE LORD.

end of His great-ness.

end of His great-ness.

end of His great-ness.

end of His great-ness. *con espressione.*

end of His great-ness. The eyes of all wait up-on Thee, O Lord,

*Ch.*

The eyes of all

and Thou giv - est them their meat in due sea - son.

*Sw.*

*Sw. to Ped.*

Thou

Thou

wait up-on Thee, O Lord, and Thou giv - est them their meat in due sea - son Thou

Thou

*Gt. f*

*Gt. to Ped.*

GREAT IS THE LORD.

o - pen - est Thine hand, Thou o - pen - est Thine hand, and fill - est all things  
 o - pen - est Thine hand, Thou o - pen - est Thine hand, and fill - est all things  
 o - pen - est Thine hand, Thou o - pen - est Thine hand, and fill - est all things  
 o - pen - est, Thou o - pen - est Thine hand, . . . and fill - est all things

liv - ing with plen - teous - ness, Thou o - pen - est Thine hand, Thou o - pen - est Thine  
 liv - ing with plen - teous - ness, Thou o - pen - est Thine hand, Thou o - pen - est Thine  
 liv - ing with plen - teous - ness, Thou o - pen - est Thine hand, Thou o - pen - est Thine  
 liv - ing with plen - teous - ness, Thou o - pen - est Thine hand, Thou o - pen - est Thine

hand, and fill - est all things liv - ing with plen - teous - ness, Thou fill - est all things  
 hand, and fill - est all things liv - ing with plen - teous - ness, Thou fill - est all things  
 hand, and fill - est all things liv - ing with plen - teous - ness, Thou fill - est all things  
 hand, and fill - est all things liv - ing with plen - teous - ness, Thou fill - est all things



# GREAT IS THE LORD.

*marcato. rall.*  
 liv - ing with plen - teous - ness. Great is the Lord,  
*marcato. rall.*  
 liv - ing with plen - teous - ness. Great is the Lord,  
*marcato. rall.*  
 liv - ing with plen - teous - ness. Great is the Lord,  
*marcato. cresc. rall.*  
 liv - ing with plen - teous - ness. Great is the Lord, . . .  
*a tempo.*  
 Great is the Lord, and mar - vel - lous, wor - thy to be prais - ed, there is no end of His  
*a tempo.*  
 Great is the Lord, and mar - vel - lous, wor - thy to be prais - ed, there is no  
*a tempo.*  
 Great is the Lord, and mar - vel - lous, wor - thy to be prais - ed, there is no  
*a tempo.*  
 Great is the Lord, and mar - vel - lous, wor - thy to be prais - ed, there  
*a tempo.*  
 great - ness, there is no end of His great - ness, great is the Lord, and  
*cres.*  
 end, no end of His great - ness, great is the Lord, and  
*cres.*  
 end, . . no end, there is no end of His great - ness, great is the Lord,  
*cres.*  
 is no end of His great - ness, of His great - ness, there is no end, great is the Lord, and  
*cres.*

GREAT IS THE LORD.

mar - vel-lous, mar - vel-lous, there is no end of His great - ness.

mar - vel-lous, mar - vel-lous, there is no end of His great - ness.

mar - vel-lous, mar - vel-lous, there is no end of His great - ness.

mar - vel-lous, mar - vel-lous, there is no end of His great - ness.

SEMI-CHORUS.  
Tempo lmo.

*dolce.*  
The Lord, the Lord is right - eous in .. all His .. ways, .. and ho - ly in

*dolce.*  
The Lord is right - eous in all His ways, .. and

*p dolce.*  
The Lord is right - eous in all .. His ways, .. and

*Pa dolce.*  
The Lord is right - eous in all His ways, .. and

*Tempo lmo.*  
*Suo. p*

*senza Ped.*

all His works, .. ho - ly in all His works, ..

ho - ly, ho - ly in all His works, .. the Lord, ..

ho - ly, .. ho - ly in all His works, .. the Lord .. is

ho - ly .. in all His works, the Lord is right - eous in

*CA.*

# GREAT IS THE LORD.

al - way, O put your trust in Him al - way: pour out your  
 al - way, O put your trust in Him al - way: pour out your  
 al - way, O put your trust in Him al - way: pour out your  
 al - way, O put your trust in Him al - way: ... pour out your

*ff* *Swell.* *senza Ped.*

hearts be - fore Him, pour out your hearts be - fore Him, for God  
 hearts be - fore Him, pour out your hearts be - fore Him, for God  
 hearts be - fore Him, pour out your hearts be - fore Him, for God.  
 hearts be - fore Him, pour out your hearts be - fore Him, for God

*cres.* *ff*

is our hope, . . . God is our hope. O put your trust  
 is our hope, . . . God is our hope. trust  
 is our hope, . . . God is our hope. trust  
 is our hope, . . . God is our hope. trust

*marcato.* *f marcato.*

# GREAT IS THE LORD

*Con spirito.*

O put your trust in Him al-way, ye peo-ple: pour out your hearts be-

*Con spirito. ♩ = 152.*

fore Him, for God is our hope, . . . O put your

fore Him, for God is our hope, . . . O put your

trust in Him al-way, ye peo-ple, trust in Him al-way, trust in Him

trust in Him al-way, ye peo-ple, trust in Him al-way, trust in Him

trust in Him al-way, ye peo-ple, trust in Him al-way, trust in Him

# GREAT IS THE LORD.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "al - way, O put your trust in Him al - way: pour out your al - way, O put your trust in Him al - way: pour out your al - way, O put your trust in Him al - way: pour out your al - way, O put your trust in Him al - way: pour out your". The piano part includes dynamic markings like *ff* and *Swell*, and a *sensu Ped.* instruction.

Second system of the musical score. The lyrics are: "hearts be - fore Him, pour out your hearts be - fore Him, for God hearts be - fore Him, pour out your hearts be - fore Him, for God hearts be - fore Him, pour out your hearts be - fore Him, for God hearts be - fore Him, pour out your hearts be - fore Him, for God". The piano part includes a *cres.* (crescendo) marking and a *ff* (fortissimo) dynamic.

Third system of the musical score. The lyrics are: "is our hope, . . . God is our hope. O put your trust is our hope, . . . God is our hope. O put your trust is our hope, . . . God is our hope. O put your trust is our hope, . . . God is our hope. O put your trust". The piano part includes a *marcato* (marked) tempo change and a *f marcato* (fortissimo marked) dynamic.

# GREAT IS THE LORD.

*cres.*

in Him: pour out your hearts . . be - fore Him, for God . .

*cres.*

in Him: pour out your hearts be . fore Him, for God

*cres.*

in Him: pour out your hearts be . fore Him, for God

*cres.*

in Him: pour out your hearts be . fore Him, for God.

*senza Ped.* *Ped.*

*rall.*

is our hope, . . . for God . . . is our hope. . .

*rall.*

is our hope, . . . God is our hope. . .

*rall.*

hope, . . . God is our hope. . .

*rall.*

is our hope, God . . . is our hope. . .

*rall.*

is our hope, . . . God is our hope. . .

*rall.*

trust . . .

*a tempo.*

O put your trust in Him al - way, ye peo - ple: pour out your hearts be -

*a tempo.*

O put your trust in Him al - way, ye peo - ple: pour out your hearts be -

*a tempo.*

O put your trust in Him al - way, ye peo - ple: pour . . out your hearts be -

*a tempo.*

O put your trust in Him al - way, ye peo - ple: pour out your hearts be -

*a tempo.*

*senza Ped.*

# GREAT IS THE LORD.

*rall.* *a tempo.*  
 - fore Him, pour out your hearts be - fore . . Him, for God . . . is our  
*rall.* *a tempo.*  
 - fore Him, pour out your hearts be - fore Him, for God is our  
*rall.* *a tempo.*  
 - fore Him, pour out your hearts be - fore . . Him, for God is our  
*rall.* *a tempo.*  
 - fore Him, pour out your hearts be - fore . . Him, for God is our  
*rall.* *a tempo.*  
 hope. Hal - le - lu - jah, A - men, . . . A - men, Hal - le - lu - jah, A -  
 hope. A - men, A - men, A -  
 hope. Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A -  
 hope. A - men, A - men, Hal - le - lu - jah, A -  
 men, . . . A . . . men.  
 men, . . . A . . . men.  
 men, . . . A . . . men.  
 men, . . . A . . . men.  
 men, . . . A . . . men.



# NOVELLO'S OCTAVO ANTHEMS—Continued.

562. Hear, O Lord	Sir F. Ouseley	4d.	493. In my Father's house	Crament	3d.	466. My mouth shall speak	John E. West	4d.
563. Hear, O Thou Shepherd	Dr. Clarke	4d.	777. Ditto	H. Elliot Button	3d.	190. My soul is weary	Dr. Beckwith	4d.
564. Ditto	T. A. Walmisley	4d.	102. In sweet consent	E. H. Thorne	3d.	586. My soul truly waiteth	B. Steane	ad.
794. Hear the voice and prayer	Tallis	ad.	278. In that day	Sir G. Elvey	4d.	995. My soul, wait thou still (Male)	F. J. Read	4d.
794. He sendeth the springs into the wilderness	H. W. Waring	4d.	582. In the beginning	J. F. Bridge	3d.	629. Nearer, my God, to Thee	T. Adams	3d.
707. He that dwelleth	J. Booth	4d.	720. In the beginning	C. Macpherson	4d.	210. Not unto us, O Lord	H. Gadsby	3d.
701. He will swallow up death	Greenish	3d.	33. In Thee, O Lord	B. Tours	3d.	358. Not unto us, O Lord	John E. West	4d.
376. Hide not Thy face	Kellow J. Pye	4d.	148. In Thee, O Lord	J. Weldon	3d.	592. Now is Christ risen	T. Adams	3d.
330. Holy Ghost, to earth	Dvorak	4d.	385. In Thee, O Lord	S. C. Taylor	3d.	612. Now is come salvation	C. Harris	3d.
111. Holy, holy, holy	Dr. Crotch	3d.	328. In the fear of the Lord	J. V. Roberts	3d.	718. Now know I that the	M. B. Foster	3d.
246. Hol every one	G. C. Martin	4d.	469. In the Lord	Sir R. Stewart	6d.	695. Now late on the Coleridge	Parker	3d.
366. Hol every one	J. M. Crament	4d.	659. In the Lord	C. Macpherson	4d.	673. Now sinks the sun	H. W. Parker	3d.
129. Hosanna the Lord	J. Stainer	4d.	467. Is it nothing (s.a.)	M. B. Foster	3d.	505. O all ye people	H. Purcell	3d.
413. Hosanna	O. Gibbons	3d.	571. Ditto (4 voices)	M. B. Foster	3d.	506. O be joyful in the Lord	G. Martin	3d.
413. Hosanna	Sir G. A. Macfarren	3d.	725. Is it not wheat-harvest	T. Adams	3d.	217. O clap your hands	T. T. Trimmell	3d.
657. Hosanna to the living Lord	B. Leard-Selby	3d.	180. It came even to pass	Ouseley	4d.	133. O clap your hands	Dr. Greene	4d.
657. Hosanna to the living Lord	C. W. Jordan	4d.	280. It is a good thing	J. Barnby	6d.	82. O clap your hands	J. Stainer	6d.
260. How beautiful are the feet	Handel	4d.	231. It is a good thing	T. M. Pattison	4d.	80. O clap your hands	R. H. Thorne	6d.
691. How blest are they	Tschalkowsky	4d.	215. It shall come to pass	Dr. Garrett	6d.	686. O clap your hands	J. L. Hopkins	3d.
321. How excellent is Thy	Cowen	6d.	397. Jesu, lover of my soul (Male)	F. Hiffe	1d.	656. O come and behold	Longhurst	3d.
615. How great is the loving kindness	John E. West	3d.	788. Jesu Christ is risen	Oliver King	4d.	202. O come before	G. C. Martin	6d.
373. How long wilt Thou	Oliver King	ad.	648. Jesu, Thou joy	E. H. Davies	3d.	241. O come hither	M. B. Foster	3d.
647. How lovely are	C. Salama	ad.	548. Joy in harvest	B. Steane	3d.	569. O come, let us sing	M. B. Foster	3d.
104. How lovely are	Spohr	8d.	7. Judge me, O God	Mendelssohn	4d.	12. O come near to the Cross	Gounod	8d.
539. I am Alpha	J. V. Roberts	3d.	677. Just Judge of Heaven	Garrett	6d.	11. O day of penitence	Gounod	6d.
766. I am Alpha	Ch. Gounod	4d.	614. Justorum animæ	Byrd	6d.	730. O death, where is thy	A. Hollis	4d.
623. I am He that liveth	T. Adams	4d.	170. King all glorious	J. Barnby	6d.	26. O give thanks	Sir G. Elvey	3d.
664. I am the Resurrection	Croft	3d.	381. Kings shall be thy	G. C. Martin	3d.	144. O give thanks	H. Purcell	3d.
664. I am the Resurrection	R. Rogers	4d.	37. Lead, kindly Light	J. Stainer	4d.	17. O give thanks	William Rae	3d.
268. I am well pleased	J. Rheinberger	3d.	423. Lead, kindly Light	R. Dunstan	4d.	64. O give thanks	S. S. Wesley	3d.
120. I behold, and lo	Dr. Blow	6d.	328. Lead, kindly Light	C. L. Naylor	4d.	42. O give thanks	Sir John Goss	3d.
280. I behold, and lo	Elvey	6d.	328. Lead, kindly Light	D. Pughe-Evans	3d.	530. O give thanks	B. Steane	3d.
496. I came not to call	C. Vincent	3d.	706. Let all the world	C. W. Jordan	4d.	599. O give thanks	E. V. Hall	3d.
207. I cried unto the Lord	Dr. Heap	3d.	132. Let God arise	Dr. Greene	6d.	506. O give thanks	H. J. King	3d.
537. I declare to you	Cruickshank	4d.	375. Let God arise	T. T. Trimmell	4d.	35. O God, have mercy	J. B. Calkin	3d.
186. I desired wisdom	J. Stainer	6d.	346. Let my complaint (Male)	Thorne	3d.	698. O God, my soul	F. R. Greenish	4d.
330. I did call upon the Lord	Pattison	4d.	509. Let not this hand	J. Stainer	3d.	773. O God of my righteousness	Greene	4d.
758. If the Lord Himself	Walmisley	4d.	438. Let not your heart	M. B. Foster	3d.	106. O God, the King of Glory	H. Smart	4d.
117. I have set God	Dr. Blake	6d.	438. Ditto (S v.)	M. B. Foster	3d.	141. O God, Thou art my God	H. Purcell	3d.
139. I have set God	J. Goldwin	3d.	807. Ditto	Eaton Fanning	3d.	385. Ditto	B. Leard-Selby	4d.
128. I have surely built	Dr. Boyce	4d.	795. Let the heavens be glad	H. M. Higgins	3d.	679. Ditto	F. Toner	4d.
219. I have surely built	T. T. Trimmell	4d.	216. Let the peace of God	J. Stainer	4d.	34. O God, Thou art worthy	A. Sullivan	4d.
590. I heard a great voice	G. F. Cobb	3d.	365. Let the righteous	R. F. Lloyd	3d.	188. O God, Thou hast	H. Purcell	4d.
396. I heard a voice	Sir John Goss	3d.	328. Let the words of my	A. D. Culley	3d.	418. O God, Who hast	A. S. Baker	4d.
171. I saw the Lord	J. Stainer	6d.	494. Let Thy merciful ears	W. B. Bell	3d.	30. Ditto	A. W. Bateson	3d.
743. I was glad	C. H. H. Parry	4d.	308. Let us now praise (Male)	Thorne	3d.	507. Ditto	J. V. Roberts	3d.
114. I was glad	T. Attwood	4d.	96. Lift up thine eyes	Sir John Goss	3d.	47. O how amiable	J. Barnby	3d.
32. I was glad	Sir G. Elvey	3d.	18. Lift up your heads	J. L. Hopkins	3d.	233. O how amiable	T. M. Pattison	3d.
79. I was glad	C. E. Horsley	4d.	409. Ditto	S. Coleridge-Taylor	3d.	347. O how amiable	Oliver King	4d.
379. I was glad	T. T. Trimmell	4d.	343. Lift up your hearts	J. Barnby	3d.	734. O how amiable	E. Fanning	3d.
119. I was in the spirit	Dr. Blow	3d.	408. Lighten our darkness	G. R. Vicars	3d.	48. O how plentiful	T. M. Pattison	3d.
203. I will always give thanks	Dr. Clarke	3d.	495. Light of the world	E. Elgar	3d.	490. O Jerusalem, look about	E. Naylor	3d.
73. I will cry unto God	Dr. Steggall	3d.	393. Like as the hart	Thomas Adams	3d.	301. O Jesu! Victim Rev.	J. B. Powell	3d.
502. I will extol Thee	C. M. Hudson	3d.	799. Ditto	H. Clarke	3d.	336. O joyful Light	B. Tours	3d.
29. I will give thanks	J. Barnby	3d.	530. Lo, God, our God	B. Haynes	3d.	543. O Lamb of God	J. Barnby	3d.
156. I will give thanks	E. J. Hopkins	6d.	711. Look on the fields	C. Macpherson	3d.	251. O Lord God (Male)	Ernest Ford	3d.
588. I will give thanks	Mozart	3d.	630. Look upon the rainbow	T. Adams	3d.	204. O Lord God	Dr. Clarke	3d.
674. I will give you rain	H. W. Waring	4d.	801. Lord God of Abraham	A. H. Brewer	3d.	184. O Lord, look down	J. Battisshill	3d.
223. I will go unto	Dr. Gauntlett	3d.	165. Lord, how are they	H. Clarke	6d.	702. O Lord, my God	Narm	3d.
591. I will go unto the altar	C. Harris	3d.	391. Lord, I have loved	F. Hiffe	3d.	306. O Lord of hosts	Kate Borden	3d.
437. I will greatly rejoice	Cruickshank	4d.	722. Lord, I have loved	G. W. Torrance	3d.	23. O Lord, our Governor	H. Gadsby	3d.
195. I will lay me down	H. Gadsby	4d.	34. Lord, let me know mine end	Goss	3d.	395. O Lord, Thou art my God	Ch. H. Lloyd	6d.
209. I will lay me down	Dr. H. Hiles	3d.	351. Lord of all power (Male)	J. Barnby	3d.	727. O Lord, Thou art my God	Ch. H. Lloyd	6d.
495. I will lay me down	A. C. Edwards	3d.	459. Lord of our life	J. T. Field	3d.	690. O Lord, Thy Word	J. F. Bridge	3d.
739. I will lift up mine eyes	D. S. Smith	3d.	566. Lord of life	A. C. Mackenzie	3d.	588. O lovely peace	Handel	4d.
126. I will love Thee, O Lord	J. Clark	4d.	404. Lord of the rich and golden	F. Tozer	3d.	726. O love most	A. H. Brewer	3d.
394. I will love Thee	Kingston	4d.	411. Lord of the Harvest	J. Barnby	3d.	3. O love the Lord	Sir A. Sullivan	4d.
78. I will magnify Thee	J. B. Calkin	4d.	318. Lord, Thou art God	J. Stainer	4d.	558. Open to me the gates	F. Adlam	3d.
27. I will magnify Thee	Sir John Goss	3d.	803. Lord, Thou art good	H. Coward	3d.	580. O perfect love	J. Barnby	3d.
153. I will magnify Thee	J. Shaw	3d.	434. Lord, Thou hast	A. Whiting	3d.	124. O praise God	Dr. Clarke	3d.
405. I will magnify Thee	O. King	4d.	274. Lord, what love have I	Dr. Steggall	6d.	40. O praise God	T. T. Trimmell	3d.
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The A.R.C.O. Examination begins on January 8, 1906. The subject for the Essay will be taken from "The Art of Music," Sir Hubert Parry (Kegan, Paul & Co.).

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### PROGRAMME (subject to revision):—

#### WEDNESDAY MORNING, October 4.

"Messiah" .. .. . "God Save the King." .. .. . Handel.  
Principals: Miss AGNES NICHOLLS, Miss ADA CROSSLEY,  
Mr. WILLIAM GREEN, Mr. ANDREW BLACK.

#### WEDNESDAY EVENING, October 4.

"Fly, envious Time" .. .. . Nicholas Gatty.  
(First performance.)

Symphony .. .. . Felix Weingartner.  
"Paradise and the Peri" .. .. . Schumann.  
Principals: Miss EVANGELINE FLORENCE, Miss MURIEL FOSTER,  
Mr. GERVASE ELWES, Mr. FREDERIC AUSTIN.  
Other solo parts will be taken by Miss EVA RICH, Miss CLARA NORTH,  
Miss L. HOVEY, Miss AMY SKERRITT, Mr. WM. BURROWS,  
and Mr. J. LYCETT.

#### THURSDAY MORNING, October 5.

Mass in B minor .. .. . Bach.  
Principals: Miss AGNES NICHOLLS, Miss ALICE IAKIN, Miss ADA  
CROSSLEY, Mr. JOHN COATES, Mr. H. LANE WILSON.

#### THURSDAY EVENING, October 5.

"Ode to the North-East Wind" .. .. . Frederic Cliffe.  
(First performance.)

Violin Concerto .. .. . HERR KREISLER.  
"Frühjoh" .. .. . Max Bruch.

Principals: Mrs. HENRY J. WOOD, Mr. FREDERIC AUSTIN.  
"Nanie" .. .. . Brahms.  
Closing Scene from "Eugene Onegin" .. .. . Tchaikowsky.  
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#### FRIDAY MORNING, October 6.

"Requiem" .. .. . Mozart.  
Principals: Mrs. HENRY J. WOOD, Miss MURIEL FOSTER,  
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Two Eight-part Choruses .. .. . Felix Weingartner.

(a) The House of Dreams.

(b) The Song of the Storm.

"Eroica" Symphony .. .. . Beethoven.

#### FRIDAY EVENING, October 6.

"Faust" .. .. . Berlioz.

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#### WEDNESDAY, 1 P.M.—"ELIJAH" (Mendelssohn).

8 P.M.—Symphony Fantastic (Berlioz) and Sequel.

"Lelio" (Edipus at Colonus (Mendelssohn).

#### THURSDAY, 1 P.M.—"Taillefer" (Strauss), Violin Concerto in D major (Beethoven), "Dream of Gerontius" (Elgar).

8 P.M.—"MELBA" NIGHT. — "Marino Faliero" (Holbrooke), Concerto (Liszt), Double Concerto (Mozart), &c., &c.

#### FRIDAY, 1 P.M.—Grand Mass in C minor (Mozart), "Engedi" (Beethoven).

8 P.M.—"Lobengrin" (Wagner).

#### SATURDAY, 2.30 P.M.—"MESSIAH" (Handel).

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# The Musical Times.

AUGUST 1, 1905.

## ST. MARGARET'S CHURCH, WESTMINSTER.

LONDON CHURCHES, IV.\*

If the church of St. Margaret's, Westminster, is overshadowed architecturally by such masterpieces of design as Westminster Abbey and the Houses of Parliament, it is well able to hold its own as a centre of absorbing interest. For example, among former parishioners we find the names of Geoffrey Chaucer, William Caxton, Ben Jonson, John Milton, Samuel Pepys, and Henry Purcell. And then to think of the historic associations of so venerable a church. Let us then, on a day when London looks its loveliest and best, walk in and about this time-honoured sanctuary and glean some information that may find acceptance with our readers.

St. Margaret's church is one of the oldest ecclesiastical foundations in London. Dedicated to Margaret, the martyr of Antioch, it was founded by Edward the Confessor for the primary reason of diverting to another building the crowds who flocked to the Abbey church. Other historians state that 'it first stood in the South aisle of the old Abbey' (of Westminster), and that it was 'removed for the better accommodation of (or for the ease of) the monks' about the year 1050. Needless to say that the sacred edifice has been rebuilt and frequently restored during the nearly nine centuries of its existence. At one time houses adjoined the church, as on August 23, 1685:

The Vestry granted Madam Jepson libertie to make a casement to look into the Church for her conveniency of hearing prayers as long as she inhabits ye house adjoining to ye church & passage in St. Margaret's lane.

For a long period St. Margaret's has been closely associated with the House of Commons. In the year 1735 the Journals of the House describe it 'as it were a National Church, for the use of the House of Commons'; but long before this there is evidence that the Members foregathered to worship there, as the churchwardens' accounts of 1627 record this disbursement:

Item: paid for the bread and wine, when the Right Honourable the Commons House of Parliament (being 468 Persons) received the communion in the parish church, 1626 - *v.l. xvjs.*

The House has on several occasions voted large sums of public money to the restoration of the church, a generous proceeding which would hardly find favour nowadays, especially if the Members had to endure two long sermons from the rival divines Burnet and Sprat, both of whom here

preached before Parliament in one morning. In this connection we may quote from Dr. Johnson:

Burnet and Sprat were old rivals. There prevailed in those days an indecent custom: when the preacher touched any favourite topic in a manner that delighted his audiences, their approbation was expressed by a loud hum, continued in proportion to their zeal or pleasure. When Burnet preached, part of his congregation hummed so loudly and so long, that he sat down to enjoy it, and rubbed his face with his handkerchief. When Sprat preached, he likewise was honoured with a like animating hum, but he stretched out his hand to the congregation, and cried, 'Peace, peace, I pray you, peace.'

In the year 1615 the sum of 'iij s.' was paid for 'a new hower glasse for the Pulpitt.' So popular was Burnet that he not only preached out his 'hower glasse' before exhausting his subject, but 'he took it up, held it aloft in his hand, and then turned it up for another hour, upon which the congregation set up almost a shout of joy'! On a fast-day in 1640—which was 'kept piously and devoutly'—two divines, in preaching before the House, sermonically occupied seven hours between them!

While on the subject of pulpit ministrations we may refer to the provision made for refreshing the inner man of those long-winded preachers of former times. In 1540 'Mr. Dr. Kitchin' received 'in reward for preaching on our Lady-day—a pyke (which cost 2s. 4d.), a galland of wine (8d.) and his bote-hire (4d.): sum in all iij s. iiij d.' But this was poor fare compared with the following payment for an eminent divine's repast in the year 1554:

Payde for iij capons for the Bisshoppes dynner			
at the Reconcyliacion of the Churche	-	-	vij s. 0d.
hafe a vele	-	-	vs. vjd.
iij grene geese	-	-	ijs. iiij d.
dosyn of rabettes	-	-	ijs. viij d.
a surloyn of beefe	-	-	vjs. viij d.
ij gallons of wyne	-	-	ijs. 0d.
sallte	-	-	jd.

On the same occasion 'breade, beer and ale in the vestry for Mr. Deane, the prebendaries and the quire when they came in procession to our churche' cost the sum of 'iij s. viij d.' It will be observed that the fare meted out to Mr. Deane and his colleagues and the quire compared unfavourably with the Bisshoppes dynner—breade, beer and ale, as against capons, grene geese, rabettes, wyne, sallte, &c. A clerical beverage delicacy is mentioned in a Vestry record of 1697:

Ordered that the Churchwardens for the time to come allow but a pint of canary to any Bishop that shall preach in our Church and no more than half a pint of canary for our own minister and others.

Shakespeare tells us that canary is 'a marvellous searching wine,' hence its choice as a stimulant to a searching sermon.

While in this refreshment region we may quote further from the most interesting—indeed, fascinating—records and accounts of the churchwardens and overseers. It was the custom of the 'Syngers of the Abbey' to lend their vocal aid at

\* Previous illustrated articles of this series have been (i.) St. Giles's, Cripplegate, September, 1903; (ii.) St. Anne's, Soho, February, 1904; and (iii.) St. Andrew's, Holborn, March, 1905.

St. Margaret's on certain occasions. As far back as the year 1480 we find this entry :

Item : exps. at tavern in Saynte Margaret evyn upon the Syngers of the Abbey . . . . . viij*d*.

In 1641, however, the amount of these 'exps.' was considerably increased, even allowing for the changed value of money, *e.g.* :

Item : paid to the Singing men of the Abbie for a yearly allowance given unto them for singing anthems in the Parish Church at Christmas, Easter, and Whitsuntide, and is toward their feast at St. James Tyde, according to annient custome . . . . . j*l*.

The Chapel Royal singers were also gastronomically entertained, as late in the 15th century there was paid the sum of 12*½d*. for 'brede, ale, and wyne for Syngers of the Kyngs Chappell' : later on (in 1548) a disbursement is recorded of i*js*. xj*d*. ('bread, ale and wyne'), for the gentlemen and children of the King's Chapel, for their panes in helping of the divine service at the blessed communion on Our Lord's day in Lent. High jinks at former Coronations may be estimated from the following entries :

1661. Item : paid for a hoggshead of French wine which rann at the Coronation of King Charles the Second . . . . . viij*l*.

March 23, 1689. Ordered that the Churchwardens doe provide a Hogshead of Clarett and other things usuall at the Coronation (William III. and Mary) and the charges thereof to be allowed in their account.

For the moment we may quit this documentary information and turn to some architectural features of the church. As the present rector, Canon Hensley Henson, observes : 'St. Margaret's church is an ancient church in a modern shell.' Again : 'Outside, as we all know, St. Margaret's has the aspect of an unpretending Georgian church of the too-familiar type, but you cross the threshold to find yourself in a mediæval church of singular beauty.' This is perfectly true. The photograph on page 514 gives a good general idea of the interior. There are features, however, which baffle the photographer's lens—*e.g.*, the stained-glass windows. The statement that the remarkable east window was originally intended for Henry the Seventh's Chapel, Westminster, seems to be very erroneous, according to the opinion of so reliable an authority as Mr. N. H. J. Westlake.\* The principal subject, which occupies the three centre lights, is the Crucifixion ; in the side lights are two portraits, doubtless intended to represent Henry VIII. and Catherine of Arragon, his Queen. Mr. Westlake says : 'As a design in colour the window is extremely good, and the glass is of high quality.' He assigns the date of the window to early in the 16th century, and, 'as it is of doubtful origin, and there is no positive evidence of its being foreign' (it is said to have come from Dort, in Holland), he places it among English works. This east window, after having originally occupied the eastern lights in New Hall, Essex, was sold to the

churchwardens of St. Margaret's in 1758. At that time the Dean and Chapter of Westminster looked upon the window as 'a superstitious image and picture' ; in fact, so strenuous was their objection that they instituted a lawsuit for its removal, which, after having been fought for seven years, resulted in a complete victory for the churchwardens, one of whom (in 1759) was the celebrated John Wilkes. About twenty years ago Messrs. Clayton & Bell added plate-glass on either side of the window in order to preserve it from decay. Underneath is an altar-piece, in lime wood, carved by an English artist, the relievo representing the Supper of our Lord at Emmaus, after a famous painting of Titian's in the Louvre.

The modern windows are of peculiar interest as memorials to some of England's great men, Caxton, Raleigh and Milton. The printers and publishers presented the Caxton window in 1882. It is located over the south-east entrance to the church, and has the following inscription, by Tennyson, on Caxton's motto 'Fiat lux' :

Thy prayer was 'Light—more Light—while Time shall last !'

Thou sawest a glory growing on the night,  
But not the shadows which that light would cast,  
Till shadows vanish in the Light of Light.

Caxton lived and carried on his beneficent work in the parish of St. Margaret's, and he is buried in the church. Moreover, he bequeathed a portion of his stock of printed books to the 'behave' of the parish. In the church receipts of the year 1491 are these entries :

Item, at the bureying of William Caxton for

iiij torches . . . . . v*js*. viij*d*.

Item, for the belle atte same bureying . . . . . vj*d*.

A similar entry (in 1498) doubtless refers to the wife of another great English printer :

Item, for the knelle of Elizabeth de Word with

the greate belle . . . . . vj*d*.

American admirers of Sir Walter Raleigh erected the great west window (also in 1882) to his memory : its inscription, by James Russell Lowell, reads :

The New World's sons, from England's breast we drew  
Such milk as bids remember whence we came ;  
Proud of her past wherefrom our future grew,  
This window we inscribe with Raleigh's fame.

Raleigh, who was beheaded close to the church, is buried within its walls, the registers of 1618 (October 29) recording his interment thus :

Sr. Walter Rawleigh, Knight

The Milton window—presented in 1888 by Mr. G. W. Childs, of Philadelphia, and, like the Raleigh, executed by Messrs. Clayton & Bell—bears this quatrain from the pen of John Greenleaf Whittier :

The New World honours him whose lofty plea  
For England's freedom made her own more sure,  
Whose song, immortal as its theme, shall be  
Their common freehold while both worlds endure.

Milton, who lived at Petty France North and was rated at 16*s*. per ann., was married to his second wife, Katherine Woodcock, at St. Margaret's, in

\* 'A History of design in painted glass.' By N. H. J. Westlake, F.S.A. London, 1894. Vol. iv., p. 54.





ST. MARGARET'S CHURCH, ONE HUNDRED YEARS AGO.

THE VIEW, LOOKING WEST, SHOWS THE SPEAKER'S OLD PEW IN THE GALLERY, BELOW THE CLOCK.



November, 1656. He never saw his bride, and fifteen months later she and her infant were buried in the churchyard. In this connection additional pathos is imparted to his beautiful sonnet 'on his deceased wife.' Another interesting entry (of which a facsimile is here given) in these marriage registers records the nuptials of Mr. Pepys, who resided at Axe Yard, King Street, where a portion of the Foreign Office now stands. It will be observed that, according to Commonwealth custom, the marriage was a civil ceremony, not ecclesiastical. An extract from Mr. Pepys's famous diary, relating to St. Margaret's, may be quoted :

May 26, 1667. After dinner I by water alone to Westminster to the parish church, and there did entertain myself with my perspective glass up and down the church, by which I had the great pleasure of seeing and gazing at a great many very fine women, and what with that and sleeping I passed away the time till sermon was done.

The Registers of this church cover a period of nearly four hundred years. The first volume is headed :

*The Registre of the Buryalls, Weddyngs, and Chrystenynge in Sainte Margarette's Paryshe in Westmyenster, begynnynge the 1st daye of Januarie in the year of our Lord God 1538, and the 30th year of our Sovereign Lord Kyng Henry VIII.*

Dean Aldrich, the musical Dean of Christ Church, Oxford, was baptized here and so were the children of Titus Oates and Judge Jeffries. In addition to the weddings of Milton and Pepys just mentioned we find that of Jeremy Bentham, and (in 1626) is recorded the marriage of Richard Lambe to Barbara Puddinge. Among the burials—supplementary to those previously referred to—are the remains of Thomas Ford, composer of 'Since first I saw your face,' his name appearing in the register as 'Mr. Tho. flourd'; Dr. James Nares, well known as a composer of church music; Robert Whyte; John Hilton, John Hingston, and G. F. Pinto, musicians of repute; the

1655.

Samuell Pepys of this parish Gent. & Elizabeth Marchant, } Published October. 19. 1655.  
De snt Michell of Martins in the Parish of Spinsters. } 22:29:  
And were married by Richard Henson Episcop. of the Justices of the Peace of the City and Liberty of Westminster. December 1. 1655.

FACSIMILE OF THE MARRIAGE CERTIFICATE OF MR. PEPYS IN THE REGISTERS OF ST. MARGARET'S CHURCH, WESTMINSTER.  
(Reproduced by kind permission of the Rector, the Rev. Canon Hensley Henson, B.D.)

respective mothers of Oliver Cromwell and Henry Purcell (the great composer lived in Bowling Alley East, near the church); Father Smith, the eminent organ-builder; the famous engraver, Wenceslaus Hollar, and others. Anthony à Wood records that, at the funeral of Hingston in 1657, when ecclesiastical music was forbidden, 'the Fraternity of Musicians sang in the house over the corpse before it went to the grave and kept time on the coffin.'

Some extracts from the churchwardens' accounts may now be given. The title-pages of these early books—measuring about 26 in. by 15 in.—are most beautifully and elaborately illuminated; a facsimile of one of these title-pages will be found on the opposite page.

In perusing these records of ways and means, one cannot help being struck and even amused at some of the payments and receipts. For instance, in 1611 the sum of 6*d.* was paid to 'Goodwfe Wells for salt to destroy the fleas in the Churchwardens' pew,' thus seeming to imply that that particular pew was less sectarian than insectarian. In 1510 the receipts included :

Atte bureying of the costerd-monger for iv. tapers . . . . . i*vd.*

This is a very early instance of the word costermonger—four years earlier, in fact, than that given in the Oxford English Dictionary\*.

That the churchwardens patronised the costermongers is proved by an entry in the accounts in 1519 :

To the costerdmonger for Pears . . . . . xij*d.*

The terrible ravages of the Plague are all too evident in studying the history of old London churches: such payments as 6*d.* 'for oakre (ochre) for crosseing the doores,' 6*d.* 'for frankincense and pitch to ayre the sheds,' and 10*s.* 'att severall tymes for printed Bills of Lord have mercy uppon

\* Costermonger is derived from costardmonger, a seller of costard apples.

us to sett upon the visited houses,' serve to intensify the ghastliness of the burial records during those awful visitations. It is supposed that dogs and cats greatly helped to spread the infection; hence special precautions were taken to ensure the destruction of those canine and feline propagators of disease. That Mr. Robert Wells, the official dog-killer, was a busy man is shown by a payment to him (in 1603) of vjs. viij*d*. for 'killing of four-score dogges'; furthermore,

chymeney sweeper,' was paid the sum of iij*d*. Another entry bears testimony to the liberality of the churchwardens in helping a struggling young scholar :

1628 Item, to Richard Busby, by consent of the Vestry towards enabling him to proceed bachelor of arts . . . . . v*l*.

This young gentleman became the celebrated Dr. Busby, headmaster of Westminster School, 'who bred up the greatest number of learned



FACSIMILE (REDUCED) OF THE TITLE-PAGE OF THE CHURCHWARDENS' ACCOUNTS, 1600-1601, CONTAINING THE ARMS OF THE FRATERNITY OF 'WHITE BAKERS.'

(From a photograph by Mr. W. H. Brand.)

during the dog days of the same year he dispatched '422 more dogges at the price of one penny per dogge.' In 1666 a payment reads :

To the dog killer for cxi dogges and cattis at  
1*d*. and 3*d*. per dogg or catt . . . . . xiijs. x*d*.

It is curious to find that in 1638 Richard Graygoose succeeded John Fox as dog-killer. The accounts contain an early reference to the occupation of a chimney-sweep when, in 1561, 'Watson, ye

scholars that ever adorned any age or nation.' In 1637 we find a payment

To Mrs. Stone, the wife of John Stone for bad farthings which her husband had received when he was overseer of the poor, as part of the stock brought in by his predecessor . . . . . 1*l*. viis.

An interesting wedding custom is referred to in a disbursement of the year 1540 :

To Alice Lewis, a goldsmith's wife of London, for a serclett to marry maydens in . . . . . iij*d*.

This serclett, or serklett (circlet) was evidently a sort of coronet kept for the use of brides. Chaucer mentions it in this line:

A coroune on hire hed they han ydressed.

in 1587 the churchwardens received the sum of £1 at the funeral of Sir Henry Gates 'for the blacks about the church.' About 1748 extra fees were charged for interments after 10 p.m.,



ST. MARGARET'S CHURCH, WESTMINSTER.

(Photographed specially for this article by Mr. Frank Henry.)

In Norway and Denmark a set of ornaments was kept in every parish for the temporary use of brides. These ornaments included a coronal and girdle; thus the poorest woman in the land had the gratification of appearing for one day in her life in a guise she probably thought equal to a queen.

Funerals must have been a profitable source of ecclesiastical revenue, and it would almost seem as if the churchwardens did their own 'undertaking,' as the Inventory of goods belonging to the church in 1615 contains: 'Item, flower Coffines great and small and one ould wheelebarrowe.' In 1498 no fee appears to have been charged for 'the bureying of Mr. John, the Queen's foole,' the amount in the account book being left blank; but

torchlight funerals being then fashionable among well-to-do folk. Searchers were formerly employed by the Vestry, in order to ascertain that the body bore no marks of foul play, and plumpers were called in by relatives 'to bedizen the body' and to make what the ladies of the day called 'a charming corpse'!

The tower of St. Margaret's contains ten bells. The largest, formerly known as 'Great Tom of Westminster,' was, in 1698, called 'Edward of Westminster.' The accounts contain some curious references to bell-ringing occasions—e.g., 'for ringing for the most prosperous reign of our most gracious Sovereign Lady Queen Elizabeth,' 2s. 6d., while 1s. was 'paid for ringing at the beheading

of the Queen of Scots.' The evil designs of Guy Fawkes are thus recorded in the accounts of 1605 :

Item, paid the ringers for ringing at the time when the parliament-house should have been blown up x.s.

A reference to our National Anthem, then a novel strain, reads thus :

1748. 15 Oct. The churchwardens are authorised to cause the repair of the chimes they to be set to the Tune of that Loyal Song called 'God save the King.'

Among other items of interest in these old records is the mention (in 1480) of pew rents, 'from 12*d.* to 3*s.* 4*d.* per ann.'; of the 'Town Waits,' a body of musicians created by statute in 1585, who wore the Arms of Westminster and whose office existed

In regard to matters strictly musical at St. Margaret's, reference may first be made to the old Inventories of the church, *e.g.* :

1511 First iij grete antiphones new garnysched with boleyns (knobs.)

Item j Grate Booke in pchment priksonge (written music.)

1572 iij newe Psalme bookes of Geneuova.

In 1554 'a manuell, an ymnall, and a precessionall' cost viijs. A curious light is shed upon the musical rendering of the service in the Vestry Minutes of July 5, 1676 :

That the Churchwardens do acquaint the Doctor that the Vestry are desirous that the Clerke may reade every verse of the Singing Psalme as formerly was used before the organ was set up.



ST. MARGARET'S CHURCH, WESTMINSTER.

(Photographed specially for this article by Mr. Frank Henry.)

until the last century ; and the famous 'Westminster Tobacco Box,' dating from 1713, concerning which an illustrated and exhaustive history was published in 1887 : considerations of space prevent us from enlarging upon these various points.

Again, one month later :

The Doctor being very well satisfied with the reading of the Singing Psalmes It is ordered that the Clerke do reade the Singing Psalmes as formerly they were used to be read before the organ was erected.

In 1682 a further change appears to have been made, as recorded in the following vague Minute:

Resolved that the organ be made to play before.

The 'Doctor' referred to in the above extracts was the then rector, the Rev. Dr. William Outram; and here mention may be made of three distinguished Deans who were formerly rectors of St. Margaret's, the living being held in conjunction with a Canonry in Westminster Abbey—Dean Milman (of St. Paul's), Dean Farrar (of Canterbury), and Dean Robinson (of Westminster.)

At the re-opening of the church, after restoration, in 1758-9, Walcott says that 'a fine anthem was performed composed expressly for the occasion by Dr. Boyce.' It would be interesting to discover the actual Boyce anthem then sung. In 1792, 1793, and 1794, special musical performances, with full band and chorus, were held in aid of the Royal Society of Musicians. On the first of these occasions—'By command and under the patronage of Their Majesties'—the 'Messiah' was given in the presence of the King and Queen and six of their Princess daughters and an audience of 1,200 people. The King presented £100 to the Society, and 'by Royal desire' three choruses were 'encored'—'For unto us,' 'Hallelujah,' and 'Worthy is the Lamb.'

Organs in St. Margaret's Church are mentioned as early as the year 1478, when 'For a dore at y<sup>e</sup> rode lofte to save and keepe the people fro y<sup>e</sup> orgaynes' the sum of xij*d*. was paid. The following chronological summary concerning the organs may not be without interest:

1478-80. For mendyng and makyn clene of y <sup>e</sup> small orgaynes	xij <i>d</i> .
1484-6. For mendyng of y <sup>e</sup> bellowse of y <sup>e</sup> orgaynes in y <sup>e</sup> rode lofte	vid.
1508. For bringing the orgaynes of the Abbay into the church and bering theym home agayne	ij <i>d</i> .
1514. Item, paid to Thomas Smyth, organe-maker, for mendyng the grete organes xii <i>s</i> ., and for the small organes	vs.
1570-90. The Organ-maker is paid 18 <i>d</i> . every year for his fee.	
1590. Payde to Mr. Broughe, for changeing of our organs for a payre of his	viiij <i>i</i> .
1596. Paid to Mr. Chapington for the organs of the Colledge, xiiij <i>i</i> . xiijs. iiij <i>d</i> ., and the old organs 'smaller payre of organs' do remayne in the parish church to be sold by the churchwardens.	
1600. The charge for the organs, in all xviii <i>i</i> . ijs. vij <i>d</i> .	
1644. Item, of Arthur Condall, in part of v <i>l</i> . for the screene and organ-loft	is.
1645. Received of Captain White for the organ-pipes	iv <i>i</i> .

From the above entries we get additional information concerning the practice of one church lending an organ to a neighbouring church (see above in the year 1508); and we also find the names of Thomas Smyth (not to be confused with Father Smith) and Chapington as early English organ-builders.

In 1674 the Vestry decided to erect a new organ at a cost of £200, the work being entrusted to

Father Smith. This instrument appears to have been located in a side gallery, as in 1683 the Vestry voted £10 to Father Smith 'over and above his contract price made with him for his trouble in removing the organ.' The said removal was probably made to the west gallery, as Hatton, in his 'New View of London' (1708), refers to the 'neat organ gallery at the west end, elevated on four columns of the Corinthian order and supported by Pilasters, having also enrichments of Fames, Cupids, Cartouches, &c.' He adds: 'Prayers at 10 in the morning and 6 p.m.: and here is a handsome organ,' the reference being, of course, to Father Smith's instrument. In 1803-4, Avery built a new instrument, as shown in the illustration on page 511, but it is not known whether Smith's case was then retained or dispensed



MR. REGINALD GOSS CUSTARD.  
ORGANIST AND CHOIRMASTER OF ST. MARGARET'S CHURCH,  
WESTMINSTER.  
(Photograph by Barrands.)

with. 'Mr. Avery had 800 guineas and the old organ, which he valued at £200,' so an old record states. The organ was rebuilt by Holditch in 1859 and again by Hill in 1868.

The present organ—a remarkably fine specimen of the art-work of Messrs. J. W. Walker & Sons—was built in 1897 from the specification of the then organist, Mr. Edwin H. Lemare. In designing the instrument Mr. Lemare set himself to prove that 'a large three-manual organ could possess all the advantages of a four-manual instrument without the extra expense which the additional keyboard involves.' In this he has admirably succeeded, and his arrangement of stops, pedal-board, pistons, &c., has been largely adopted both

here and in America. The organ stands in the north aisle, occupying the two easternmost arches, and has a 16-feet frontage facing west. The electric blowing machinery and feeders are placed in the tower of the church, and the wind is conveyed along the side-aisle roof to the instrument. In addition to the two controlling wind reservoirs in the tower, there are eight large reservoirs in the organ itself. The following is the specification of this most effective instrument :

## GREAT ORGAN (14 stops).

Feet.		Feet.
Double Open Diapason (wood) .. 16	Principal .. .. .	4
Open Diapason (large) .. 8	Twelfth .. .. .	2½
Open Diapason (medium) .. 8	Fifteenth .. .. .	2
Open Diapason (small) .. 8	Mixture (3 ranks) .. ..	
Orchestral Flute .. .. 8	Double Trumpet .. ..	16
Wald Flute .. .. 8	Posaune .. .. .	8
Harmonic Flute .. .. 4	Clarion .. .. .	4

## SWELL ORGAN (14 stops).

Lieblich Bourdon .. .. 16	Fifteenth .. .. .	2
Open Diapason .. .. 8	Mixture (4 ranks) .. ..	
Lieblich Gedact .. .. 8	Contra Posaune } <i>heavy</i> .. 16	
Echo Gamba .. .. 8	Posaune } <i>wind</i> .. 8	
Voix Celeste (Tenor C) .. 8	Oboe .. .. .	8
Flute .. .. 4	Vox Humana .. ..	8
Principal .. .. 4	Clarion ( <i>heavy wind</i> ) .. ..	4

CHOIR ORGAN (11 stops).  
(Enclosed in a separate swell box.)

Quintaton .. .. 16	Viola .. .. .	4
Gamba .. .. 8	Piccolo .. .. .	2
Dulciana .. .. 8	Clarinet .. .. .	8
Vox Angelica (Tenor C) .. 8	Orchestral Oboe .. ..	8
Lieblich Gedact .. .. 8	Tuba ( <i>heavy wind</i> ) <sup>*</sup> .. ..	8
Concert Flute .. .. 4		

## PEDAL ORGAN (11 stops).

Double Open Diapason (wood) 32	Principal (metal) .. ..	8
Open Diapason (wood) .. 16	Flute (wood) .. .. .	8
Open Diapason (metal) .. 16	Bombarde (metal) <sup>*</sup> .. ..	32
Bourdon (wood) .. .. 16	Trombone (wood) } <i>heavy</i> .. 16	
Quint .. .. 10½	Trumpet .. .. .	8
Octave .. .. 8		

Manual compass, CC to C 61 notes.

Pedal compass, CCC to G, 32 notes.

Pedal board, radiating and concave.

## COUPLERS AND ACCESSORIES.

Great to Pedal.	Choir Octave.
Swell to Pedal.	Choir unison off.
Choir to Pedal.	Swell Sub-Octave.
Choir to Great.	Swell Octave.
Swell to Great.	Swell unison off.
Swell to Choir.	Tremulant to Swell Organ.
Choir Sub-Octave.	Tremulant to Choir Organ.

Five combination pistons (electro-pneumatic) to Great organ stops.

Six combination pistons (electro-pneumatic) to Swell organ stops.

Five combination pistons (electro-pneumatic) to Swell organ stops.

Five combination pistons to Pedal organ stops.

Four combination pistons to Choir organ.

Double-acting pedal controlling Great to Pedal coupler.

Balanced Swell pedal to Swell and Choir organs.

Tubular pneumatic action is applied to Manuals and Pedals; also to the drawstop action and to all manual couplers.

<sup>\*</sup> These two stops are prepared for.

The roll of St. Margaret's organists, which contains more than one distinguished name, may be said to begin with Mr. Mathew Metynghm who, in 1478, was paid the sum of viii*jd.* 'for playing at the orgons when we had butt one clerke.' In 1616 the office was held by John Parsons, subsequently organist and master of the choristers of Westminster Abbey. Parsons, who was buried in the cloisters of Westminster Abbey, must have been a fine performer on the organ, judging from his epitaph :

Death passing by and hearing Parsons play,  
Stood much amazed at his depth of skill,  
And said 'This artist must with me away,'  
For death bereaves us of the better still;  
But let the quire, while he keeps time, sing on,  
For Parsons rests, his service being done.

To Parsons succeeded John Hilton, to whom the anthem 'Lord, for Thy tender mercies' sake' is attributed. Bernard Smith (Father Smith) was next appointed; but as special reference to him is made on page 518, we may pass on to John Isham, the deputy of and successor to Dr. Croft, at St. Anne's, Soho, and then to Edward Purcell, the only surviving son of the great Henry Purcell.

Edward Purcell held the post from 1726 until his death. It seems strange that all previous writers on Henry Purcell and his family have hitherto failed to discover the date of Edward Purcell's death. Here it is, as recorded in two London newspapers, *The Daily Gazetteer* and *The Daily Post* of July 2, 1740 :

Yesterday dy'd suddenly, Mr. Pursell (*sic*), Organist of St. Margaret's, Westminster, a Place of 50*l.* per ann.

It would seem as if his wife did not long survive the shock of her husband's sudden death, as the burial registers of August 19, 1740, record the interment of 'Ann Purcell.' Their son, Edward Henry Purcell, was probably a minor at the time of his parents' death, as six years later the Vestry minutes contain the following entry :

1746. October 30. Mr. Edward Henry Purcell, son and administrator of Mr. Edward Purcell, late organist of the parish church applied to the Vestry and requested payment of the salary of his said late father as organist at the time of his death. The money was ordered to be paid.

These particulars relating to the family of the great master of English music are here made public for the first time.

In 1809 John Barnard Sale became organist, and from 1857 to 1896 the late Mr. T. G. Baines officiated in that capacity. Mr. Edwin H. Lemare held the office from 1896 to 1902, when he was succeeded by Mr. Reginald Goss Custard, a grand-nephew of the late Sir John Goss. Born in 1877, Mr. Custard obtained his first organ appointment at the age of sixteen (St. Mary's Church, Battle). At the age of twenty-three he came to London as assistant to Mr. Lemare. After holding the organistship of St. John's, Lewisham High Road, for a year, he was appointed to St. Margaret's in 1902, on the resignation of Mr. Lemare. His organ recitals, which now number sixty-three, have become very popular, and he has a repertoire of nearly 400 pieces. He is to be congratulated upon being the 'chief musician' of such an interesting church as St. Margaret's, and in having so splendid an instrument at his disposal.

The thanks of the writer are tendered to the Rev. Canon Hensley Henson, B.D., Rector of St. Margaret's and Canon of Westminster, for kindly permitting free access to the church registers and for help in other ways; special acknowledgment is also due of the very valuable information contained in 'A Catalogue of Westminster Records' by Mr. John Edward Smith, F.S.A., formerly Vestry Clerk.

DOTTED CROTCHET.



## A MASTER ORGAN-BUILDER.

## FATHER SMITH.

Considering the fame of Father Smith as one of the greatest masters of the art of organ-building, it is strange that so little is known of him biographically. One is tempted to ask the question: What were Burney and Hawkins about in not having sought particulars of Smith's early life and antecedents from his contemporaries and descendants, who could so easily have supplied the information? In this, and in similar cases, these historians are found 'wanting.'

Father Smith—or Bernard Schmidt, to give his real name—was born in Germany, according to Burney, while others refer to him as a Dutchman. Of the date and place of his birth nothing is known. He is supposed to have arrived in England about the year 1660, bringing with him his two nephews and assistants, Gerard and Christian Schmidt: to distinguish him from these young men, he was called 'Father' Smith. He may have had a brother in the same line of business, as fifty years ago a Mr. Richard Bray, living at or near Norwich, possessed a chamber organ consisting entirely of wooden pipes, built in the year 1643—the date being inscribed on three different portions of the instrument—by Christianus Schmidt, said to be the father of the aforesaid nephews.

Rimbault hazards the opinion that Bernard Smith learnt his art from Christian Former, of Wettin, near Halle; but Rimbault's accuracy in such matters is in inverse ratio to his industry. Smith seems to have been in London at the Restoration. It has been stated—though neither Burney nor Hawkins records the fact, if fact it be—that Smith was appointed 'Organ-maker in ordinary' to King Charles II. Mackenzie Walcott (in his 'Westminster,' 1849) says that Smith 'was indulged with an apartment at Whitehall, called in consequence "The Organ-builder's Workhouse,"' and another account says that it was so marked upon an old plan of the Palace of Whitehall; but that 'Workhouse' does not appear on a plan dated 1680 and made some years earlier, though there is a room called 'The King's Musick House.'

The earliest record of Smith's work is the organ he erected in the Banqueting Room, Whitehall, not the Chapel Royal, Whitehall, as has so often been stated coupled with the quotation from Pepys's Diary of July 8, 1660, in connection therewith. This instrument, the first built by Smith in this country, is thus referred to by the late Dr. E. J. Hopkins, on the authority of Burney: 'From the haste with which Smith's first English organ was put together, it did not in some respects quite come up to all expectations; but it nevertheless contained a sufficient number of novelties beyond the contents of the old English specifications, in the shape of compound, flute, and reed stops, and the eccho, to cause it to create a most favourable impression on its hearers.' He adopted the manual compass downwards to GG, with 'long octaves,' without the GG sharp, and his Eccho

organ down to fiddle G. The specification of this initial specimen of Smith's handiwork in England is as follows:

GREAT ORGAN (10 stops).			
		Pipes.	Pipes.
Open Diapason	.. ..	53	Block Flute, metal, to middle
Hol-flute	.. ..	53	C sharp
Principal	.. ..	53	Sesquialtera
Nason	.. ..	53	Cornet, to middle C
Twelfth	.. ..	53	Trumpet
Fifteenth	.. ..	53	
CHOIR ORGAN (5 stops).			
Stopped Diapason	.. ..	53	Cremona
Principal	.. ..	53	Vaux Humane
Flute, wood, to middle C	.. ..	25	
ECCHO ORGAN (4 stops).			
Open Diapason	.. ..	29	Cornet, 2 ranks (12 and 17)
Principal	.. ..	29	Trumpet
Total number of pipes, 1,008.			
Compass: Great and Choir, GG, without GG sharp, to C in alt = 53 notes. Eccho: Fiddle G to C in alt = 29 notes.			

The statement made by Rimbault and copied by several biographers, that Father Smith erected an organ in Westminster Abbey in the year 1660, lacks confirmation, as we shall presently see. So deep-rooted has this statement become that the 'Dictionary of National Biography' says:

The opening of Smith's new organ for Westminster Abbey in 1660 was recorded by Pepys—'30 December (Lord's Day)' &c.

Now, what are the facts? Rimbault says, in his 'History of the Organ' (p. 113, 1870 edn.) under the heading 'Father Smith's organs':

## 2. Westminster Abbey. 1660.

This was the organ on which Blow, Purcell, and Croft played. It appears, by the treasurers' books of the Abbey, to have cost £120.

Through the kindness of the Dean of Westminster, the present writer has been privileged, for the purposes of this article, to examine the treasurer's book of Westminster Abbey covering the years 1660-61 and other documents relating to former organs in the Abbey. There is no mention whatever of an organ having then been built by Smith; on the contrary, one of the payments is to George Dalham (see below) for tuning the organ, therefore is it at all likely that if Smith had built the organ, Dalham would have tuned it?

Before proceeding further we may give a few entries from the Abbey treasurer's book of 1660-1:

To Christopher Gibbon ( <i>sic</i> ) in discharge of his Bill for Tuncing the Organs xxx. and to George Dalham for the same service 5s. in all this year	1 <i>li</i> . vs.
To James fuller Blower of the Organs	ii <i>li</i> .
To John Hill for playing on the cornet in the Church	ii <i>li</i> . vs.
To Henry Purcell for Bookes of services for the choristers	i <i>li</i> .

To return to Father Smith. It is true that there are payments to him for tuning the Abbey organ in the year 1693, long after he is said to have built the organ. But the chief point of interest connected with Father Smith and Westminster Abbey is an Agreement between him and the Dean and Chapter in regard to *additions* to the organ—probably a *Dalham* instrument—in the year



1694. This Agreement we give *literatim et verbatim* :

An Agreement made between the Deane & Chapter of Westm<sup>r</sup> & Bernard Smyth organist the 20th of July 1694

That in consideration of the sume of 200<sup>l</sup> to be paid by the said Deane & Chapter to the said Bernard Smyth in mannere followinge vizt. 50<sup>l</sup> in hand 50<sup>l</sup> more upon the 28th day of November next 50<sup>l</sup> more upon the 28th day of May then next ensuinge & 50<sup>l</sup> more residue thereof upon the 21th of Nov. 1695

The said Bernard Smyth hath undertaken & doth hereby undertake, That by or before the 11th day of November next ensuinge the date hereof he the said Bernard Smyth shall & will now make the present Organ belonginge to the Deane and Chapter of Westm<sup>r</sup> exceptinge the pipes & case & add thereto a double sett of keys & 4 new stops, vizt. one principall of mettle, one stop diapason of wood, one nason of wood & one fifteenth of mettle wch are to be added to the present Organ by enlarginge the case backwards And that such pipes as are defective in the present organ shall be made

good by the said Bernard Smyth & he is to compleate & finish the same by or before the 11th day of November next.

And that when the said Organ is compleated & finished by the said Bernard Smyth; It is hereby agreed by & betweene the parties abovesaid That the same shalbe viewed & approved of by Stephen Crespion Clerk Chauntor of the Collegiate [Church] of St. Peter in Westm<sup>r</sup> and Henry Purcell gentl. organist of the said Church. And what defaults shalbe found by them or either of them in the composinge & makeing of the said organ shall be altered amended & made good by the said Bernard Smyth.

Subscribed by the said  
Bernard Smyth in the  
presence of

BER : SMITH.

STEPH. CRESPION  
HENRY PURCELL  
JOHN NEEDHAM

The final clause of this Agreement, together with the signatures of Father Smith and Henry Purcell, we give in facsimile :

That the said Bernard Smyth doth undertake & doth hereby undertake, That by or before the 11th day of November next ensuinge the date hereof he the said Bernard Smyth shall & will now make the present Organ belonginge to the Deane and Chapter of Westm<sup>r</sup> exceptinge the pipes & case & add thereto a double sett of keys & 4 new stops, vizt. one principall of mettle, one stop diapason of wood, one nason of wood & one fifteenth of mettle wch are to be added to the present Organ by enlarginge the case backwards And that such pipes as are defective in the present organ shall be made good by the said Bernard Smyth & he is to compleate & finish the same by or before the 11th day of November next.

BER: Smith  
Steph. Crespion  
Henry Purcell  
John Needham

# FACSIMILE OF THE LAST CLAUSE OF THE ABOVE AGREEMENT.

(Reproduced by kind permission of the Dean of Westminster.)

It is more than probable that this enlargement of the organ by Father Smith in 1694 may have given rise to the fable that he *built* one for the Abbey in 1660.

A slight deviation from chronological order may be permitted in order to refer to the organ built by Smith for the Sheldonian Theatre, Oxford. Anthony à Wood, writing on May 18, 1671, says :

Wee had vocall and instrumentall musick in our Theater to the new organ set up there: cost 120 *li*, made by . . . Smith, a Dutchman.

The next important event in the life of Father Smith is in connection with St. Margaret's Church, Westminster, of which an account is given on page 516 of the present issue. As there stated, he built a new organ, at a cost of £200, for the church in the year 1675. When the question of appointing

an organist came before the Vestry, they resolved on September 17, 1675 :

That noe Organist be nominated until such tyme as the organ be erected, and then Mr. Bernard Smyth be the person first to be had in consideration for the sayd employment.

The Vestry Minutes of April 5, 1676, record the appointment in these terms :

It is ordered that Mr. Bernard Smyth be organist for one yeare to come from Ladie-day last, and the Vestry will take care to settle a salary for him.

Judging from the following Minute (of the same date) the amount of the organist's salary seems to have been mixed up with the 'fees for Buryalls' and doles to 'the poore of the parish'! Here is the Minute :

The Vestry doe order and appoynt That the Sexton for the time being doe every moneth (allowing twelve

moneths to the yeare) make stopp of 3/. of the moneys arising by clerkes fees for Buryalls in this parish and pay the same over to the hands of the churchwardens for the time being, to be disposed of by the Vestry to the Organist and the poore of the parish as to them shall seeme good for the terme of one yeare from Ladie-day last.

The indefiniteness of the organist's salary was removed in August, 1676, when it was fixed at £20 per annum. It is not often that an organ-builder holds an organist appointment, but in this respect Father Willis followed the example of his great predecessor, Father Smith.

Renatus Harris proved a very formidable rival to Father Smith in tendering for and sometimes obtaining the best work. The memorable 'battle of the organs' at the Temple Church is well known. The Benchers allowed Smith and Harris each to erect an instrument in their sanctuary. Smith employed Dr. Blow and Henry Purcell to display the beauties of his handiwork, and Harris engaged Draghi 'to touch his organ.' Rivalry reigned supreme in the case—the organ case—of Smith *v.* Harris. At length the latter challenged the former to make reed-stops within a given time. These were the vox humana, cremona, double bassoon, and others, which, being new to English ears, charmed those who attended the trials. A bad feeling seems to have entered into the contest, as in the night preceding the last trial of the new reed-stops, the friends of Harris cut the bellows of Smith's organ in such a manner as to render the rival instrument windless and useless. No wonder that Roger North said the contest was carried on 'with such violence by the friends of both sides, that they were just not ruined.' Five years the trial lasted, with the result that Smith became the conqueror. The Treasurers of the Middle Temple and the Inner Temple in equal shares paid 'Bernard Smyth, of London, Gent.,' the sum of £1,000 for the said organ, 'and all stops and pipes and other partes and appurtenances of the said organ, and particularly the stops and pipes in the Schedule hereunder written mencioned, and alsoe the curtaine rods and curtaines—and all other goods and chattles belonging to the said organ and organ-loft.' Here is the said Schedule, or specification of that remarkable and historical instrument:

#### THE SCHEDULE. GREAT ORGAN.

1 Prestand of mettle .....	61 pipes .....	12 foote Tone.
2 Holflute of wood and mettle .....	61 " .....	12 foote "
3 Principall of mettle .....	61 " .....	06 foote "
4 Quinta of mettle .....	61 " .....	04 foote "
5 Super octavo .....	61 " .....	03 foote "
6 Cornett of mettle .....	112 " .....	02 foote "
7 Sesquialtera of mettle .....	183 " .....	03 foote "
8 Gedackt of wainescott .....	61 " .....	06 foote "
9 Mixture of mettle .....	226 " .....	03 foote "
10 Trumpett of mettle .....	61 " .....	12 foote "

948 pipes.

#### CHOIR ORGAN.

11 Gedackt of wainescott ....	61 pipes .....	12 foote Tone.
12 Holflute of mettle .....	61 " .....	06 foote "
13 A Sadt of mettle .....	61 " .....	06 foote "
14 Spitts flute of mettle .....	61 " .....	03 foote "
15 A Violl and Violin of mettle ..	61 " .....	12 foote "
16 Voice humane of mettle ....	61 " .....	12 foote "

366 pipes.

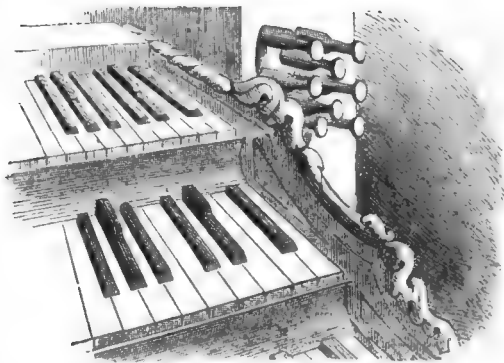
#### ECCHOS.

17 Gedackt of wood .....	61 pipes .....	06 foote Tone.
18 Sup. Octavo of mettle .....	61 " .....	06 foote "
19 Gedackt of wood .....	29 " .....	"
20 Flute of mettle .....	29 " .....	"
21 Cornett of mettle .....	87 " .....	"
22 Sesquialtera .....	105 " .....	"
23 Trumpett .....	29 " .....	"

401 pipes.

With 3 full sets of keyes and quarter notes.

The compass of Smith's organ at the Temple extended to FFF in the bass. From FF upwards the instrument was provided with two additional keys, or 'quarter notes,' in each octave, 'which rarities,' according to an old book preserved in the library of the Inner Temple, 'no other organ in England hath; and can play any tune, as for instance ye tune of ye 119th Psalm (in E minor) and severall other services set by excellent musicians, which no other organ will do.' The subjoined illustration shows that the keys for the two extra notes (A flat and D sharp) were provided by those for G sharp and E flat being cut across midway, the back halves, which acted on additional pipes, rising as much above the front halves as the latter did above the long keys.



A SECTION OF THE ORGAN KEYBOARDS FORMERLY AT THE TEMPLE CHURCH, SHOWING THE QUARTER-TONES (DIVIDED BLACK KEYS).

Among other reasons which led to the choice by the Benchers of Father Smith's organ were its greater 'sweetnes and fulnes of Sound, besides ye extraordinary Stopps, quarter-notes, and other Rarities therein'; also its greater 'Depthe and Strengthe of Sound' arising from the presence of all the diatonic notes from CC down to FFF, and the chromatic note BB flat.

Smith's next most important work was the organ he built for Durham Cathedral, full particulars of which, with some quaint letters from the famous organ-builder, were given in the illustrated article on Durham in the May issue of THE MUSICAL TIMES. His position as the leading organ-builder—or 'Organ-maker,' as he was called—of the day secured for him the building of the former organ in St. Paul's Cathedral. Dr. W. H. Cummings possesses the original document relating to the erection of that magnificent CCC instrument which stood upon the choir screen and was opened on December 2, 1697, when Jeremiah Clark officiated

at the keyboards—pedals there were none. The document above referred to is as follows :

St. Pauls Church, Lond :—At a Comittee, Fryday, Octob. 19th, 1694.

Present.

Lord Major of London.	Dr. Oxenden.
Ld. Arch Bp. of Canty.	Sr. Thomas St. George.
Ld. Bp. of London.	Sr. Thomas Pinfold.
Ld. Bp. of Lincolne.	Dr. Godolphin.
Mr. Dean of St. Pauls.	Dr. Newton.
Mr. Sweetaple )	Sr. Chr. Wren.
Mr. Cole ) Sheriffs.	

Ordered that it be referred to the Dean and Chapter of St. Pauls and to Sr. Chr. Wren and Dr. Blowe to receive Proposals from Mr. Smith Organ-Maker, and to treat and agree with him to make the Organ for St. Pauls.

At a Comittee, Wednesday, Decr. 19th, 1694.

Present.

Lord Bp. of London.	Mr. Dean of St. Pauls.
Sr. Thomas Meres.	Dr. Newton.
Sr. Charles Hedges.	Sr. Chr. Wren.
Sr. Thomas Pinfold.	Dr. Stanley.

The following Contract was considered approved and confirmed by the Committee abovesaid ; and was Ordered to be entered in the Book of Contracts and signed accordingly.

Memd : That in pursuance of the Order first above written it was then agreed by the Dean and Chapter of St. Pauls and ye Surveyor of the Workers of St. Pauls Cathedral for and in the behalfe of the Rt. Honable. ye Lords and others Coms. for rebuilding and adorning ye said Cathedral with Bernard Smith Organ-Maker to make a large Organ containing 21 stops, part wood and part metall, and 6 halfe stops, according to Two Lists of ye said stops hereunder expressed as followeth—

#### THE FFIRST LIST.

Stops in the Great Organ.

Two Open Diapasons, Stop Diapason, Principall, Great Twelfth, fifteenth, Cornet, Mixtures, Sesquialtera, Trumpet.

Stops in ye Chayre Organ.

Principall, Stop Diapason, Hol fleut, Voice Humane, Crum horne.

Echoes or halfe Stops.

Diapason, Principall, Cornet, Trumpet.

#### THE SECOND LIST.

Stops in the Great Organ.

Hol fleut, Small Twelfth.

Stops in the Chayre Organ.

Quinta Dena Diapason, Great Twelfth, fifteenth, Cimball.

Echoes or halfe Stops.

Fifteenth, Nason.

And the said Bernard Smith doth hereby agree to make all ye said stops in Workmanlike manner together with all sound-boards, Conveyances, Movements and Bellows thereunto appertaining and to fix ye same and tune them perfectly according to ye best of his skill in ye Case that shall be set up and provided with all ornaments, Carvings, Gildings, and Outside painting over the Great Entrance of the Choire of St. Pauls at the Charge of ye said Coms. ; the said Bernard Smith being only at ye Expence of all

ye inside work,—of ye Pipes, Conveyances and Movements as afforesaid to render it a compleat Instrument, from Double F faut to C sol fa in Alt inclusive.

And the said Bernard Smith doth also Agree to set up and tune fit for use all ye stops expressed in the first of the afforesaid Lists at or before the five and Twentieth Day of September which shall be in ye yeare of Our Lord 1695. And the rest of the said Stops (expressed in ye Second List) at or before our Lady Day ensuing for the intire sume of Two Thousand Pounds, to be paid in manner following (that is to say) ffoure Hundred Pounds in hand (the Receipts whereof he doth hereby acknowledge), and when ye sound-board and first Setts of Pipes (expressed in ye first of the afforesaid Lists) shall be made and provided, the further sume of One Thousand Pounds, and the residue to make up ye intire Summe, when ye said Organ shall with all ye stops be fixed in the Case provided, and shall be approved by able Organists and particularly Dr. John Blowe, Organist to their Maties. and such others as the Dean and Chapter of St. Pauls shall nominate.

In Witness whereof the said Bernard Smith hath hereunto set his hand the Day and yeare first above written.

BER : SMITH.

Witnesse.

JO : OLIVER.

LAW : SPENCER.

JOHN WIDDOWS.

A broadside in the British Museum entitled 'Queries about St. Paul's organ' (too long to reprint here) doubtless emanated from Renatus Harris, who subsequently made an important proposal to erect an organ at the west end of the Cathedral. (See page 533 of the present issue.)\*

It is impossible to give a complete and authentic list of the organs—said to number fifty—built by Father Smith. Recent investigation has shown that some of the instruments assigned to him by Rimbault were not of his manufacture ; but there can be no question that his artistic and conscientious work was in great demand and that he was held in the highest repute as a master of his art. Burney, writing in 1789, says that he was 'assured by Snetzler, and the immediate descendants of those who have conversed with Father Smith and seen him work, that he was so particularly careful in the choice of his wood as never to use any that had the least knot or flaw in it ; and so tender of his reputation as never to waste his time in trying to mend a bad pipe, either of wood or metal ; so that when he came to voice a pipe, if it had any radical defect, he instantly threw it away and made another. This, in a great measure, accounts for the equality and sweetness of his stops as well as the soundness of his pipes, to this day.' Another account states that his wooden pipes were 'all of clean yellow deal.'

In his interesting brochure 'A few notes on the Temple organ,' the late Mr. Edmund Macrory, K.C., says that on one occasion when a friend of Smith's spoke to the famous organ-maker of the rough and unfinished appearance of his metal pipes, and

\* For further details concerning Father Smith's organ at St. Paul's Cathedral, and an illustration of the instrument, see THE MUSICAL TIMES of December, 1900.

urged him to bestow a little more time and care to make them look neater and better finished, Smith replied: 'I do not care if ze pipe looks like von teufel, I will make it schpeak like von angel.'

Father Smith held the organistship of St. Margaret's, Westminster, for the long period of thirty-three years, till his death. The date of his decease had not till now been discovered, nor the place of his burial. Search made in the burial registers of St. Margaret's specially for this article has resulted in the discovery of the following entry, under date February 20, 1704:

Bernard Smith Esqr. Organ-maker in Ordinary. S.S.C.

The description following his name refers to his official Court appointment as Organ-maker to Queen Anne, while the letters 'S.S.C.' give the location of his grave, at the south side of the church. As no stone marks the spot or any other memorial exists, it may be suggested that steps should be taken to place a brass in the church to commemorate so great an artist, one who also for so many years held the organistship of the House of Commons church.

Father Smith married a Miss Elizabeth Houghton, daughter of Humphry Houghton. The date of his union with that lady is unknown, but it was before November 12, 1686, as on that day he concluded a letter written to the Registrar of the Dean and Chapter of Durham in these amorous terms: 'My and my wife's hartely love and humble servis to you and yours, from your humble servand to commande, Ber. Smith.' In December, 1687, he was living at a house 'over again the Cock, in Suffolck Street, near Chering Crose.' In his will, dated November 4, 1699, he is described as 'Bernard Smith of the parish of St. Martin in the ffields in the county of Middlesex his Majesties Organmaker.' His testamentary depositions contain this bequest: '*Imprimus* I give and bequeath unto all my Brothers and Sisters and unto all and every of their children the sume of one shilling a piece in full of all their Rights and pretentions to my Estate!' The rest of his property he bequeathed to his wife, whom he appointed sole executrix. No mention is made in the will of any child, or children, nor of his business; the latter is said to have been carried on by his son-in-law, Christopher Schrider.

In concluding these biographical notes on the great organ artificer of the 17th century, these words of Burney may be quoted: 'The number of organs built and enriched with new stops by Father Smith is prodigious, and their fame equal to that of the pictures or single figures of Raphael.' Could higher praise be given?

The portrait of Father Smith which forms one of our special supplements is photographed from the original oil-painting in the Music School Collection, Oxford, and is reproduced by the kind and special permission of Mr. Arthur Hassall, M.A., Secretary to the Curators of the Schools.

F. G. E.

## THE FATHERS OF GREAT MUSICIANS.

J. S. BACH.

Johann Ambrosius Bach, the father of John Sebastian Bach, was one of twin brothers who entered the world at Erfurt on February 22, 1645. Spitta says that the resemblance of the twins to each other, physically and mentally, was so striking that every one who knew them was astonished, and they became the object of much curiosity and interest. They both played the violin, and had the same way of interpreting music. So similar were they in appearance that when they were apart even their own wives, it is said, could not distinguish between them. After their father's death, and at the end of their apprenticeship, the two brothers travelled as town-musicians' assistants; but then their pathways in life became separated, and Ambrosius settled down in Erfurt when he was twenty-two years old. He then entered the Association of the Erfurt Rathsmusikanten as a viola-player, and Spitta points out, as bearing upon Sebastian's development, that the music he heard in his father's house must have been almost entirely violin-playing.

A year after his appointment, on April 8, 1668, Ambrosius, aged twenty-three, married Elisabeth Lämmerhirt; the issue of this marriage was six sons and two daughters. Soon after his marriage Ambrosius moved to Eisenach, where, in addition to the support of his own family, he undertook to provide for his helpless, idiot sister. The preacher of the funeral sermon on the death of this sister throws a pleasant light on the esteem in which her brothers were held, by saying that they were 'gifted with a good understanding, with art and skill which made them respected and listened to in the churches, schools, and in all the township, so that through them the Master's work is praised.'

The youngest son of Ambrosius was the great John Sebastian, who was born (at Eisenach) in all probability on March 21, 1685. Nine years later the wife of Ambrosius died, and seven months afterwards he married again, only, however, to enjoy this fresh period of domestic felicity for two months. As he died when his illustrious son was only ten years of age, he cannot have had much influence on the training of the greatest of all the Bachs. So far as is known he seems to have been a quiet, kindhearted man who had a more or less uneventful career.

HANDEL.

Bach's father was a musician; Handel's paternal relative was a doctor. Born at Halle, in September, 1622, Georg Handel (or Händel) began life by studying the rude surgery of the period under the tuition of Christoph Oettinger, the town barber. The latter died, and Georg Handel married the widow; he was under twenty-one, she twelve years his senior. By this stroke of matrimonial fortune the youthful bridegroom became entitled both to the freedom of the town and the distinction of being called 'Meister Gorge.' Six children were born to them, and so diligently did Meister Gorge work at his profession that, in 1652, he was



HANDEL'S FATHER.

appointed town surgeon of Giebichenstein, a suburb of Halle of some importance. Surgeon-in-ordinary, and valet-de-chambre to Prince Augustus of Saxony were additional appointments that came unto him, and therefore he may be regarded as having been a man of mark. His wife died in October, 1682, and six months afterwards he entered into the holy state of matrimony a second time when he, aged sixty, offered his hand to a lady thirty-two years of age, Dorothea, daughter of Pastor Taust of Giebichenstein. The first child of this marriage died in infancy: the second—born February 23, 1685—when his father had reached the age of sixty-two, is known to the world as George Frederick Handel.

The old surgeon smiled at the musical propensities of his little son, but as the music-making had become a passion, and he had decided upon educating the boy for the law, he determined that he 'would have no more of such jingling' and he gave orders accordingly. The effect of such prohibitions resulted in Master George's smuggling an old clavichord into an unoccupied garret of the house, and his practising upon this instrument

while the rest of the household slumbered and slept. How the father repented of his opposition to the boy's desires to follow the art of music is well known from the various biographies of Handel. Moreover, the old gentleman wisely fostered his son's ambition and guided his steps accordingly. Bach was ten and Handel twelve years old when they lost their respective fathers. Respected by all who knew him, Georg Handl, the surgeon, died in February, 1697, aged seventy-five, leaving behind him three children, twenty-eight grandchildren, and two great-grandchildren.

## HAYDN.

From the professions of music and surgery to the trade of a wheelwright is a wide step in the social scale. The Haydns may be said to have been out-and-out wheelwrights, as no fewer than seven of one family followed that calling. Mathias Haydn, the father of the composer, is described as 'a German peasant of the best type, an honest, God-fearing, hardworking man, content with his own lot in life. He had learned to play the harp by ear, and enjoyed singing to its accompaniment,

sometimes alone, at other times in duets with his wife.' In 1728 he married Maria Koller, cook to Count Harrach, lord of the castle of Rohrau in Austria, the village in which Mathias Haydn plied his trade. Their family consisted of twelve children, of whom Franz Joseph, the composer of 'The Creation,' was the second—born March 31, 1732. A brother, named Michael, was also musical, and Haydn Senior took great pride in teaching his sons to sing correctly in the part they took in the family concert. The wheelwright rather prided himself upon his knowledge of music, and when his sons questioned his rendering of a voice-part or accompaniment, the paternal rebuke would come in the remark: 'You are a set of donkeys,' an asinine aspersion that brooked no contradiction. As Joseph left home when he was only six years of age the influence of his father on his development was very slight, but the old man lived to see his son well on the road to fame. Pohl refers to Haydn's parents as 'honest, industrious people, who instilled into their children a love for work, method, cleanliness, and above all, religion. In his old age Haydn gratefully acknowledged his obligations to their care.'

#### MOZART.

Mozart and Bach had this in common in their birth, they were the children of violinists and professional musicians. Johann Georg Leopold Mozart (1719-1787), known as Leopold Mozart, the father of the composer, began his musical career as a chorister. He subsequently played the organ remarkably well, and one who knew him records: 'It was wonderful, to see his hands and feet going together, but exceedingly fine—yes, he was an extraordinary man. . . . How he used to jeer at the priests when they wanted him to turn monk!' He seems to have had a somewhat pessimistical turn of mind and a touch of sarcasm in his nature. 'Take it as an universal truth,' he writes, 'all men tell lies and add to the truth or take away from it, just as it suits their purpose. Especially must we believe nothing which, if known, would add to the reputation of the speaker or flatter his interlocutor, for that is sure to be false.' It is satisfactory to know that this distrust of mankind he failed to implant in the bosom of his genius son, and, as so often happens, his cynicism and pessimism were more on the surface than deep-rooted in his nature. Born and educated at Augsburg, he studied jurisprudence at Salzburg. He then entered the service of Count Thurn, Canon of Salzburg, and assiduously studied music. He became so proficient in playing upon the violin that the Archbishop Leopold took him into his service; he was afterwards appointed Court composer and leader of the orchestra, and subsequently Vice-Kapellmeister.

Leopold Mozart was a prolific composer, especially of church music, including twelve Lenten oratorios. His creative industry resulted in the output of 'a host of theatrical pieces, as well as pantomimes,' in addition to 'a long list of symphonies,' upwards of thirty serenades, much

chamber music, &c. Six of his violin sonatas he engraved with his own hand. Curious indeed were the 'Occasional pieces' that came from his pen, in their quaint instrumental effects and somewhat ponderous humour. These *jeux d'esprit* include a pastoral symphony in which shepherds' horns and two flutes obbligato are employed; a military piece (trumpets, drums and kettle-drums); a Turkish and a Chinese piece. In a pastoral, representing a country wedding, during the march and after each huzza there was a pistol shot, according to the custom at rural marriages, and Leopold Mozart directed that any one who could whistle well with his fingers was to whistle during the huzzas. These creations, however, were feeble as programme-music compared with his 'Sledge drive,' of which a pianoforte duet arrangement was printed. The following programme was printed by the composer for a performance in Augsburg, December 29, 1755:

#### MUSICAL SLEDGE DRIVE.

Introduced by a prelude, consisting of a pleasing *Andante* and a splendid *Allegro*.

Then follows:

A prelude, with trumpets and drums.

After this:

The Sledge Drive, with the sledge-bells and all the other instruments.

After the Sledge Drive:

The horses are heard rattling their harness.

And then:

The trumpets and drums alternate agreeably with the oboes, French horns and bassoons, the first representing the cavalcade, the second the march.

After this:

The trumpets and drums have another prelude, and

The Sledge Drive begins again, but stops suddenly, for all the party dismount, and enter the ball-room.

Then comes an *Adagio*, representing the ladies trembling with cold.

The ball is opened with a minuet and trio.

The company endeavour to warm themselves by country-dances.

Then follows the departure, and, finally:

During a flourish of trumpets and drums, the whole party mount their sledges and drive homewards.

In consequence of the performance of these occasional pieces in Augsburg, the composer received the following anonymous letter:

'*Monsieur et très cher ami!*

'May it please you to compose no more absurdities, such as Chinese and Turkish music, sledge drives, and peasant weddings, for they reflect more shame and contempt on you than honour, which is regretted by the individual who herewith warns you and remains,

'Your sincere Friend.

'*Datum in domo vere amicitie.*'

All Leopold Mozart's compositions are forgotten save one—his 'Violin School,' published in 1756, a carefully and admirably written treatise, eminently practical and intelligent. It is no wonder that the book 'passed through many editions in various languages,' and that for a long period it was the only Method for the violin.



Leopold Mozart married (November 21, 1747) Anna Maria Pertlin. They were considered the handsomest couple in Salzburg. Of their seven children only two survived—Maria Anna (Nannerl) and the immortal Wolfgang. Both were wonderfully gifted children, and the father devoted his entire energies to their musical education. Early in the year 1762 he started on the first of those journeys undertaken to exhibit the precocious talents of his daughter and son. Nannerl was ten, Wolfgang six years of age. The most important of these prodigy tours occupied more than three years—June 1763 to November, 1766. England was included in the itinerary, and Leopold Mozart, his wife, Nannerl and Wolfgang were in London between April, 1764 and July, 1765. They at first lodged at the house of 'Mr. Couzins, Hair-cutter, in Cecil Court, St. Martin's Lane.' Thence, after they had replenished their wardrobe, Father Mozart

It must have been extremely gratifying to Leopold Mozart to receive the following appreciation of his son's genius from the lips of Papa Haydn. He said :

I declare to you before God as a man of honour, that your son is the greatest composer that I know, either personally or by reputation ; he has taste, and beyond that the most consummate knowledge of the art of composition.

But this, interesting though it be, is leading us away from the father to his wonderful bairns. He nearly outlived his son, as he died at Salzburg on May 28, 1787, a little more than four years before Wolfgang drew his last breath. In the words of Pohl : 'Leopold Mozart bore the honourable distinction of having trained one of the greatest musicians the world ever saw.'

Consideration of the fathers of Beethoven, Mendelssohn, and some other composers must be deferred till next month.



LEOPOLD MOZART.

(From the family picture in the Mozartum at Salzburg.)

wrote : 'How do you suppose my wife and girl look in English hats, and the great Wolfgang in English clothes ?'

In reference to the children's appearance at the Court of George the Third—for which they received an honorarium of twenty-four guineas—the father records : 'The favour shown to us by both royal personages is incredible ; we should never imagine from their familiar manner that they were the King and Queen of England. We have met with extraordinary politeness at every Court, but this surpasses them all. A week ago we were walking in St. James's Park ; the King and Queen drove past, and although we were differently dressed, they recognised us, and the King leant out of the window of the carriage smiling and nodding, especially towards Wolfgang.'

## ENGLISH CHURCH EXHIBITION AT ST. ALBANS.

### A VISITOR'S NOTES.

At the Town Hall of St. Albans, the Verulam of ancient days, an exhibition was held from June 27 to July 15 that was of supreme interest to the ecclesiologist and a source of attraction to the general visitor. The objects shown covered a wide range of subjects appertaining to the English Church, but the present writer's 'notes' must be restricted to making mention of some of the books that were on view and in referring to the music section of the Exhibition.

A fine specimen of a 'Quire Book' was of local interest, in that it contained compositions of Robert Fayrfax, organist of St. Albans Abbey in the last decade of the 15th century. This illuminated MS. (circa 1510) measures 26 by 18½ inches, and belongs to the Lambeth Palace Library. Its contents include a MS. Gloria in five parts, which formed the exercise written by Fayrfax for his degree of Mus. D. at Cambridge in 1504. Eton College lent a similar music book, containing a collection of motets and Magnificats by Lambe, Cornysch, Turges, Browne, Davy, Wilkinson, Fayrfax and other composers, for use in Eton College Chapel, circa 1500. Dr. Cummings enriched the Exhibition with some treasures from his valuable storehouse. A large folio volume, chiefly in the handwriting of Henry Purcell, containing anthems by Orlando Gibbons, Pelham Humphrys, Dr. Blow, and the great Purcell himself, was specially interesting, and so was a volume, magnificently bound for the Duke of Chandos, containing anthems by Handel in the handwriting of his copyist Smith. Among the autographs were the anthem 'The souls of the righteous,' composed by Dr. Boyce for the funeral of King George II. (1760), endorsed 'This is the property of William Boyce, of Hammersmith,' and Attwood's Coronation anthem for William IV. (1831). Here were also to be seen the autographs of Samuel Wesley's motet 'Deus majestatis' for double choir and instruments (1799), Crotch's 'The Lord is King' (1838), Goss's 'O praise the Lord' (1868), and an anthem by Arthur Sullivan, composed when he was a



chorister in the Chapel Royal. We give the opening bars of this juvenile composition :

SING UNTO THE LORD. A. SULLIVAN.

Sing un-to the Lord, and praise His

Sing un-to the Lord, &c.

Name, and praise His Name,

Sing un-to the Lord, and praise His Name.

&c.

The Bible and Prayer Book sections were of peculiar interest. Space will only allow me to mention a few of these precious tomes. In the preface to his revision of Wycliffe's translation, John Purvey (1388) speaks of himself as 'a symple creature' who translated the Bible 'out of Latyn into English,' and he adds :

this symple creature hadde myche travaile with diverse felawis and helperis . . . to make oo Latyn bible sumdel trewe . . . and to translate as cleerli as he coude to the sentense, and to have manie gode felawis and Kunynge at the correcting of the translatioun.

A Bible printed by John Day in 1551 contained some curious printed annotations. The following, on 1 St. Peter iii., may be quoted :

and yf she [the wife] be not obediente and healpefull unto hym [the husband], endeouureth to beate the fere of God into her heade, that thereby she maye be compelled to learne her duty and do it.

An old Bible here exhibited contains the following 16th century prescription, perchance written by a doctor of divinity :

'A MEDECINE FOR A SICKE SOULE.'

Take a quart of the repentance of Nineveh and put hereto both your handfulls of fervent faithe in Christe's blood, with as much love and charitie of the purest that you can get in God's shoppe, a like quantitie of each, and put it into a cleane vessel of a good conscience and let it boile well together in a fierce love till thou seest with the eie of faithe the black fume of this world's stinke in thy stomake, &c.

'Printers' errors have in former times played sad havoc with the truth of Holy Writ—e.g., in a Bible printed by John Field, 'printer to the Parliament' (1653), the omission of an all-important 'not,' causes 1 Corinthians vi. 9 to read :

Know ye not that the unrighteous shall inherit the Kingdom of God.

A similar lapsus in one of the Edwardian Prayer Books contains the commandment :

Thou shalt bear false witness against thy neighbour.

Canon Gibbs, one of the most active promoters of the Exhibition, points to the remarkable fact that, so far as his knowledge extends, 'every English Prayer Book, from 1561 to 1660 inclusive, has this misprint in its Psalter : 'The righteous shall be punished' !

Some curious translations of the Douay version of the Bible may be exemplified as follows :

*Judges* v., 28. His Mother looked out at a window and howled ; and she spoke from the dining-room Why is his chariot, &c.

One that was wiser than the rest of his wives returned this answer to her mother-in-law, &c.

*Psalms* 90. Thou shalt not be afraid . . . of the business that walketh about in the dark . . . or of the noon-day devil.

The Exhibition catalogue says : 'With this last, however, may be compared Coverdale's version (1550) : 'So thou shalt not nede to be afrayed for any bugges by nighte.'

The Prayer Book section—thanks to the kindness of Lord Aldenham, who lent so many specimens of these and also of Bibles from his fine collection—was particularly comprehensive. Following 'The Order of Communion,' printed on March 8, 1548, is the King's proclamation setting forth the authority and circumstances under which this first edition of the English Service for the Communion of the Laity was compiled and published :

least every man phantasizing and devising a sondry way by hymself, in the vse of thys moste blissed Sacrament of vnitie, there myghte thereby arise any vnsemlly and vngodly diuersitie.

In a Prayer Book containing 'The Psalter and certain Godlye Prayers' (1560) there is printed 'a short Introduction into the Science of Musick, made for suche as are desirous to have a knowledge thereof, for the singing of these Psalms.' In 1566 was issued :

The Psalter of Psalmes of Daud after the translation of the great Byble. Poynted as it shall be songe or sayde in Churches.

The title-page of a Welsh Prayer Book (1634) includes a picture of a congregation in church listening to a sermon ; in the congregation at least one man is wearing his hat. The first invocation in the Litany reads :

Duw Tâd o'r nef : trugarhâ wrthym wîr bechaduriaid.

A splendidly printed copy of 'The Book of Common Prayer . . . according to the use of the Protestant Episcopal Church in the United States of America' (De Vinne Press, New York, 1893) contains special Psalms for sixteen festivals, also *twenty selections of Psalms* which may be used instead of the Psalms for the day. In this 'selection' (why only for twenty days?) forty-five Psalms only are drawn upon, and Psalm 91 occurs twice.

Like the Irishman who when 'he opened his mouth put his foot into it,' so a French compositor in the year 1551 made 'pie' when he set up :

This Prymer of Salisburie use is set out along with houtonyser chying.

A collection of musical instruments formerly used in churches, kindly lent by the Rev. F. W. Galpin, served to demonstrate the great change that has come over church music since the portable organ used in the 15th century, of which an example was exhibited. Here was also a positive organ (c. 1600), a regal (c. 1620), a cornet, dated 1578 and used to support the treble voices of the choir, a pitch pipe, flute, clarionet, violin, 'bass viol' (violoncello), hautboy, bassoon, serpent, and a bass horn, said to be an *improved* serpent, probably a less seductive instrument.

One of the lectures delivered in connection with the Exhibition was given by Mr. Galpin, who took for his subject 'The by-gone music of our parish churches.'

The following is a syllabus of his interesting discourse with a programme of the musical illustrations :

The typical parochial service. Pre-Reformation plainsong and its accompaniment. Antiphone and carol. Organs portative and positive. The English Metrical Psalter (1549). Sternhold and Hopkins. 'Apt notes to sing withal.' Part-singing. Tallis's canon. Foreshadowings of the National Anthem. The Hundredth Psalm. 'A speedy demolishing of all organs.' Psalmody in decline. Territorial Times. 'The necessity of singing well in churches or not to sing at all.' Cornets and pitchpipes. Tate and Brady (1696). Wesley and the 18th century Hymn Tunes. 'Lo! He comes.' The village Church Band and its eccentricities. Personal reminiscences. Ready-made music. The 'organisation' craze.

## ILLUSTRATIONS.

Canon, by Thos. Tallis	1567
A Voluntary for the Regal, by Dr. John Bull	1600
A Country Carol for Christmas (Ravenscroft)	1611
The Hundredth Psalm, set by J. Dowland	1621
The 'Hertfordshire' Tune	1671
'Oliver' and 'Helmsey'	1767-1904

In a petition, presented to the House of Commons in 1641, against William Grant, minister of the parish of Istleworth, he is charged with having said that he 'had rather hear an Organ (ten to one) in the church than the singing of Psalmes which scoffingly he called Hopkins his jiggies'!

Mention must be made of 'A Selection of metrical psalm and hymn books, from the collection made by the Rev. Dr. Julian,' which were lent by the Council of the Church House, where the books are now located. It may not be generally known that John Keble versified the Psalter. Here is the title of the book, a copy of which was exhibited at St. Albans :

THE PSALTER OR PSALMS of David in English Verse.  
By a member of the University of Oxford, adapted for the most part to tunes in common use. Oxford, 1839. Small 8vo.

In the preface to his Psalter, Keble says :

The custom of singing the Psalms rather than chanting them, has prevailed among us so long and so universally, that there is small hope at present of changing.

Therefore he set himself to improve the metrical version, 'adhering reverently to the meaning of the original,' by producing the above Psalter. In itself, this book bears testimony to the great advance that has been made in English church music since Keble's day.

The foregoing 'notes,' by reason of their limitations, can only serve to sample the many interesting things that were displayed at St. Albans, and that made a visit to the old city so pleasant and profitable. The Exhibition reflected the greatest credit on all concerned in its conception and achievement. In this connection the services and courtesy of the honorary secretary and treasurer, Miss M. A. Wix, call for special acknowledgment. An excellently compiled and well annotated catalogue of the exhibits (nearly 700 in number) proved of great value, and it is satisfactory to learn that in the autumn an illustrated catalogue will be issued at a price which should secure for it a large sale.

Special attention is directed to the advantages of the Liszt Scholarship at the Royal Academy of Music, which is to be competed for in September. The scholarship, which is open to persons of either sex, entitles the successful candidate to three years' free instruction at the Academy, and after that to a yearly sum (at present about £125) to assist him or her in the extension of his or her musical experience for a period of two years on the Continent of Europe. Full particulars may be obtained from the Secretary of the Royal Academy of Music.

## Occasional Notes.

*The inspired musician, what a range,  
What power of passion, wealth of change!  
Some source of feeling he must choose  
And its lock'd fount of beauty use,  
And through the stream of music tell  
Its else unutterable spell.*

MATTHEW ARNOLD.

Dr. Coward, of Sheffield, has received the following gratifying letter from Lord Knollys, private secretary to the King :

Buckingham Palace, July 17, 1905.

Dear Sir,—I am commanded by the King and Queen to express their high appreciation of the Sheffield Festival chorus, who sang before their Majesties at the opening of the University of Sheffield, and also of the way in which you conducted the chorus.—Yours faithfully,

KNOLLYS.

H. Coward, Esq., Mus. Doc.

The following notes may supplement Sir George Grove's analysis of Mendelssohn's 'Hebrides' overture (page 531 of the present issue). There is every reason to believe that the work was first performed by the Philharmonic Society of London. In the programme of the concert given on May 14, 1832, it appears thus :

Overture to the Isles of Fingal (MS.)

*F. Mendelssohn Bartholdy.*

The overture was primarily dedicated to the Philharmonic Society, and subsequently to the Crown Prince of Prussia, afterwards Frederick William IV., King of Prussia; therefore the work followed the example of Beethoven's Choral Symphony which, it will be remembered, was first dedicated to the Philharmonic Society, but the printed score is inscribed to Frederick William the Third, King of Prussia. The *Harmonicon* recorded the first performance of the overture in these words :

The overture of M. Mendelssohn, written for these Concerts, was now heard for the first time, a circumstance which ought to have been noticed in the program, for the dry announcement contained in the letters 'MS.' says little: indeed it may signify that, whatever the age of the composition, it had never been thought worth printing. The idea of this work was suggested to the author while he was in the most northern part of Scotland, on a wild, desolate coast, where nothing is heard but the howling of the wind and roaring of the waves; and nothing living seen, except the sea-bird, whose reign is there undisturbed by human intruder. So far as music is capable of imitating, the composer has succeeded in his design; the images impressed on his mind he certainly excited, in a general way, in ours: we may even be said to have heard the sounds of winds and waves, for music is capable of imitating these in a direct manner; and, by means of association, we fancied solitude and an all-pervading gloom. This composition is in B minor, a key well suited to the purpose, and begins at once with the subject, which more or less prevails throughout; for unity of intention is no less remarkable in this than in the author's overture to *A Midsummer Night's Dream*, and indeed is a prominent feature in all he has produced. Whatever a vivid imagination could suggest, and great musical knowledge supply, has contributed to this, the

latest work of M. Mendelssohn, one of the finest and most original geniuses of the age; and it will be but an act of justice to him, and a great boon to the frequenters of these Concerts, to repeat the present composition before the conclusion of the season. Works such as this are like 'angels' visits,' and should be made the most of.

In his 'History' of the Philharmonic Society (1862) George Hogarth, a former secretary, says: 'At a general meeting of the Society on the 7th of June, 1832, Sir George Smart read a letter from Mendelssohn requesting the Society's acceptance of the score of this overture [The Hebrides]; and it was resolved to present him with a piece of plate in token of the Society's thanks, which was forthwith done.' What has become of this MS.? Was it an autograph score?

Mr. Felix Moscheles possesses a copy (full score) of the 'Hebrides' overture in Mendelssohn's autograph, concerning which his father, the late Ignatz Moscheles, records in his diary (May, 1832) as follows:

Mendelssohn and Klingemann came to the children's one o'clock dinner. The former gave me the score of his overture to the 'Hebrides,' which he had finished in Rome on the 16th of December, 1830, but afterwards altered for publication. I often thought the first sketch of his compositions so beautiful and complete in form that I could not think any alteration advisable, and during our stroll in the Park [Regent's Park] we discussed this point again to-day. Mendelssohn, however, firmly adhered to his principle of revision.

Did Mendelssohn bring two scores of his 'Hebrides' overture with him when he came to England in 1832?

The *Athenæum* notice of the first performance may also be quoted:

A MS. composition by Mendelssohn, entitled 'Overture to the Isles of Fingal,' was performed for the first time in this country. The burthen of the composition strongly reminded us of Beethoven. Towards the end it was well worked with figurative passages for violins, the subject being sustained by the wind instruments—but as descriptive music it was decidedly a failure. (*Athenæum*, May 19, 1832.)

The *Morning Post* criticism is interesting by reason of the reference to the baton, then just coming into permanent use in England:

The author conducts with a *baton*: the intelligence of his look, gesture, and rise of the baton imparted a confidence to the band which was productive of the most beneficial results. It is almost superfluous to repeat that we have always strenuously advocated this system of conducting with a baton. (*Morning Post*, May 16, 1832.)

During the Sonzogno opera season at Paris, which came to an end last month, six new works by young Italian composers were produced, the most successful of which appear to have been 'Andrea Chenier' and 'Siberia,' both by Umberto Giordano; and the least satisfactory Giacomo Orefice's 'Chopin.' Angelo Orvieto, who wrote the libretto, presents the Polish composer in various melodramatic scenes. The music has been selected from the works of Chopin. In the score is printed George Sand's opinion that one day Chopin would be scored 'sans rien changer à sa partition de piano'! The score is said to be cleverly written, but Chopin's music is bound to lose all its character and even its colour by such transposition; time spent upon a work of this kind is practically wasted.

Sir Edward Elgar has been honoured by receiving (on June 28) the degree of Doctor of Music *honoris causa* from the University of Yale. In presenting Sir Edward to President Hadley and the Corporation, Professor Williston Walker referred to him as:

A composer of musical creations of the highest merit, honoured for his genius and his achievements as a master of the oratorio, wherever excellence in music is appreciated; gifted and distinguished for leadership in an art that gives noble expression to that which is uplifting and inspiring in human feeling, and that voices the profoundest spiritual emotions and the deepest longings of the heart; marked in his home-land by ample scholastic recognition and by the appreciation of his sovereign; and commanding the homage of the musicians of Germany, of France, and of America, he is heartily welcome among us. We felicitate ourselves on his presence with us at this anniversary of this venerable university, and see in it a fresh evidence of the union in sympathy and mutual recognition that is knitting together by bonds of ever-increasing closeness the two great English-speaking nations. We would ask that Yale do her part to express the admiration of America for his talents and his services by conferring upon Sir Edward Elgar the degree of doctor of music, already his by the gift of English universities, and thus do herself the honour of enrolling him among her graduates.

Other musicians have recently been favoured in having had honorary degrees conferred upon them. Sir Frederick Bridge received (on June 27) the M.A. degree from the University of Durham by the Vote of Convocation; Mr. Charles A. E. Harriss, Director of the McGill Conservatorium of Music, Montreal, has had conferred upon him the Mus. D. degree by the Archbishop of Canterbury; and Signor Michele Esposito has received the Mus. D. degree from the University of Dublin. The selection of Dr. Harriss for the distinction was due 'not only to his personal attainments, but also to a desire to extend recognition of the musical efforts of Britain beyond the seas.' In 'introducing' Dr. Esposito (on July 6) the Public Orator of the University of Dublin, in course of a Latin speech, said:

Admiration is always excited when

Music awakes, and grows to form with ease

As nimble fingers fly along the keys:

but an especial veneration thrills us when Esposito has swept us away into the realms of his art, where nothing save the sounds of music, floating all around us, sway our emotions hither and thither under their delightful constraint and compulsion. And no less do we admire him when, like Apollo Musagetes, he inspires and directs with unerring art the whole orchestral company. To a musician so earnest, so distinguished, so beloved, we owe gratitude and affection. Now with loud acclaim, let us tender him this most just and grateful recognition of his merits.

Dr. Esposito—who has done excellent work for the cause of music in Dublin, especially as conductor of the Dublin Orchestral Society and as a professor of the Royal Irish Academy of Music—has been presented by his many friends with the robes of a Doctor of Music, a full score of 'Tristan,' and a service of table silver.

The committee at Lucca which recently organized the festival to celebrate the hundredth anniversary of the death of Luigi Boccherini, having learnt that the tomb of the composer at Madrid is in a state of decay, has applied to the Spanish government to have his remains transferred to Lucca, *i.e.*, to the city in which Boccherini was born. He enjoyed great fame as a performer on the violoncello, and his chamber music in former days was much played; now he is chiefly remembered by his simple yet pleasing minuet in the key of A.

Dr. Edward Grieg—it should be remembered that he received his degree at the University of Cambridge—contributed to the July issue of the *Contemporary Review* an interesting autobiographical article entitled 'My first success.' As to how the Norwegian composer cleverly does *not* record his 'first success,' in the ordinary acceptance of the term, the reader must be referred to the article itself. In the meantime one or two extracts may be given. The first is a school-class incident, and reads thus :

One day in the German class I translated *der gemeine Holländer* (the common elder bush) as *der gemeine Holländer* (the common Dutchman), and in one of the English lessons I boldly said that *kalbsbraten* (veal) meant 'beef of veal.' The teacher burst out laughing and said 'Get away home, and tell your father (who was the English Consul) 'that *kalbsbraten* means beef of veal.' I went blood-red with shame. That was a terrible come down, which for long destroyed all faith in my capacity both at school and at home, where my stupidities were reported by kind friends. But my good star would have it that even in the same lesson I came in for an enormous satisfaction. In the lesson-book occurred the word *Requiem*; and the teacher asked if any one of us could tell what great composer had written a piece of church music with that title. No one offered an answer, till I gently ventured the name 'Mozart.' The whole class stared at me as an incomprehensibly strange creature. That I took as a success. But I suspected that it carried something sinister in its lap, and only too soon I found it was so. Naturally the class disliked, as is so often the case, having such a being in their midst, and ever after pursued me in the street with the insult, 'There goes "Mozak,"' and if I escaped down a side street, 'Mozak,' 'Mozak,' sounded after me from a long way off. I felt this abuse to be unjust, and considered myself a martyr. I came very near to hating my schoolfellows, and one thing is certain : I shunned nearly all of them.

Dr. Grieg's Scottish ancestry comes out in the answer to a question at a history lesson. The teacher asked :

'Can you tell me what generals were on the Black Sea under Catherine II.?' With a loud voice I answered, 'Generals Greigh and Elphinstone.' Those names had been welded into my consciousness ever since my father had told me that our family arms, which bore a ship, denoted that our original ancestor was in all probability the Scotch Admiral Greigh. The teacher clapped the book to. 'Quite right: for that you will get a r and a star; but for the year's work you will have to be content with a one-and-a-half.' I was more than content: I was as proud as a Field-Marshal after a victory. I almost think that was the greatest success of my school life.

Another quotation refers to the composer's student days at Leipzig and the 'first success' of his *Opus 1* :

I hasten to give one instance of what must be called a real success. It was Easter time, 1862, before I left the Conservatorium, when I enjoyed the honour of being among the students who were selected to appear at the public performance in the hall of the Gewandhaus. I played some pianoforte pieces of my own; they were lame productions enough; and I still blush to-day that they appeared in print and figure as *Opus 1*; but it is a fact that I had an immense success and was called for several times. There was no doubt about that success. Yet it meant nothing for me. The public consisted of invited friends and relations, professors and students. In these circumstances it was the easiest thing in the world for the fair-haired lad from the north to make a hit.

The entire article may be read with profit. One thing is certain, that this popular contemporary composer has written on 'My first success' with success.

The Master of the Musicians' Company (Mr. C. T. D. Crews) provided an exceedingly interesting entertainment at the Guildhall School of Music on June 29. On that occasion was revived the Masque, written by Thomas Campion (1567?-1620) for the marriage of the Earl of Somerset and Lady Frances Howard in the year 1614, and performed at Whitehall. Most of the performers at the recent revival were students of the Guildhall School of Music, whose interpretations greatly added to the enjoyment of the evening. In regard to the music of the Masque, the composers laid under contribution, in addition to Campion himself, were Coperario (Cooper), Nicholas Lanieri, Byrd, William Lawes, Richard Farnaby, and Anthony Holborne. A small orchestra of ladies—among the instruments being a harpsichord and a tabor—rendered most efficient aid. Mr. Arthur H. D. Prendergast, a trustworthy authority on the subject of the Masque, specially composed (in the antique style) some vocal numbers for which no music was known to exist: he also conducted the performance—one that went with remarkable smoothness and upon which all concerned are to be warmly congratulated. The entertainment was honoured by the presence of their Royal Highnesses Princess Christian of Schleswig-Holstein, Princesses Victoria and Louisa of Schleswig-Holstein, and many other distinguished guests.

H.R.H. Prince Christian of Schleswig-Holstein has accepted the honorary freedom of the Worshipful Company of Musicians.

'The Quarterly Magazine of the International Musical Society' contains an exhaustive and ably written article, by Mr. Barclay Squire, on 'Purcell as theorist.' It takes the form of a comparison between the 11th and 12th editions of Playford's 'Introduction to the Skill of Musick,' and shows the important alterations made by Purcell in the 12th edition (1694) of that book. The following is an example of Purcell's theoretical style :

Notes of *Syncopation*, or *Driving-Notes*, are, when your Hand or Foot is taken up, or put down, while the *Note* is sounding, which is very awkward to a Young Practitioner, but when once he can do this well, he may think himself pretty Perfect in keeping *Time*. For an Example, take this following Lesson :



In the little pamphlet entitled '54 Erbkönig-Kompositionen,' by Wilhelm Tappert (Liepmannssohn, Berlin), the first composition there catalogued is the simple setting of Goethe's poem by Corona Schröter, which forms No. 17 of her 25 Lieder published at Weimar in 1786. In this connection, *Le Ménestrel* has recently published an interesting account, by Amédée Boutarel, of the festival given at the castle of Tiefurt on August 28, 1781, to celebrate the thirty-second anniversary of Goethe's birth. The following year—on the 22nd of July, a glorious summer's day—a one-act piece, 'Die Fischerin,' was performed at a spot in the quiet park amid exquisite scenery provided by Nature herself. The piece furnished by Goethe for the occasion included, among other poems, the Erbkönig, and Corona Schröter sang the setting mentioned above. A charming water-colour drawing by the painter Kraus, which *Le Ménestrel* has reproduced, furnishes a delightful glimpse of that memorable *al fresco* performance.

Dr. Max Seiffert recently consulted the registers of the Liebfrauenkirche in Halle hoping to find details respecting F. W. Zachau, Handel's teacher, when he came across the church account books, which were located in a dark room near a small organ. In one book (1715-16) he found various entries connected with Bach's visit to Halle to examine the new organ built by Cuncius. There was a receipt for one thaler paid to the messenger, Andreas Noacken, who went to Weimar with the letter to Concertmeister Bach concerning the 'examination' of the organ. Bach's reply (April 22, 1716) is given in Spitta ('Life of Bach,' English Edition I., 520). Six days later he and the other 'Herren Deputirten,' Johann Kuhnau of Leipzig, and Christian Friedrich Rolle, of Quedlinburg, were all three at Halle. After the examination of the organ came, according to good old custom, eating and drinking, the account books furnishing detailed entries of all the good things provided and the expense incurred. Among the eatables were :

- 1 portion of Böffallemote (bœuf à la mode).
- 1 gereuchert schinken (smoked ham).
- 1 Aschette mit Erbissen (plate of peas).
- 1 Aschette mit Erteffen (plate of potatoes).

in addition to salad, fresh butter, cakes, &c. And then there was Rhine wine, Franconian wine, beer for the guests and also for the servants. The day before the departure (May 3) of Bach and his colleagues they each received six thalers for their travelling expenses, and gave receipts which are preserved among the documents. On May 11 Gottfried Kirchhoff, Zachau's successor as organist of the Liebfrauenkirche, received for his services an honorarium of eight thalers. The foregoing quaint details are taken from Dr. Max Seiffert's article 'Joh. Seb. Bach, 1716, in Halle,' in the recently-issued 'Quarterly Magazine of the International Musical Society.' It should be stated that Dr. Seiffert spells the name of Handel's teacher 'Zachow,' thus adding a fourth form of the old organist's patronymic, as Mainwaring gives it Zackaw, and Schoelcher spells it Sackau.

The methods of composers are interesting and often profitable as good examples. M. Jacques Blumenthal has been so very successful as a lyrical composer that anything he has to say on his creative achievements is worthy of attention. In a letter written about twelve years ago, he says :

Sometimes I compose at the piano, at other times away from it. I am in the habit of reading a good deal of poetry, and when any poem strikes my fancy and seems adapted to musical treatment, I copy it into one of my MS. books, of which I always keep several, in English, French, German, and Italian. These verses all lie patiently there till their time comes to be set to music. Some have to wait for years, some are composed almost at once ; it all depends on the mood in which I happen to be, for according to my mood I look out for some verses corresponding to it, and then the song comes forth with ease.

Thus each poem must come as a 'message' to M. Blumenthal ere he can set it to music.

Haydn, Mozart, and Beethoven lived and laboured and died in Vienna, but they were not natives of that city. Vienna, however, can boast of having given birth to Franz Schubert, and among the treasures which he bequeathed to the world there are many waltzes. But at the beginning of the 19th century, while Schubert was yet a child, two men were born whose dance music soon attained world-wide celebrity.

Schubert's waltzes, written for the pianoforte, are fresh and full of charm, but as compared with his other works they are mere trifles. The two men to whom reference is made were Joseph Lanner and Johann Strauss : the former was born in 1801, the latter in 1804, and both are known as 'waltz' kings. To their memory a monument executed by the sculptor Franz Seifert was erected last month. Upon the marble pedestal stand the figures of the two composers and an inscription testifying that the work has been erected to the 'creators of immortal Viennese melodies by the grateful inhabitants of this city.' In 1902 the late Baron Nathaniel v. Rothschild added to the memorial fund the magnificent sum of 30,000 kronen, on the express condition that the monument should be placed, not in a busy thoroughfare as the committee at first proposed, but in the lovely, tranquil Rathaus park.

The Wagner family naturally wished for 'Parsifal' to be performed as long as possible at Bayreuth only ; but, as our readers will remember, Mr. Conried gave it at New York on December 24, 1903, and since then it has been performed both in German and in English in many cities of the United States. Two private performances of the work were given at Amsterdam on June 20 and 22 by the Richard Wagner Society, under the direction of Dr. Henri Viotta, members only being admitted. The cost of these two performances—which were excellent in every way—amounted to eight thousand pounds, the greater part being defrayed by a well-known lover of art.

Wales has the reputation of being a musical country, and we know how the emotional inhabitants of the Principality can sing 'God bless the Prince of Wales' in *Welsh*. But that 'a cornet also rendered the same stirring air in *English*' is simply astounding. As, however, the statement is made in a well-known London newspaper, who can doubt it? The incident is reported in connection with the recent visit of the Prince of Wales to Cardiff. Was the 'special correspondent' who telegraphed the news a male, or a female 'Mail' scribe? In this connection we are reminded of a lady at a party who, when about to 'oblige with a song,' said to the accompanist : 'I shall sing it in German.' 'Oh ! don't mention it,' replied the polite pianist ; 'but as I can't read German, I hope you won't mind if I play the accompaniment in English.' He did !

It happened at the sea-side. The band had pleased pretty promenaders with sweet, soft strains. A young American asked the euphoniumist the title of that particular piece. 'The wedding waltz,' was the reply. 'Of course, from the Wedding March in Saul,' said Jonathan junior.

The following is from an organ-recital programme, not printed in England :

Toccata and Fugue in D minor . . . . . *Bach.*

Mr. S. Ernest Palmer, Founder of the Patron's Fund of the Royal College of Music, has presented the Musicians' Company with the sum of one thousand pounds wherewith to found two scholarships at the Guildhall School of Music. It has been decided that one of the scholarships shall be for competition among ex-choristers of St. Paul's Cathedral and Westminster Abbey who show proficiency in instrumental music and general musical knowledge, and the other for competition among girls who evince the best aptitude in reading music at sight. The scholarships will entitle the holders to a complete course of training in music extending over a period of three years.

## MENDELSSOHN'S 'HEBRIDES' OVERTURE.

(Op. 26.)

BY SIR GEORGE GROVE, C.B.

This beautiful work reflects the impressions made on Mendelssohn by his tour, when quite young, through the Western Highlands in 1829. It is a pleasant legend that on his return to his family in Berlin he was asked by his sisters to tell them something about the Hebrides, and that his answer was, 'They are not to be described, only played about'; and then sitting down to the pianoforte he played the phrase with which the Overture opens. But in fact this subject occurred to him on entering

the cave. It was a direct inspiration. We owe the knowledge of this fact to a letter of Mendelssohn's to his family, which is dated 'From one of the Hebrides' (*auf einer Hebride*), August 7, 1829, as if actually written on the island, and begins with the first twenty-one bars of the Overture, accompanied by the following words only: 'In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there':



To this Hiller adds a few particulars in his Letters and Recollections of Mendelssohn. He says: 'The first few bars containing the principal subject actually occurred to him on the spot. The same evening he and his friend Klingemann paid a visit to a Scotch family. There was a piano in the drawing-room, but, being Sunday, music was utterly out of the question, and Mendelssohn had to employ all his diplomacy to get the instrument opened for a few minutes so that he and Klingemann might hear the theme.' It is probable that he began the serious composition of the work very soon after his return to Germany. In the next year (1830) he went to Italy, and it was during his stay there that he completed his first draft or version of his work. This appears from the allusions to it in his letters from Rome—viz.: November 16, 23, 30, and especially those of December 10 and 20, in the former of which he tells his father that he intends to finish it the next day as a birthday present to him, and in the latter speaks of it as a thing completed. The autograph score, however, is dated 'Rome, December 16, 1830.' But that, though 'finished' at that time, he was not entirely satisfied with it, is plain from a letter about two years later, in which, writing from Paris, January 12, 1832, he says that he will not produce it there because he does not consider it yet quite right—the middle portion in *E* (*forte*) is too stupid, and the whole working-out smacks more of counterpoint than of train-oil, sea-gulls, and

salt-fish, and must be altered.\* These alterations (of a piece with those he was at the same time making in the 'Reformation' symphony) must have been accomplished in the course of the next four months, for, on May 14, 1832, it was played (for the first time?) at a Philharmonic concert in London under his own direction, when he says that it 'went splendidly, and sounded so droll amongst all the Rossini things.' There is a curious uncertainty about the title of the work. In his letters Mendelssohn calls it alternately 'The Hebrides' and 'The Solitary Island' (*Einsame Insel*); and similarly, the name 'Fingal's Cave' (*Fingals Höhle*) is prefixed to the published score, while that of 'Hebrides' is on the orchestral parts.

It is difficult to imagine that this enchanting composition could ever be mistaken for anything but a sea-piece. It would surely be impossible to interpret it otherwise. Those gusts which rise and fall, and sweep and whistle through the rocks; those descending notes, which seem to plumb the depths of ocean's deepest caves; and other effects, which in the hands of an inferior musician would sound like imitations, but which are here as native to the picture as the winds and waves are to Staffa itself—all seem naturally to be of the sea and the sea only. But its author has fortunately saved us from any mistake on

\* A copy of the score of the Overture in the form alluded to in the text is in possession of the Crystal Palace Company, and was played in company with the usual version on October 14, 1871.



the point by giving it a title. Mendelssohn approved of 'Programme-music,' and justified it by the example of his great predecessor. 'When Beethoven,' said he, 'had opened the road in the Pastoral Symphony, it was impossible not to go farther.' And he was right! The work even called forth a warm eulogy from Wagner—not always his eulogist. 'The Hebrides,' says he, 'is Mendelssohn's masterpiece. Wonderful imagination and delicate feeling are there presented with consummate art.' And surely in this overture we need not be told that Mendelssohn has written a piece of descriptive music which can hardly be surpassed as long as music remains what it is.

'To me,' says he, 'the finest object in nature is, and always will be, the sea. I love it almost more than the sky.' Of his four concert overtures two are sea-pieces. And yet what variety! The ocean of 'The Calm Sea and Prosperous Voyage' is an ocean of no time and no quarter of the globe—a truly ideal sea. But the 'Hebrides' overture is as local as the other is universal. It is not only full of the sights and sounds of those northern islands, those sombre shores, and gray skies, and moaning, uncertain winds and busy waves; but it is pervaded with the *eerie*, lonely feeling that makes the northern maritime regions so peculiar. And yet, after its northern character is well established, what a burst of softness comes over the picture! It must be the warmth and colouring of Italy, where he elaborated and matured his composition. The sweet airs of the south blow upon him while he is meditating or working at his Highland theme; and he forgets the rude north, and the Italian sun shines, and the scene changes from the cloudy sky and the lashing breakers of Staffa to the Bay of Naples, blue and calm, and Galatea and her Nymphs and Nereides sail over the surface, and the notes of their sounding shells re-echo along the sunny shores and float over the bosom of the bay. (See Example No. 3.) But hardly has he seen and recorded this vision of the Old World before he remembers how unreal it is, how it must come to an end—*has* already come to an end; and a sigh of regret escapes him, and he turns from the lovely, voluptuous southern picture back to the stern, gray sea and barren, sounding shores, and melancholy sentiment of the north again.

The phrase with which the overture opens—and closes—and which is repeated and repeated with an 'obstinate iteration' recalling the continued repetition of a not dissimilar figure in the first movement of the Pastoral Symphony, is as follows:



This was the phrase, as B minor was the key, which occurred to him in the cave—the direct product of the magic sights and sounds of that wonderful place.

After the fourth bar begins the passage especially selected by Wagner for admiration, where, in his words, 'the oboes rise above the other instruments, wailing like sea-winds over the waves.' Out of this phrase is born—

No. 2. Oboes & flutes.



with the reiterations of its later bars; and then a suggestive passage in the clarinets and bassoons which seems to carry one down to the very depths of the ocean:



Following close on these, the 'second subject,' first heard in the bassoons, and later on in the clarinets, with an effect which once to hear is never to forget—is in absolute contrast:

No. 4. Bassoons & 'Cello.



Amongst the lovely passages of which the Overture is full the following, in the 'working out' (already alluded to for its southern colouring), is one of the loveliest:





But it is useless to quote where no extracts can convey an adequate idea of the beauty and delicacy of the composition. There are a dozen subjects and phrases each as worthy of quotation as those given.

[For some supplementary notes on the production of this overture in England, see page 527.—ED. M. T.]

## Church and Organ Music.

### A WEST-END ORGAN FOR ST. PAUL'S CATHEDRAL.

Sir George Martin has very kindly called our attention to a very rare three-page pamphlet (small quarto) in the Library of St. Paul's Cathedral. This is probably the only copy—there is certainly not one in either the British Museum or the Bodleian Libraries. Moreover, he has afforded facilities whereby we are enabled to set the contents of this interesting and scarce document (*circa* 1710-13) before our readers.

## A PROPOSAL

(by RENATUS HARRIS, ORGAN-Builder)

*For the Erecting of an ORGAN in St. Paul's Cathedral, over the West Door, at the Entrance into the Body of that Church.*

**A**S VOCAL MUSICK is the most perfect, so that sort of Instrumental which most resembles it, in its highest Perfection, must claim the Precedence of all others: In which Respect, the ORGAN is justly stil'd *the King of Instruments*; which has of late Years receiv'd many Improvements, particularly by representing all Wind and String'd Musick; to which Improvements the Proposer presumes he has in some measure contributed: And upon this Occasion, thinks it necessary to give an Account how he came to the Knowledge of swelling the Notes upon an ORGAN, because to this is owing the following Proposal.

It has been look'd upon as impracticable, by the ablest Judges in Musick, to divide a Note into twelve distinct Parts. The Proposer having asserted, that he would undertake to divide a Note into an hundred Parts, clearly distinguishable by a Musical Ear, did accordingly, in a full Assembly of Musical-Gentlemen, Masters of the Faculty, and other Artists, on Tuesday in *Whitsun-Week*, 1700, perform this Operation on an Organ then standing in his

Work-house, now in *St. Andrew's Church in Holborn*, to their full and entire Satisfaction; and for the Conviction of the Curious in that Art, is ready to repeat the Experiment. This Performance gave the Proposer a Notion of the swelling of the Notes upon the ORGAN, which he finds to answer upon Tryal, tho' look'd upon equally impracticable with the other; and therefore most humbly submits the following Proposal to the Consideration of her Majesty, and both Houses of Parliament.

This ORGAN shall contain a double double Diapason, the Profundity of which will comprehend the utmost Notes of Sound. In this Stop shall be Pipes forty Foot long, and above two Foot Diameter; which will render this Organ vastly superior in Worth and Value to the other Diapason Organs; and that the rest of the Work may bear a due Proportion, it shall consist of six entire Sets of Keys for the Hands, besides Pedals for the Feet.

The first Set to be wholly appropriated for a grand Chorus, intended to be the most strong and firm that ever yet has been made.

The second and third Sets to answer all Sorts and Varieties of Stops, and to represent all Musical Instruments.

The fourth to express the Eccho's.

The fifth to be a Chair or small Organ, yet to contain more Pipes, and a greater Number of Stops, than the biggest Organ in *England* has at present.

The sixth to be adapted for the emitting of Sounds to express Passion by swelling any Note, as if inspir'd by Human Breath; which is the greatest Improvement an Organ is capable of, except it had Articulation. On this Set of Keys, the Notes will be loud or soft, by swelling on a long Note or Shake, at the Organist's Pleasure. Sounds will come surprizing and harmoniously, as from the Clouds, or distant parts; pass, and return again, as quick or slow as Fancy can suggest; and be in Tune in all Degrees of Loudness and Softness.

By means of the Pedals, the Organist may carry on three Fugues at once, and be able to do as much as if he had four Hands; for the Feet would act upon the Pedal-Keys, when

the point by giving it a title of 'Programme-music,' and of his great predecessor. 'had opened the road in was impossible not to go to The work even called Wagner—not always his says he, 'is Mendelssohn imagination and delicate with consummate art.' we need not be told the piece of descriptive surpassed as long as

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The closes— 'obstin: of a no Pastor:

No. 1.

Thi occur the n



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THE MUSICAL TIMES—AUGUST 1, 1905.

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Forbear your vulgar musick to admire,  
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#### 'THE SUN IS SINKING FAST.'

Not a little of the popularity of the above evening hymn is due to the melodious and perfectly suitable tune with which it is invariably associated. The composer thereof, Mr. Herbert Stephen Irons, died, we regret to record, very suddenly at Nottingham on June 29. The son of John Irons, a lay-clerk of Canterbury, and a nephew of the late Sir George Elvey, Mr. Irons was born in 1838 at Canterbury, and sang as a chorister in the Cathedral there. He studied under his uncle, Dr. Stephen Elvey, and became organist and precentor of St. Columba College, Rathfarnham, Ireland, in succession to Dr. G. B. Arnold. His subsequent appointments were organist of Southwell Collegiate Church, now the Cathedral (1857-72), and assistant organist of Chester Cathedral (1873-75). For the last twenty-nine years he had held the office of organist of St. Andrew's Church, Nottingham—indeed, he played at a service in the church on the evening preceding his death. A man highly esteemed and a prolific composer of church music, Mr. Irons is best known by his tunes 'Southwell' and 'St. Columba,' both of which first appeared in 'Hymns Ancient and Modern' (1861): the latter, to 'The sun is sinking fast,' will long preserve the memory of its composer.

(Continued on page 539.)

## FOUR-PART SONG.

Words by W. G. ROTHERY.

Composed by ROBERT SCHUMANN.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andante.*

SOPRANO. *p* Sum - mer days are here, Best of all the

ALTO. *p* Sum - mer days are here, Best of all the

TENOR. *p* Sum - mer days are here, Best of all the

BASS. *p* Sum - mer days are here, Best of all the

(For practice only.) *Andante.* *p*

*p* year, Soon, . . a - las, they pass a - way, *pp* too . . soon.

*p* year, Soon, . . a - las, they pass a - way, *pp* too . . soon.

*p* year Soon, . . a - las, they pass a - way, *pp* too . . soon.

*p* year, Soon, . . a - las, they pass a - way, *pp* too . . soon.

*p* *pp*

the Hands were employ'd above, and the Sound would be proportionably strong; which, in the grand *Chorus* in so vast a Church, ought to be as strong and bold as possible; and therefore Pedals are us'd in all the great Organs beyond the Seas.

**I**F at the Charge of the Publick, such an Organ were built in the Place propos'd, which is the most proper to give this Design its full and desir'd Advantage, such an Instrument, containing more Beauties and Variety than all the most celebrated Organs, as it would be by far the compleatest in its Kind, so it would be suitable to the Grandeur of so stately a Fabrick.

SIR,

**T**HE inclos'd Proposal takes its Rise from the Organ I set up in Salisbury Cathedral in 1710, which was begun some Years since for a Church in London, as a Master-piece of great Value, to have been paid for by Subscription, and was made capable of emitting Sounds to express Passion, by swelling any Note, as if inspir'd by Human Breath: But the Place where it is now fix'd, not being proper for that Performance, which requires the Situation to be against a Wall, for the Sound to strike but one way, it loses that Advantage; and yet being prepar'd for that Intent, there may be more Varieties express'd thereon, than by all the Organs in England, were their several Excellencies united. You are desir'd to observe, that the propos'd Organ for St. Paul's, is intended to be plac'd at a great Distance from the Choir, and not to interfere with the present Organ in the Performance of the Service, being chiefly consider'd in its Situation for the Benefit of swelling the Notes, and study'd to be in all Respects made the most artful, costly, and magnificent Piece of Organ-Work that ever has hitherto been invented. The Use of it will be for the Reception of the Queen on all publick Occasions of Thanksgiving for the good Effects of Peace or War, upon all State-Days, St. Cecilia's-Day, the Entertainment of Foreigners of Quality and Artists, and on all Times of greatest Concourse, &c. And by the Advice and Assistance of Sir Christopher Wren, the external Figure and Ornaments may be contriv'd so proportionable to the Order of the Building, as to be a Decoration to that part of the Edifice, and no Obstruction to any of the rest. This Instrument will be of such Reputation to the Kingdom, as will far surmount the Expence of it, which will be easily whenever her Majesty and the Parliament shall farther think fit to enlarge their Bounty to St. Paul's Church, by appointing a Sum out of the same Revenue which built it, or any other way, as they in their great Wisdom shall judge proper for the Ornament and Grandeur of the State-Church of that City which is the chief of her Majesty's extensive Dominions.

Several Cities, Corporations, and Gentlemen, have wrote to their Representatives, to vote and use their Interest for promoting this design. Sir Christopher Wren approves it, and I have promis'd him, Dr. Battle, Sub-Dean of her Majesty's Chappel-Royal, Mr. Crofts, and Mr. Weldon, the Queen's Organists, and others, a Specimen, as Mr. Philip Hart had five Years since, of swelling of the Note, before I reap any benefit, or that the Work begins, which shall be as soon as the Parliament determines to put this Proposal in Practice. The Patrons, and Masters of Musick, are very zealous in carrying on and recommending this to both Houses, as being a National Reputation and Honour to Musick in general, and no Charge to any Particular; and therefore humbly presume also in your Interest to render this Design effectual, and entirely compleat, whereby I may

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BASS. *p* Sum - mer days are here, Best of all the

(For practice only.)

*p* year, Soon, . . a - las, they pass a - way, *pp* too . . soon.

*p* year, Soon, . . a - las, they pass a - way, *pp* too . . soon.

*p* year Soon, . . a - las, they pass a - way, *pp* too . . soon.

*p* year, Soon, . . a - las, they pass a - way, *pp* too . . soon.

Ro - ses white and red, All their pet - als

Ro - ses white and red, . . All their pet - als

Ro - ses white and red, All their pet - als

Ro - ses white and red, All their pet - als

*p*

shed, Sweet . . their fra - grance, though they fade, so . . sweet.

shed, Sweet . . their fra - grance, though they fade, so . . sweet.

shed, Sweet . . their fra - grance, though they fade, so . . sweet.

shed, Sweet . . their fra - grance, though they fade, so . . sweet.

*p* *pp*

Summer time glow-ing, Now thou art go - ing, Let thy mem - 'ry rest with us for aye ;

Summer time glow-ing, Now thou art go - ing, Let thy mem - 'ry rest with us for aye ;

Summer time glow-ing, Now thou art go - ing, Let thy mem - 'ry rest with us for aye ;

Summer time glow-ing, Now thou art go - ing, Let thy mem - 'ry rest with us for aye ;

*p*

Leave us thy to-ken, A rose-leaf bro-ken, Say thou wilt re-turn to us a-gain.

Leave us thy to-ken, A rose-leaf bro-ken, Say thou wilt re-turn to us a-gain.

Leave us thy to-ken, A rose-leaf bro-ken, Say thou wilt re-turn to us a-gain.

Leave us thy to-ken, A rose-leaf bro-ken, Say thou wilt re-turn to us a-gain.

Crown'd with thy flow'rs . . bright, Ra-diant in sun-light, ra-diant in sun-light, Come in

Crown'd with thy flow'rs . . bright, Ra-diant in sun-light, ra-diant in sun-light, Come in

Crown'd with thy flow'rs . . bright, Ra-diant in sun-light, ra-diant in sun-light, Come in

Crown'd with thy flow'rs . . bright, Ra-diant in sun-light, Come in

beau-ty, in beau-ty Long-ing hearts to cheer, to cheer.

beau-ty, in beau-ty Long-ing hearts to cheer, to cheer.

beau-ty, in beau-ty Long-ing hearts to cheer, to cheer.

beau-ty, in beau-ty Long-ing hearts to cheer, to cheer.

beau-ty, in beau-ty Long-ing hearts to cheer, to cheer.



*pp*

Sum - mer time, fare - well, Gone, a - las, is thy mag - ic spell, thy

*pp*

Sum - mer time, fare - well, Gone, a - las, is thy mag - ic spell, thy

*pp*

Sum - mer time, fare - well, Gone, a - las, is thy mag - ic spell, thy

*pp*

Sum - mer time, fare - well, Gone, a - las, is thy mag - ic spell, thy

*f* *p* *pp*

mag - ic spell, Thou wilt re - turn with us to dwell, with us a - gain to dwell.

*f* *p* *pp*

mag - ic spell, Thou wilt re - turn with us to dwell, with us a - gain to dwell.

*f* *p* *pp*

mag - ic spell, Thou wilt re - turn with us to dwell, with us a - gain to dwell.

*f* *p* *pp*

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## CHURCH AND ORGAN MUSIC—Continued from page 534.

## THE GREAT COMPOSERS AND CHANTS.

Mr. Richard Brown, of Nunnery Road, Canterbury, writes :

I think Mr. Bumpus will find that Sir John Goss arranged the double chant of which he speaks in the July issue of *THE MUSICAL TIMES*, from Clarke's beautiful C.M. tune called 'King's Norton,' No. 43 in the Rev. Henry Parr's 'Church of England Psalmody.' It is also to be found, though somewhat altered, in Dr. S. S. Wesley's 'European Psalmist,' No. 226.

Mr. O. E. Fleet-Cobb, of Sidcup, writes on the same subject :

Mr. John S. Bumpus's notes concerning 'The Great Composers and Chants' in your July issue, have reminded me of a passage in Sullivan's 'Victoria and Merrie England,' a ballet written for the Alhambra Theatre in 1897. The notes are to be found on page 18 of the pianoforte score, where the seven bars between the double bar and the fluttering demisemiquavers are in themselves a double chant to all intents and purposes.

## MUSIC IN CATHEDRALS.

The organ in Durham Cathedral was re-opened on July 21 after having been entirely rebuilt, re-voiced, &c., by Messrs. Harrison & Harrison, of Durham, when Sir Walter Parratt gave a recital which passed off most successfully. A well-compiled and illustrated pamphlet, giving much information concerning the history of the Durham instrument—including a reprint of much of *THE MUSICAL TIMES* article (May, 1905) on the Cathedral and a detailed account of the recent renovation of the organ—has been published by Messrs. T. Caldcleugh & Son, Durham.

At an influentially attended meeting held on July 15 in the Chapter House of Gloucester Cathedral, under the presidency of the Dean, Dr. A. Herbert Brewer was presented with the robes of a Doctor of Music, an address, and a cheque. The address, contained in an album artistically designed and printed by Messrs. Chance & Bland, was couched in the following terms :

To A. Herbert Brewer, Mus. Doc. This album is presented, together with the robes of a Doctor of Music, by Stewards of the Gloucester Musical Festival, Subscribers and Members of the Festival Choirs, the Gloucester Choral, Orpheus and Orchestral Societies, as a mark of their appreciation of the honour conferred upon him by his Grace the Archbishop of Canterbury, of his skill as a musician, and the ability he has consistently displayed as Conductor of the Festival, and of the Societies with which he is connected.—Gloucester, July 15, 1905.

Sir Walter Parratt, in pursuance of his annual and much appreciated custom, gave an organ recital in St. George's Chapel, Windsor Castle, to the Eton masters and boys and their friends on Sunday evening, July 9, when the following organ solos were performed :

Imperial March	-	-	-	-	Elgar.
Choralvorspiel	-	'Ein feste Burg'	-	-	J. S. Bach.
Lamentation	-	-	-	-	Guilmant.
Fantaisie in E flat	-	-	-	-	Saint-Saëns.

The organ pieces were interspersed with vocal and violin solos, and the hymn 'There is a land of pure delight' was sung.

Mr. T. Tertius Noble has been giving an interesting series of organ recitals in York Minster during the past month in aid of the organ fund. The programmes, which have been exceedingly varied, have included a Concerto in G by Matthew Camidge, a former organist of the Cathedral, a Suite in F, by Corelli, and a Theme with Variations composed by Mr. Noble himself.

Mr. Edwin H. Lemare has planned out a busy round of organ recital engagements. From August 28 until the end of September he will be touring in Scotland, Ireland, and the North of England, playing every night. About the end of November he will sail for Australia, having been engaged to give a series of twelve recitals at the opening of the new organ in the Melbourne Town Hall, also visiting Sydney, Adelaide, Brisbane, and New Zealand, and possibly calling at South Africa on his way home. Next year he hopes to visit the United States for an extended recital tour.

The death took place at Axminster, on June 17, at the age of ninety-one, of Mr. Thomas Nicholes Webber, said to be the oldest organist in England. Born at Exeter on April 27, 1814, he became a chorister in the Cathedral and subsequently held the organistship of Axminster Parish Church. He continued to officiate until February, 1903, when, at the age of eighty-eight, he resigned the office, the duties of which he had discharged with efficiency and faithfulness for the long period of sixty years.

'The Chorister' is the title of a periodical issued as the magazine of the London School of Choristers. The contents of No. 1 include some brightly-written articles by the boys themselves, including 'My tour round our Colonies,' 'How England may be invaded in 1905' (we hope it will not), and 'An adventure with a tiger,' thus showing the diversified tastes of the young gentlemen so admirably trained by Mr. James Bates.

## ORGAN RECITALS.

Mr. Edwin H. Lemare, St. Margaret's, Westminster.—Sonata No. 12 (Op. 154), *Rheinberger*.

Dr. J. C. Bradshaw, Christchurch Cathedral, N.Z.—Moderato in F (Op. 22, No. 1), *Gade*.

Mr. E. H. Woodcock, Dutch Reformed Church, Malmesbury, Cape Colony.—Berceuse, *Guilmant*.

Mr. W. Deane, Cathedral Church, Grahamstown, South Africa.—Pastoral Melody, *West*.

Mr. W. Cecil Williams, Trinity Church, Newcastle-Emlyn.—Madrigal, *Lemare*.

Mr. Quintus S. H. James, Snyder Church, Jacksonville, U.S.A.—Offertoire, *Salomé*.

Mr. J. H. Bannister, St. Martin's, Bryanston, Blandford.—Larghetto in F sharp minor, *S. S. Wesley*.

Mr. F. G. M. Ogbourne, St. Andrew's, Holborn.—Fantasia in F, *W. T. Best*.

Mr. Francis Burgess, Church House, Westminster.—Triumph Song, *C. W. Pearce*.

Mr. Alfred W. V. Vine, Tewkesbury Abbey.—Reverie, *Wolstenholme*.

Mr. G. D. Cunningham, Christ Church, Penge. Dedication of new organ built by Messrs. Brindley & Foster.—Andantino in D flat, *Chauvet*.

Mr. R. O. Bowran, Central Church, Bishop Auckland.—Postlude in C, *Smart*.

Mr. Henry Newbould, Wesley Church, Pretoria.—Grand Chœur in D, *Faulkes*.

Mr. W. F. Kingdon, Church of St. Michael and All Angels, Little Ilford.—Scherzo, *Haydn*.

Mr. W. E. Belcher, St. Asaph Cathedral.—Morceau de Concert (Op. 24).—*Guilmant*.

## ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. H. Scott Baker, All Saints' Church, Notting Hill.

Mr. F. J. Blake, St. John the Evangelist, Red Lion Square.

Mr. R. O. Bowran, Bishop Auckland Parish Church.

Mr. J. A. Capern, Beechen Grove Baptist Church, Watford.

Mr. Cyril G. Church, Parish Church, Folkestone.

Mr. James A. Crichton, Nicolson Street United Free Church, Edinburgh.

Mr. W. T. Giles, St. Peter's Church, Southsea.

Mr. Frank Holloway, The Bar Church, Scarborough.

Mr. Manley L. Martin, St. Catharine's Church, Plymouth.

Mr. F. W. Newrick, St. Ignatius the Martyr Church, Sunderland.

Mr. Edwin Stephenson, Brighton Parish Church.

Mr. Ernest J. Packer (Alto) to Westminster Abbey.

## Reviews.

### HARVEST FESTIVAL MUSIC.

*A Song of Thanksgiving.* Cantata for Harvest and General Festival use. Words by Shapcott Wensley. Music by J. H. Maunder.

[Novello & Company, Limited.]

Mr. Maunder's cantata is laid out for soprano, tenor and bass (or contralto) solo and chorus, well-known hymn-tunes being added to be sung by the congregation. The composer has a peculiar talent for securing broad and attractive effects by simple means, and we know of no work better calculated to meet satisfactorily the requirements of the majority of church choirs at harvest thanksgivings. Mr. Shapcott Wensley has provided an excellent 'book,' and its jubilant and devotional spirit is happily expressed in Mr. Maunder's music. The solos are melodious and, in common with the choral-writing, easy to read and sing. The simple omission of the hymn 'We plough the fields and scatter' makes the cantata suitable for general use, and an alternative *Finale* is provided for concert-room performances.

*Thou shalt keep the feast of Harvest.* Composed by Frederic H. Cowen.

*Praise to God, Immortal praise.* Composed by John E. West.

[Novello & Company, Limited.]

Any composition from the pen of Dr. Cowen commands attention, and his new harvest anthem will certainly reward those who study it. The composer has manifestly written for a well-trained choir, the members of which are capable of taking up entrances with precision on any beat or half-beat of the bar. If this is the chief difficulty the anthem presents, the part-writing is most melodious, the intervals, with one or two exceptions, being easy to read. The exceptions, however, are justified by the harmonic effects which contribute to the significance of the music. Structurally the work consists of a dignified opening chorus in C, which leads into a short solo in A flat for a soprano voice, the singer being presently supported by the altos, tenors and basses. A brief recitative for basses in unison followed by a terse choral passage and an organ interlude effectively prepare the way for the final portion, which consists of a fugatto based on a virile subject, preceded and followed by sections in solid four-part harmony of imposing character.

Mr. West has set a portion of a hymn by Anna Lætitia Barbauld (1743-1825), and in a manner that testifies to keen apprehension of what is effective in choral-writing. The anthem contains no solos, but the respective sections of the choir are made to answer each other in a way that provides ample variety and secures good contrast with the portions in close harmony. In two places the sopranos and altos are divided severally into two parts, but the vocal-writing, although requiring a crisp attack, presents few executive difficulties.

*A Method of teaching Harmony based upon Ear-training.* By Frederick G. Shinn, Mus. Doc. Part II. Chromatic Harmony and Exceptional Progression.

[The Vincent Music Company, Limited.]

The first part of this work, dealing with diatonic harmony, was reviewed in our issue of September, 1904. Dr. Shinn in this new section boldly carries his ear-training plans into the subtle atmosphere of the most modern harmony. If he asks too much from the average harmony student, at least it may be said that no pains have been spared to provide ample and well-organized material for study. No student who plods through the course herein designed could fail to gain valuable knowledge and practical skill in harmonizing, and probably an awakened ear. We regret to note that Dr. Shinn, in his theoretical explanations, talks of 'generators' (which generate sounds out of tune!), and that he even goes so far as to support the least tenable assumption of the Day theory that the presence of certain

discords as part of the harmonic or partial series excuses 'preparation,' a word which, if it means anything, means the sounding of a note *before* it is discordant. Dr. Shinn is far happier in his interesting chapter on exceptional progression, wherein he shows by numerous examples from good composers that the so-called 'rules' of harmony are advantageously set aside under certain circumstances. Many students, we fear, will only too eagerly attend to this chapter.

*Trafalgar.* Ballad for chorus and orchestra. Words by Francis T. Palgrave. Music by Hugh Blair.

[Novello & Company, Limited.]

The battle of Trafalgar took place on October 21, 1805, therefore it is with singular appropriateness that in this centenary year Mr. Hugh Blair should have set to music some of the most stirring lines of Palgrave's poem celebrating Nelson's great naval victory. The music is laid out for chorus and orchestra only, and in a manner that is productive of good effect. Chorus singers will find their full declamatory opportunity in the rendering of these stirring strains. The music is full of virility, and moreover it has the merit of being melodious, not difficult to sing, and not spun out as modern works too often are. Mr. Blair's 'Trafalgar' abounds in contrasts—from the strenuous unaccompanied phrase 'England expects every man will do his duty' to the tender music of 'Features that ne'er can be gazed on again till the death pang is o'er.'

This refreshing work, which occupies fifteen minutes in performance, is one that, if we mistake not, will be welcomed by choral societies, not only for its spirited subject-matter and skilled musicianship, but for the healthy character of its strains.

*Six Morceaux de Salon.* Pour Violon et Piano. By Carl Bohm.

*First Steps for the Violin (first position only).* By Emil Kreuz, Op. 53. Part I. Violin only. Part II. The pieces for violin with pianoforte accompaniment. (Nos. 65 and 65A of Novello's Music Primers.)

[Novello & Company, Limited.]

Among the present-day writers of music for the violin Carl Bohm holds an enviable position, teachers and amateurs alike regarding him with high esteem for the skilful and delightful solos his resourceful brain and facile pen abundantly provide for them. His latest work, 'Six Morceaux de Salon,' will not only go far towards retaining the affections of his old friends, but will bring him many a new admirer.

With the exception of the last number, the pieces under review are written in various dance rhythms; nevertheless, they are most creditably free from the usual hackneyed type of such things. Thus No. 1—'Rigaudon,'—gives us a solemn, impressive theme (*Molto moderato, quasi Adagio*), in place of the lively, even skittish little airs often associated with the Rigaudons of the old French composers of the 17th century. Apart, however, from the title—which perchance may cause some surprise—the solo, with its elevated harmonic accompaniment, lends itself to effective solo playing, with a possible good display on the G string.

The Bourrée and Gavotta (Nos. 2 and 3) are more conventional in form, but none the less pleasing. The Gavotta, with its bright, joyous theme may indeed possibly become the favourite of the set. Strong and majestic in character is the Sarabande (No. 4), a piece that requires a somewhat masculine handling to give it its full measure of success. The Valse Etude (No. 5) departs from the usual beaten track of the mere waltz. Skilfully constructed on an arpeggio foundation, the subject-matter furnishes good scope for excellent legato practice. No. 6, a flowing *Capriccio Finale*, demands nimble fingers for an adequate performance, but young people—for whom these pieces are more especially designed—should give a warm welcome to a pretty strain written in a form in which they have doubtless had many a dry study to practise:



&c.

The violin parts—employed only within the compass of the first to third positions—are most ably written, and afford almost a maximum of effect with a minimum of effort. The accompaniments, as usual with Herr Bohm's compositions, are always interesting, and with pleasing harmonies well support the soloist.

'First Steps for the Violin' should prove to be a useful instruction book. It comprises a number of easy and progressive studies and a collection of melodious pieces with pianoforte accompaniment. Mr. Kreuz is an experienced teacher and an accomplished musician, and he has embodied in this Primer the results of years of observation of the difficulties met with by beginners. He considers that in instruction books, as a rule, too many difficulties are introduced at each successive step. His course is divided into twenty well defined and graded steps, and the technical instruction is accompanied by explanations of musical theory. But the logic of violin fingering and not that of abstract musical notation governs the gradation of the course. Thus one of the first exercises is in the key of E on the E string, the steps being based upon the idea of finger posture. In this way a pupil is led on to play many scales without difficulty. An attractive speciality of the course is that a pianoforte accompaniment is provided to the exercises. This will be an incentive to home practice. All the valuable exercises and melodious studies so treated are in the instruction book and are also published separately with the pianoforte accompaniment. They are thus available for use as a supplement to other courses.

*Beethoven.* By Ernest Walker.

[Philip Wellby.]

This little volume, belonging to the 'Music of the Masters' series edited by Mr. Wakeling Dry, concerns, as the title shows, only the master's music. Limited space compels the author to be brief, yet on every page he shows himself well acquainted with Beethoven's art-work. It would be impossible, and indeed unnecessary, to review this thoughtfully written book in detail. We therefore just comment on one or two passages. In the interesting chapter on the pianoforte sonatas, for instance, the author speaks of Op. 2, No. 3 in C, as 'technically very brilliant'; but we are surprised that he does not specially single out the *Adagio*, which seems to us on a far higher plane than the rest of the work. Again, we cannot agree with his opinion respecting the sonata 'Pathétique' as 'vastly superior' to that in C minor, Op. 10, No. 1. But after all there is truth in the old proverb, *Quot homines, tot sententiae*. Attention, by-the-way, is called to the thematic similarity between the opening notes of the first three movements of Op. 106. But surely the fugue theme in the *Finale* might also have been included. In referring to Beethoven's music as a whole, Dr. Walker touches on the 'burning question' of the 'meaning' of instrumental music. He thinks it highly probable that all the master's statements recorded by the friends of Beethoven were 'mere jokes.' With this we cannot agree, although we feel sure that the composer would have looked with contempt on some of the 'meanings' assigned by various writers to many of his works. Neither do we think his remark to Charles Neate, *re* always working to a picture in his mind, 'cryptic,' 'difficult' to understand. There is a 'Chronological Table of Ludwig van Beethoven's Life,' but even for a small volume too brief, and referring principally to some works, their completion, production, or publication.

*Declining now, the Sun's bright Wheel. Lo, now the Shades of Night are swiftly fading. Come, Holy Ghost.* English words by the Rev. John Anketell. Music by Horatio Parker. Op. 58.

Two little songs: *The Lark. The Bumble-Bee.* Words by Alice Herbert. Music by John Pointer.

[Novello & Company, Limited.]

So many modern sacred songs have a secular character that it is satisfactory to come across these three legitimate examples by Professor Horatio Parker, which are instinct with nobility and reverent feeling. The original Latin words of 'Declining now' are by Charles Coffin; they are

taken from the Paris Breviary of 1735, and their dignity and depth of sentiment are echoed in the broad, musical phrases to which they are allied. This song is designed for a baritone voice, but 'Lo, now the shades' is written for a contralto. The text is a solemn prayer for pardon, protection and peace, and the music is distinctly impressive. 'Come, Holy Ghost' is similar in sentiment, but is laid out for a soprano voice, and affords a fine opportunity for *legato* singing. These songs may be specially recommended to those who sing at organ recitals given in churches.

Mr. Pointer's 'Two little songs' are delightfully gay and dainty little ditties for a soprano voice; moreover, they are as clever as they are pretty.

#### BOOKS RECEIVED.

*Francis Hopkinson and James Lyon*: two studies in early American Music. By O. G. Sonneck. Pp. viii. and 213 (Washington: Printed for the author by H. L. McQueen).—*The Ripon Psalter*. Edited by Rev. E. H. Swann, M.A., Succentor. Pp. 258 (Ripon: W. Harrison).

#### ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

The Association, which was formed in May 1904, held its first annual Conference on June 27 at Messrs. Broadwood's King's Room, Conduit Street. At the morning session there was a large attendance of ladies and gentlemen associated with between thirty and forty Festivals. Lady Mary Forbes-Trefusis presided. It was stated that 244 subscriptions and a donation of £10 had been received. The officers, Lady Forbes-Trefusis as Chairman, Miss Wakefield and Dr. McNaught as Hon. Secs., and Mr. W. H. Leslie as Treasurer, were re-elected, and it was decided that they were to be regarded as an Executive Committee with power to co-opt not more than two other members of the Association. We understand that Mr. Fuller-Maitland has consented to join as one of the co-opted members.

In the course of a short discussion on the business of the Association attention was drawn to a large map starred to show places in England where competitions were held. The most noteworthy feature was the concentration of a number of Festivals in the North-Western corner of England.

Mr. Fowler (Bristol) asked why Welsh competitions were not noticed on the Association lists, and it was stated that although the idea of competitions had been adopted from the Welsh, the lines of Eisteddfodau were generally different from the English Festivals, and there had been no disposition shown by the Welsh to join the Association.

Miss Wakefield then read a paper on 'How this Association can enhance the value of the musical competition festival movement. What is the hindrance to music in England?' It was impossible to lay down hard and fast rules for the conduct of Festivals, because the circumstances of districts differed considerably. Broadly, the scheme should include (1) a plain-sailing choral work, (2) a madrigal, (3) a male-voice part-song, (4) a female-voice part-song, and 'sight-singing for all and above all' and always with words at first sight. In addition to the above there should be, say, three junior classes—(1) a unison song or a round, (2) a two-part song, and (3) again sight-singing. As to the 'hindrance to music in England,' it consisted of the want of serious purpose on the part of the general public. The drawing-room view of music is paramount in England. She looked to the competition festival promoters to improve the outlook and to stifle all that tends towards want of thoroughness. 'Every nerve must be strained, every purpose rendered purposeful to the fullest extent possible, for so, and so only, may we hope to remove an artistic reproach of which we hardly seem aware.'

Mr. Plunket Greene, in opening a discussion, deplored the prevailing lack of seriousness in musical study. No doubt great strides had been made in recent years, and much of this progress was due to the movement initiated by Miss Wakefield. A big point in the whole matter was the professional singer. What songs were in demand? Unfortunately the wrong sort. The professional singer and the publisher naturally gave way to this demand, and so fed and accentuated the appetite. A vicious circle was

created. The only remedy was to alter the demand, and it was here that this powerful Association could assist. He besought the promoters of these gatherings to do all they could to create a demand for the best kind of music, and the professional singer would very gladly follow with the supply.

Dr. McNaught pointed out that so far as children's sight-singing was concerned insistence on words at sight all through would call for a serious revision and limitation of the purely musical cultivation of the ear and mind found quite possible when the sol-fa syllables were freely employed. No doubt sol-fa-ing was too exclusively used in schools, but the remedy was not to abolish it but to endeavour to use it rationally. It would be a considerable advantage if the Association could standardize the tests for children's competitions. Dr. Coward stated his agreement with Dr. McNaught. Mr. W. H. Leslie said that, notwithstanding all that had been done for the last generation, village sight-singing was a failure. Sol-fa-ing was not sight-reading, but a thing of itself. He did not say the syllables must not be used, but that from the first the names should be thought, not uttered.

Mr. Henry J. Wood, who had promised a paper on 'Voice Production in Choral Classes,' was unable to be present. His topic however was dealt with by Dr. Coward, who stated his belief that there were splendid voices all over the Kingdom waiting proper methods of development. A choir could never rise above its conductor. He proceeded to give a number of practical hints as to how to secure unity of vowel and attack, &c. One of the most important ideas ventilated was that it was the duty of a conductor to conserve the voices of his choir and not to wear them out.

Mr. James Bates, of the London School for Choristers, then read a paper on 'The Cultivation of the Child's Voice.' Methods of securing pure, sweet tone, purity of vowel production, flexibility, and proper breathing were described and admirably illustrated by eight boys. A full report of this paper appears in the August issue of *The School Music Review*. A discussion followed, in which Mr. E. T. Cook (Worcester) and others took part.

The next item was a paper on 'Various aspects and details of Music Competitions,' read by Dr. McNaught. The possible relations of the Association with Welsh Eisteddfodau, the French Orpheonistes, and the Brass Band movement were discussed. Special care was called for in dealing with school teachers. We must have sympathy with their reluctance to jeopardise their professional reputations. What we had to make plain was that the Festivals were designed to help school teachers by giving importance and recognition to their work. The movement had been the means of exhibiting the wonderful skill of many school teachers in the matter of training children's voices and in teaching sight-singing. Dr. McNaught then went on to speak of boys' clubs, girls' clubs, the inclusion of vocal soloists, church choirs, accompanists, 'own-choice' pieces, metronome rates and forms of prizes. As to combined performance of big works, it was important to take care that this section of the programme did not overwhelm the cultivation of refined and tasteful performance of glees, madrigals and part-songs, which were perfect forms in their way.

Lady Winefride Cary-Elwes (Brigg) gave an interesting account of her experiences and difficulties. They had made the children's sight-singing an important feature at Brigg, and for this purpose had dropped other classes. She would like to have sight-tests uniform throughout the country. Vocal solos were found popular. One difficulty was the form of prizes. People got tired of having certificates.

The Hon. Norah Dawnay (Northampton) agreed that certificates soon became stale as rewards, an experience confirmed by Miss Egerton (York). Miss Wakefield said that there was nothing else to suggest but cups and banners, and Mrs. Mansel (Mid-Somerset) expressed the difficulty she had over prizes. The subject was evidently one that had given trouble all round. In the end a small sub-committee was appointed to inquire into the matter and report.

After an interval for luncheon, Dr. Somervell read a paper on 'The Educational value of Music.' He observed that music, like all other art, made a double appeal—viz., to the sense and to the intellect. With children no appeal was

possible through the intellect, the nearest approach to this was where we try to teach children to read music. This matter was well looked after generally at competitions. But with regard to the appeal to the senses there was great scope for improvement. The child's sub-consciousness was used to establish habits of cleanliness and for the inculcating of morals, but little use was made of it in instilling a right and beautiful outlook on Art. 'We none of us feel it would not matter if children had an occasional evening off in a public house, nor should we care to see them enter for a spitting competition in the street; but we are willing to allow our children to hear the best, the mediocre, or the worst music, and are indifferent to the effect the hotch-potch makes on their minds.' The only way to inculcate a love of beauty into children was to give them the best and only the best. If we left a child with a beautiful picture in his bedroom he would soon assimilate it. If the child could reproduce or re-create that picture for himself it would be a better and surer way of assimilating. But this would mean years of drudgery. The case of music was different. Here the child could re-create for himself from the time he was in the cradle. Intellectual appreciation was a late development. Yet we found this means of culture neglected. We laid no foundation and were thus disheartened at the results, expressed in a national floating of Art. In choosing music for children's competitions we should inquire whether the song chosen was one that the child could remember all his life. The nearest approach to part-singing tolerable should take the form of rounds and catches. Music for two or three equal voices was rare, and when it was found it was generally second-rate stuff. Unison national songs—say six—should be chosen as tests. The neglected children of the rich deserved attention. Preparatory schools also generally neglected music, but splendid work was being done in our public schools. Music might help us through some of our difficulties as a nation by 'awakening our lost power of imagination and restoring our sense of the beautiful, which had been deliberately killed by the so-called moral teaching of the Puritans.'

In the discussion that followed, Mrs. Commeline (Berks, Bucks, and Oxon. Festival) dwelt on the village aspect of the movement, and Mrs. Newmarch, in an interesting speech, said that she hoped it would be to the emotional and not to the ethical or too greatly to the intellectual aspects that they would look for results.

The Hon. Maud Stanley spoke of working girls' clubs and the advantage of music study to their members. The Hon. Robert Spencer (Northampton), Lady Forbes-Trefusis, and others spoke.

Dr. McNaught remarked that a good deal had been said that day that might lead listeners to think that little or nothing in the way of sight-singing was accomplished in schools in the country generally. It would be bad if only unison songs were cultivated in all schools. A great means of musical culture for the senior classes would be thrown away. No doubt ordinary three-part music must be used with caution.

Dr. Somervell said that the fact that all the children sing high and low notes was the saving grace of rounds.

Mr. W. H. Leslie read a paper on 'The people who Listen.' It was recently stated by a leading musician that 'a living art of music should consist of three factors, The composer, the executant, and the critic.' But this left out a very large class, namely, the people who listen. It was remarkable that notwithstanding the enormous spread of musical education there was not any corresponding increase in the desire to listen. This was owing somewhat to the fact that almost all musical instruction was designed to promote executive skill. He considered that it was quite possible to train listeners. When we reflected on the marvellous power of the ear to differentiate sounds in daily life, could we not assume that musical sounds could be made quite as easy to distinguish? The professional musician bound by the law of supply and demand might have to do things he would rather not do, but the amateurs, who controlled Festival competitions, were not so fettered. It was in their power to do a great deal towards educating the demand.

Miss Wakefield read a paper on 'Music for Competition Festivals.' She deprecated the choice of music designed to show off 'points' and suggesting great exaggerations of force. The speciality of the Festival movement she had begun at

Kendal was the idea of having music for the combined choirs. This was the element that made for duration.

Miss Mary Egerton (York), in a racy speech, spoke of the difficulty of getting orchestras. Well-prepared choral performances were often ruined by a local orchestra. Could not English composers help musical education by writing choral ballads that had no 'wire entanglements'? Mrs. Mansel (Mid-Somerset), and Mrs. Massingberd (Spilsby), also spoke.

Mrs. Newmarch said that in the matter of finding new works the field of Russian choral music had been ignored. There was an enormous quantity of choral music in Russia.

The last paper to be read was by Canon Gorton (Morecambe) on 'The Financial Position of Competitions.' In Canon Gorton's absence the paper was read by Dr. McNaught. The growth and manner of dealing with the Morecambe Competition were the chief points in the paper. In 1892 the total receipts were £70. This year the receipts were £1,366. The paper concluded with an acknowledgment of the indebtedness of the Festival to the late Mr. R. G. W. Howson. 'To him and to him alone, our Festival owes its financial success, and to our Executive only in so far as we were ever ready to put our faith in him and to give force to his ideals.'

A discussion followed, and the proceedings closed with a vote of thanks unanimously accorded to Messrs. Broadwood for the use of the hall.

## COVENT GARDEN OPERA.

### 'MADAMA BUTTERFLY.'

The Royal Opera Syndicate is often accused of want of enterprise in not producing new works, but it must be admitted that the history of the past justifies caution. Signor Puccini's 'Madama Butterfly'—performed for the first time in England on July 10—promises, however, to prove an exception to the rule, for not only was Covent Garden well filled on the first night, but the subsequent performances attracted crowded audiences. This success is undoubtedly due in large measure to the libretto being based upon Mr. Belasco's dramatised version of a story by the American writer Mr. John L. Long, which was introduced to England at the Duke of York's theatre in April, 1900. Signori L. Illica and G. Giacosa, the operatic librettists, have expanded Mr. Belasco's one-act play into two acts—practically into three, as the curtain is dropped between the first and second sections of the second portion.

The first act, which is very animated and picturesque, opens with Goro, the marriage-broker, showing Pinkerton, a lieutenant in the American Navy, the Japanese home provided for his honeymoon with Madama Butterfly, a geisha. Anon Sharpless, the American Ambassador, arrives to be present at Pinkerton's wedding, and there ensues a well-written duet, having a realistic and unique climax in Pinkerton asking his friend to take a whisky and soda! The arrival of Butterfly and her relations, and the solemnisation of the marriage in Japanese fashion, is set to extremely vivacious music and, after the guests have departed, the duet between Butterfly and Pinkerton contains the strongest and most fascinating music Signor Puccini has hitherto given us. Throughout the act the use of the old modes to give local colour is remarkably clever, and their characteristic intervals are so deftly blended with modern harmonies and Italian phraseology that no incongruity is felt.

The second portion of the opera takes place in the interior of Butterfly's house. Pinkerton has been absent for three years, and Suzuki, Butterfly's faithful maid, expresses her doubts of Pinkerton's constancy. But Butterfly, in a finely-written song 'Mi bel di,' scouts the idea of his faithlessness. Pinkerton, however, has married an American wife, and sends his friend Sharpless to break the news to Butterfly. But her joy on hearing that Pinkerton is returning is so great that Sharpless has not the courage to tell her the real purport of his visit, and when he has gone Butterfly and Suzuki set to work to deck the room with flowers, singing the meanwhile a most charming duet. Finally, when all has been arranged, Butterfly takes up a position at the window with her child and servant to watch for Pinkerton's arrival. As the shadows fade into the darkness of night a curious *intermezzo*—written for strings, and voices singing

in *bouches fermées* tones—is heard, and on this pathetic scene the curtain falls. When it rises again dawn is breaking. Butterfly is still watching, but the child and servant have fallen asleep. Suzuki, waking, persuades Butterfly to carry her child into another room, which she does, singing the while a graceful lullaby. Presently Pinkerton and Sharpless arrive, and beg Suzuki to break the news to her mistress. Pinkerton is stricken with remorse at all the evidences of Butterfly's constancy, and there ensues a remarkably fine trio, the music in this scene being the most powerful in the whole opera. The entrance of Pinkerton's wife and the subsequent scene between the two women has called forth some terse and vivid declamatory music, and Butterfly's farewell song to her child, whom she resigns to Pinkerton's wife before committing suicide, is one of the most beautiful and intensely pathetic utterances of modern Italy.

Regarded from a purely musical point of view the opera is not a great work of art, for it lacks the logical sequence and coherence which distinguish masterpieces. But for all that the music is intensely alive with emotional force, possesses great melodic beauty and significance, and is always appropriate to the situation it illustrates. The work is decidedly stronger than the composer's 'Bohème' in that its tone is more virile, its tenderness more true, and the climaxes built more sequentially and with greater restraint.

Signor Puccini was fortunate in his exponents. Madame Destinn's embodiment of the name-part was as distinguished, although in an entirely different way, as that of Madame Calvé's Carmen. The graceful and sympathetic music was beautifully sung, and histrionically Madame Destinn's great talent as an actress has never been more conspicuous. To have Signor Caruso as Pinkerton was in itself an enormous help towards gaining public favour; and Madame G. Lejeune as Suzuki, Signor Scotti as Sharpless, and Mr. G. Dufriehe as Goro sustained their respective parts with a completeness that greatly contributed to the hearty reception of the opera. The ensemble under Signor Campanini's direction was also excellent, and the scenery and mounting most picturesque.

### 'L' ORACOLO.'

The other novelty of the season was the first performance on any stage, on June 28, of Signor Franco Leoni's musical-drama in one act entitled 'L' Oracolo.' This is a musical version of Mr. C. B. Fernald's gruesome one-act play, 'The Cat and the Cherub,' which was first mounted in this country at the Lyric Theatre in 1897. The central figure is Cim-Fou, the keeper of an opium den in China Town, San Francisco, who kills his rival, San-Lui, and is in turn killed by San-Lui's father, Win-Shee, the oracle. Incidentally San-Lui's sweetheart, Ah-Joe, goes mad over the dead body of her lover. As these events are portrayed in fifty minutes, and as there are several minor incidents, it will be surmised that the composer has little opportunity to develop his themes. The characters were well impersonated by Mdle. Donalda appearing as Ah-Joe, M. Dalmores as San-Lui, Signor Scotti and M. Marcoux respectively embodying Cim-Fou and the name part, and minor characters being sustained by Madame Paulin, M. Cotreuil and Signor Montecucchi. M. Messenger conducted.

'Don Giovanni' was added to the season's list of operas on July 1, an excellent cast being provided in Mesdames Destinn, Agnes Nicholls and Donalda, with Signori Caruso and Scotti respectively as Ottavio and the Don, and MM. Journet and Gilibert severally as Leporello and Mazetto.

Owing to the indisposition of Madame Kirkby Lunn, the name-part of Gluck's 'Orphée' was taken on June 28 by Mdle. Gerville-Réache, a new-comer, with marked success.

### MADAME BAUERMEISTER'S FAREWELL.

A memorable event last month was the benefit *matinée*, on July 12, at Covent Garden Theatre, organized by Madame Melba for the farewell of Madame Bauermeister, who for forty years has constantly assisted in grand opera in many countries, particularly in England, during which time she appeared in so many parts and with such completeness as to earn the title of prima donna of secondary characters.



Madame Bauermeister was born at Hamburg, but settled in this country. Through the interest of Madame Tietjens she became a student at the Royal Academy of Music, where she obtained the King's Scholarship. The programme on July 12 consisted of the two first acts of 'Roméo et Juliette,' and the third act of 'La Bohème,' Madame Melba appearing in both excerpts, and the cast of the former including Madame Bauermeister (as the Nurse), MM. Dalmores and Gilibert, G. Dufriche and Seveilhac, and that of the latter comprising Miss Parkina and Signori Caruso and Scotti. M. Messenger and Signor Campanini were the conductors. The house was packed by a sympathetic audience, and after the second act of Gounod's work, the gifted artist, surrounded by floral tributes from friends, bade the audience good-bye in a voice vibrating with emotion.

#### ROYAL ACADEMY OF MUSIC.

The students of the Royal Academy of Music gave an interesting concert on June 26 at Queen's Hall. Particular talent was shown by Mr. Rowsby Woof in Sir Alexander Mackenzie's too seldom heard 'Pibroch' (Op. 42) for violin; and by Miss Irene Scharrer in Liszt's pianoforte concerto in E flat. Much skill was also shown by Mr. Kenneth Park as a violoncellist in his interpretation of Max Bruch's 'Kol Nidrei,' and Miss Alice W. Hooke gave a good account of César Franck's 'Variations Symphoniques' for pianoforte. A prominent feature of the concert was the production of a setting by Mr. Hubert C. Bath (student) for female voices and orchestra of Mrs. Hemans' poem 'Psyche's Departure.' The music is somewhat lacking in contrast and climax, but it is cleverly written and distinctly shows talent for composition. The solos were sung by the Misses Caroline Hatchard and Zélie Pelluet, the quartet parts being entrusted to the Misses I. Rawlins, A. Parker, E. Hill and C. Dugard. Some songs were also admirably rendered by Miss Gwladys Roberts, Miss Katherine Malone and Mr. David Evans. Sir Alexander conducted with his usual skill and readiness of resource.

Owing to Queen's Hall being in the hands of painters and decorators the annual prize-giving was held at Covent Garden Theatre, the choir being placed in the stalls and Sir Alexander Mackenzie conducting from the middle of the front row, the orchestra being in the 'well.' The arrangement was a little awkward, but apparently it was the best that could be made. The programme was brief, consisting of two sections from Mr. Edward German's 'Welsh Rhapsody' and Mr. Hubert Bath's 'Psyche's Departure,' above mentioned.

Sir Alexander's address was couched in the usual happy vein. He commenced by humorously congratulating the choir on having sung at Covent Garden, and slyly hinted that they need not mention the opera. If he were asked to say which opera the afternoon's performance most represented he should be inclined to say 'L' Oracolo,' owing to the Chinese-like reversal of ordinary procedure, the singers occupying the stalls, and the customarily silent conductor being the chief soloist. There had been no troubles, alarms, or excursions to disturb the work of the Academy in the past year, and he was happy to be able to say that Lord Shaftesbury had joined the directorate and Mr. C. T. D. Crews the Committee of Management. Speaking of the progress of the School, Sir Alexander referred to two remarkable productions, 'Dross,' by Mr. Paul Corder, and 'The house of shadows,' by Miss Lomax, and to the unique opportunity now offered to British women composers by Miss Josephine Troup's five years' scholarship. Another new scholarship was for two years, to alternate with the Royal College of Music, in memory of Lilian Eldée. This was not to be competed for, but conferred at the discretion of the appointed committee. The prizes and certificates were then distributed by Princess Henry of Battenberg, and included the award of the Dove prize, for general excellence, to Mr. Benjamin J. Dale, and the Worshipful Company of Musicians' medal for the most distinguished student in the Academy, conferred upon Mr. York Bowen.

The following awards have recently been made: Swansea Eisteddfod Prize (all voices) to David Brazell (Pwll-Llanelly); Parepa-Rosa Prize (tenors) to John Bardsley (Manchester);

Walter Macfarren Gold Medals (pianoforte playing) to Margaret Bennett and Arnold E. T. Bax; Schloesser Prize (accompanying) to Eleanor C. Rudall (London); Frederick Westlake Prize (pianoforte) to Hubert Bath (Barnstaple); Hannah FitzRoy Prize (violin playing) to Rowsby Woof (Iron Bridge, Salop); Charlotte Walters Prizes (elocation) to Zelpa Mullett and Constance Dugard (London); Julia Leney Prize (harp playing) to Hilda M. Hine (Devonport); the Maas Memorial Prize (tenors) to John Bardsley (Manchester); the Melba Prizes (soprano and contralto voices) to Caroline Hatchard (Portsmouth) and Verena Fancourt Mutter (London).

#### PATRON'S CONCERT.

The fourth concert of the Palmer Patron's Fund took place at Queen's Hall on June 29. Sixty compositions had been sent in, from which the committee had selected works by seven composers. The most satisfactory of these was a Suite in D for full orchestra, by Mr. Haydn Wood. This consists of three movements: a flowing and rationally harmonized *Andante con moto*; a set of six extremely interesting and well-contrasted variations on an original theme in B minor; and a vivacious polonaise. The composition is pervaded by a sanity, resource and sense of climax in the right place that entitles it to be heard in our concert rooms. Next in order of successful achievement of purpose was a suite for small orchestra by Mr. Harry Farjeon. The composer has taken for his poetic basis Hans Andersen's fairy tales, 'The gallant tin soldier,' 'The nightingale,' 'The little mermaid,' and 'Little Klaus and big Klaus,' which have inspired him to write attractive music possessing many passages of sly humour. Amateur orchestral societies should make early acquaintance with this suite. If the other works were less satisfactory they all bore witness to artistic purpose and earnest intention, and failed rather from vaulting ambition than humbleness of purpose. A scene for voice, recitation and orchestra entitled 'Ulla, or the Adjunction,' by Mr. Hubert Bath, proved a sincere attempt, but a moderate achievement. 'Variations for pianoforte and orchestra' (the solo part played by the composer) on Dibdin's song 'Tom Bowling,' by Mr. Frank Tapp, are well-written, but failed to hold the attention in spite of the unexpected experiences to which 'Tom' is submitted. Speaking generally the compositions showed an advance on those performed at the previous concerts, and there can be little doubt that the Fund is exerting a salutary influence in encouraging the production of music of artistic design. Sir Charles Stanford directed the performance of Mr. Tapp's work, but the others were conducted by their respective composers.

#### London Concerts.

##### ORIANA MADRIGAL SOCIETY.

The desirability of keeping alive and promoting a taste for music, particularly English, of the 16th and 17th centuries is so great that the advent of a society founded with this object is to be warmly welcomed. The Oriana Society, conducted by Mr. Charles Kennedy Scott and formed about a year ago in connection with the Leighton House scheme, gave its initial concert on July 4 at Portman Rooms. The choir now comprises about forty members, but it is proposed to increase this number to eighty, and applications will be welcomed by the Honorary Secretary, Mr. C. L. Stocks, Leighton House, Holland Park.

Much might easily be written concerning the beauties and peculiarities of the madrigals, ballets, rounds, and ayres by John Benet, Wilbye, William Lawes, Morley, Bateson, and Weelkes, which were sung on this occasion, but the only satisfactory way to appreciate duly this old-world music is either to take part in its performance or to listen to it frequently. Modern ears unaccustomed to the influence of the old modes



miss the emotional intensity of later harmony, but familiarity with the music in which our forefathers excelled reveals much that is fresh and consequently refreshing. The beauties of this true vocal part-music were admirably set forth by the choir, the delicacy with which soft passages were rendered in particular attesting to the musical perception of the choristers and the skillfulness of their training. The soloists were Miss Cordelia Grylls, Mrs. Kennedy Scott, and Mr. Bantock Pierpoint, and instrumental music was contributed by Miss Grace Sunderland, Messrs. Frank Thistleton, Ivor James, and Aldebert Allen.

#### GUILDHALL SCHOOL OF MUSIC.

The pupils of the operatic class at the Guildhall School of Music gave witness of their ability and the skill of their teachers at performances in the theatre of the Institute on July 13 and 14. The programme commenced with the second and third acts from Gounod's 'Romeo and Juliet,' in which the parts of the 'cross-star'd lovers' were meritoriously impersonated by Mr. Louis van Hes and Miss Maud Wilby. This was followed by the second act from 'Faust,' Miss E. Barwell-Holbrook singing with considerable charm as Marguerite, and Mr. E. Henry Lewis doing well as Faust. Each evening concluded with a vivacious interpretation of Gilbert and Sullivan's merry burlesque 'Trial by Jury,' Miss Phyllis Stevenson showing dramatic talent as the Plaintiff, and the Judge being divertingly impersonated by Mr. Sidney Stern, who had previously appeared as the Friar in 'Romeo' and Mephisto in 'Faust.' M. Georges Jacobi, director of the operatic class, conducted, and Mr. B. Soutten discharged the duties of stage-manager.

#### RECITALS.

Record should be made of a pianoforte recital given by Master Cecil Baumer on July 1 at the Salle Erard, for the lad played with a fluency and intelligence that should enable him in future years to take a prominent position in his art.

Miss Lita de Klint, a Swedish lady, gave a vocal recital at Steinway Hall on July 1. Her singing was artistic, but she gave most pleasure by her renderings of Swedish folk-songs.

Miss E. Leginska, sometime a pupil of M. Leschetitzky, showed, at her recital at Bechstein Hall on July 3, that she is progressing in her art, and she manifestly gave much pleasure to her listeners.

Miss Amely Heller, a violinist aged fifteen, daughter of Chevalier Hermann Heller, Imperial Councillor of Austria, and editor of the *Mährisch-schlesischer Korrespondent*, made her first appearance in England on July 3 at the Royal Society of British Artists. If scarcely entitled to be called a prodigy, Miss Heller showed by her playing in Wieniawski's Concerto in D and smaller pieces that she is exceptionally gifted, not only with rare executive facility at her age, but with musical intuition and sympathetic and emotional temperament which should carry her far in her career. It is interesting to note that she is a relative of the late Stephen Heller.

Mischa Elman concluded—at Queen's Hall, on July 6—his recent remarkable series of violin recitals, when, in association with Miss Adela Verne, he played Beethoven's 'Kreutzer' sonata. If, as might almost be expected, his reading was lacking in virility, it possessed individuality of an attractive kind, and technically it was a marvellous performance for a boy of fourteen.

Miss Vivien Chartres, who made her début at Queen's Hall on May 15, gave her first violin recital at Bechstein Hall on July 13, when she played with extraordinary executive skill for a child (said to be nine years of age) Bach's Chaconne and other works of an exacting nature.

## Miscellaneous.

The distribution of medals, prizes and certificates to the successful students of the London Academy of Music took place at St. George's Hall on July 22 before a crowded audience of friends and students. There were over 150 recipients of rewards in the various branches of the Academy (among which, by-the-way, elocution is made an important feature), the distributor being Mrs. Yorke Trotter. A short concert was given previous to the distribution, the orchestra of the Academy, directed by Mr. René Ortmans, and the Ladies' Choir, conducted by Madame Edith Hands, testifying especially to the efficient character of teaching in the Institution.

As a result of the competitive examination for open scholarships and exhibitions just held at Trinity College of Music, London, the following awards have been made: *Scholarships*: Margaret A. B. Richardson (Pianoforte, three years); Ethel R. Izard (Violin, one year). *Exhibitions*: Laura Deavin-Caffyn, Harry A. Gray, Gladys E. Hamilton, Ethel M. Jackson, Hannah Smith. *Free tuition* (one year): Violet Branson, Walter G. Britton (Violoncello); Dorothy M. G. Constable, Bertha Tomlin (Pianoforte); Rachie Smith, Evelyn Stewart (Violin); Maud M. Pilcher (Singing). In some cases the award includes part maintenance.

The Manchester and District Nonconformist Choir Union, a body comprising ninety-five choirs and 2,000 chorists, held its annual competition at Belle Vue on July 15. Twenty-eight soloists and nine choirs competed. Moss Side Baptist (Mr. J. W. Turner), Gravel Lane Wesleyan (Mr. W. D. Bailey), Bradford Primitive Methodist (Mr. J. S. Collinge), gained first prizes in various sections. The adjudicators were Dr. McNaught and Dr. Keighley. The annual Festival of the Union will be held in the Free Trade Hall on October 25. Six hundred singers will perform Elgar's 'Banner of St. George' and a miscellaneous selection under Dr. Keighley.

The thirty-third annual Festival of the London Sunday School Choir was held at the Crystal Palace on July 5. Concerts were given by the Junior Festival Choir, consisting of 5,000 voices, conducted by Mr. J. Wellard Matthews, Mr. Phillip H. Kessel being at the organ, and the Festival Choir of 4,000 voices, conducted by Mr. W. Whiteman, the organist being Mr. Horace G. Holmes. The London Sunday School Orchestra, conducted by Mr. Wesley Hammet, took part in the second concert. Dr. Warwick Jordan adjudicated at the choral competitions, in which the Willesden Choir (Mr. J. S. Waddell) were the winners.

At the Annual General Meeting of the Philharmonic Society, held on July 8 at Queen's Hall, the following gentlemen were elected Hon. Directors for next season's concerts: Mr. Francesco Berger, Mr. Oscar Beringer, Dr. W. H. Cummings, Mr. Ernest Ford, Mr. Charles Gardner, Mr. Edward German, and Sir Hubert Parry, Bart.

The proprietors of *The Gentlewoman* offer a prize of £25 for an orchestral composition by a lady. All competitors must be British or Colonial born or naturalised subjects. The conditions of the prize may be obtained from the office of *The Gentlewoman*, Long Acre.

Mr. John Northcott, formerly musical and dramatic critic of *The Daily Chronicle*, died, we regret to record, at 179, Adelaide Road, N.W., on June 30. He was much respected for his kindly nature and honest criticism.

Mr. Joseph Ivimey has been appointed conductor of the Strolling Players' Amateur Orchestral Society, in succession to Mr. William Shakespeare, who has resigned that office.

Mr. Robert Taylor has been re-elected, for the thirty-sixth time, conductor of the Sacred Harmonic Society, Brighton.

*Erratum*.—July issue, p. 450, col. 1, line 16—for 'November 4,' read 'October 28.'

## Country and Colonial News.

### BRIEFLY SUMMARIZED.

**DURBAN.**—The Berea Choral Society gave its first concert this season at the Town Hall on June 10, when Haydn's 'Creation' was performed. The solo vocalists were Miss Ada Forrest, Mr. Charles Saunders, and Mr. S. O. Simpson. Mr. R. H. Macdonald, the Borough organist, conducted. The other works announced for performance this season are Parry's 'Judith,' 'The Battle of the Baltic' (Stanford), and 'The flag of England' (Bridge), the last two works to be given on Trafalgar Day.

**GRAHAMSTOWN (S. AFRICA).**—Mrs. W. Deane (who, as Miss Grace Batchelder, was formerly a scholar at the Royal College of Music) has been giving a series of lecture-recitals on 'Chopin' at various schools in this town. Mrs. Deane gave an admirable account of the composer's life, works and influence on pianoforte music and, among other pieces, played as illustrations the Waltz in A flat, the Sonata in B flat minor, Nocturne in D flat, and Ballade in A flat. Mrs. Deane is to be congratulated on the excellent educational work she is doing, as is also her husband, who has been for twelve years organist of the Cathedral, and has recently been elected an Honorary Fellow of the Royal College of Organists.

**HULL.**—A choir Festival of the Rural Deanery of Howden was held at Howden Parish Church, on July 12, when above 300 members of the various choirs of the district, including Howden, Hessele, Estrington, Brough, Ferriby and Willerby were present. Dr. Brewer's Magnificat and Nunc dimittis and Woodward's anthem 'The radiant morn' were sung. The choirs had been well trained by the organist of Hessele parish church, Mr. Philip Chignell, who conducted, whilst Mr. Pilling, of Ferriby, presided at the organ.

**SPILSBY.**—A performance of Brahms's Requiem was given in Spilsby Parish Church on July 4. The local choir of about thirty voices, which was astonishingly good in so difficult a work, furnished commendable evidence of the success of musical training due to the competitions which have of late years taken such firm root in East Lincolnshire. Mrs. Massingberd, of Gunby Hall, who conducted the choir, may well be congratulated on the result of what must have been a very careful and arduous preparation. The solos were adequately taken by Mr. Talbot and Mrs. Montgomery, and Dr. G. J. Bennett, of Lincoln Cathedral, presided at the organ.

**WELLINGTON, (N.Z.).**—The first concert of the Wellington Choral Society was given in the Town Hall on Tuesday, June 13, under the direction of Mr. J. Maughan Barnett, with much success. The programme comprised Gade's melodious cantata, 'The Crusaders,' Liza Lehmann's song-cycle 'In a Persian Garden,' and Eaton Fanning's 'Song of the Vikings,' the soloists being Miss Amy Murphy, Miss Lloyd Hassell, Mr. Frank Graham, and Mr. A. S. Ballance. The chorus, orchestra and soloists alike acquitted themselves admirably; and Mr. Maughan Barnett skilfully played the pianoforte accompaniment to the song-cycle.

## Answers to Correspondents.

**H. S.**—As the question of the speed of Rachmaninoff's Prelude in C sharp minor has more than once been raised, it seems desirable to settle the point upon which seems to be indisputable authority. When M. Rachmaninoff was in London, in the year 1899, one of Messrs. Novello's assistants personally submitted to the composer a proof of the piece in question. On that occasion M. Rachmaninoff not only inserted crotchet = 72 in that proof by his own hand, but altered one of the chords, saying, as he did so, that that particular chord had always been wrongly printed. Therefore the edition published by Messrs. Novello may be accepted as one that is fully authorized by the composer.

**GONVILLE.**—For 'cantatas within the power of a small choral society which successfully performed Anderton's 'Wreck of the Hesperus' last season,' see the following: 'Ode to the North-East Wind' (Alice Mary Smith), 'Young Lochinvar' (Arnott), 'Banner of St. George' (Elgar), 'Revenge' (Stanford), 'May Day' (Macfarren), 'Flag of England' (Bridge), and 'Trafalgar' (Blair).

**B. J. S.**—You are not the only pupil who has suffered from having studied under a methodless master. The time your new teacher suggests that you should devote to technical work seems rather long, but he probably considers that some drastic measures are necessary. If you have confidence in him, you had better follow out his plan. No doubt he will temper technique with artistry, especially as he says that you have 'the soul for music.' Do not think anything about this or that examination you could 'manage': remain unexamined for the present, at all events.

**QUERCUS.**—There are no fewer than fifteen Sonatas for Organ and other instruments by Mozart. Of these Sonatas 1 to 11, 13 and 15 are for organ, two violins and bass, while Nos. 12 and 14 are for organ, strings, wind instruments and drum. (2) The Rheinberger piece you inquire about is probably his Suite for organ, violin and violoncello (Op. 149). All the foregoing can be obtained from Messrs. Novello & Co.

**VESTA.**—For books on the training of boy's voices see Sir George Martin's primer, 'The art of training choir boys' (Novello), and Mr. J. S. Curwen's, 'The boy's voice' (Curwen); for mixed voices try Stainer's 'Choral Society Vocalisation' primer, and Dr. McNaught's 'Hints on choir-training.'

**W. T.**—A series of articles on 'The organs of England's Town Halls' would largely consist of a succession of specifications, as there would not be much historical information connected therewith; but we thank you for the suggestion, and will keep it in mind.

**R. S. N.**—'Uriel Acosta' is the subject of an overture by L. Schindelmisser, and 'The little Haydn' is the title of an opera by G. Cipollini. We cannot trace the remaining works you give. Are they not the titles of books, instead of musical compositions?

**GILMOREHELL.**—(1) F. L. Ritter's two primers on 'Musical Dictation' (Novello) and Dr. Shinn's 'Elementary Ear Training' (Vincent) will probably meet your requirements. (2) Yes; Dr. Bonavia Hunt's 'Concise History of Music' will doubtless suffice for your purpose.

**ORGANIST.**—Reckoning from the date of publication, the copyright of a hymn-tune lasts for a period of forty-two years, or the lifetime of the composer plus seven years, whichever is the longer period.

**A. F. P.**—We have never heard that the use of the Sevenfold Amens is restricted to the visit of a Bishop: if that were so, such strains would in many churches seldom be heard.

**S. E. G.**—The articles by Mr. W. T. Stuart on 'Voice-training' that have recently been appearing in *The School Music Review* will shortly be issued in pamphlet form. See also Randegger's 'Singing' primer.

**A. C. J.**—Three of the four hymns you mention are non-copyright. We cannot trace the hymn beginning 'My God, with transport I embrace.' It does not appear to be in Julian's 'Dictionary of Hymnology.'

**A. B. N.**—As to the value of your Guarnerius violin, submit it to the expert opinion of Messrs. W. E. Hill & Sons, 140, New Bond Street.

**R. B.**—The errors in the words of the last chorus of Mendelssohn's 'Elijah' have now been corrected in Novello's latest edition—'rereward' for 'reward,' &c.

**J. S.**—There must be damp to cause rust in the pianoforte. Consult some reliable dealer as to the condition of the instrument.

**D. C.**—Try the 'Sight-singing studies' (Staff notation) in Books Nos. 29, 42, 53, 69, 82, 91, and 137 of Novello's School Song Books.

**H. C. R.**—Your copy of Handel's 'Messiah' is not one of the first edition, but Wright's reprint thereof. It is not of any special intrinsic value.

**ROBERTUS.**—Apply to the Professor for the dates of the lectures.

**W. E. R.**—Yes, we do 'think it fit to study harmony as well as the pianoforte at the same time.'

**T. W. S.**—You probably mean Liszt's 'Christus,' not 'Crispus.' The full-score is only of second-hand value.

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— "Mors et Vita" (Selection) .. ..	15 0	WARING, H. W.—Summergold Gavotte .. ..	7 6
— Marche Solennelle .. ..	7 6	WENDT, TH.—Air de Ballet with Intermezzo .. ..	7 6
— Six Sacred Pieces .. ..	10 6	WEST, JOHN E.—Maypole Dance .. ..	7 6
— "The Redemption" (Selection) .. ..	15 0	— Commemoration March .. ..	9 0
HAYNES, BATTISON.—Westwood Gavotte .. ..	5 0	ZIMMERMANN, AGNES.—March .. ..	7 6
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 "JOAN OF ARC"

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COMPOSED BY

JOHN E. WEST.

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*Moderato maestoso.*  $\text{♩} = 80.$

*Sw. mp rit.* *a tempo. Gl. mf* *cres.*

*mp* *mf* *Ped. marcato.*

**ORGAN.**

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**ALTO.**

**TENOR.**

**BASS.**

Praise to God, praise to  
Praise to God, praise to  
Praise to God, praise to  
Praise to God, praise to

*Sw. Full. (open)* *f Gl.* *Ped.*

God, im-mor-tal praise, For the love . . . that crowns our days; Boun-teous source of ev-ry  
God, im-mor-tal praise, For the love that crowns our days;  
God, im-mor-tal praise, For the love that crowns our days; Boun-  
God, im-mor-tal praise, For the love that crowns our days;



# PRAISE TO GOD, IMMORTAL PRAISE.

joy, . . . Let . . . Thy praise our tongues em - ploy ; . . . All . . . to Thee, our  
 . . . teous source of ev - ry joy, Let . . . Thy praise our tongues em - ploy ; All to Thee, . . .  
 All to Thee, . . .

*cres.* *f* *cres.* *f* *Ped.*

God, we owe, . . . Source whence all our bless - ings, our bless - ings flow.  
 God, we owe, . . . Source whence all our bless - ings, our bless - ings flow.  
 . . . our God, we owe, Source whence all our bless - ings, our bless - ings flow.  
 . . . our God, we owe, Source whence all our bless - ings, our bless - ings flow.

*ff* *dim.* *dim.* *dim.* *mf* *cres.*

Praise to God, im - mor - tal  
 Praise to God, . . . im - mor - tal  
 Praise to God, . . . im - mor - tal  
 Praise to God, im - mor - tal

*dim.* *f*

# PRAISE TO GOD, IMMORTAL PRAISE.

praise, For the love . . . that crowns our days. Praise.

praise, For the love that crowns our days. . . Praise.

praise, For the love . . . that crowns our days. . . Praise.

praise, For the love . . . that crowns our days. . . Praise.

*Sw. Full.*

*mp* Autumn's rich o'er-flowing

*mp* All the plen-ty summer pours;

*mf* to 8 ft. Reeds. to Oboe.

*Ped.*

*f* Praise to God, . . . praise to God, . . . im-mor-tal praise. . .

Praise to God, praise to God, im-mor-tal praise. . .

stores;

*mf* Praise to God, . . . praise to God, . . . im-mor-tal praise. . .

*Gt.* *Sw.* *Ch. Reed.*

# PRAISE TO GOD, IMMORTAL PRAISE.

mp  
Yel-low sheaves of ri-pen'd grain ;

*Sw.*  
Flocks that whiten all the plain ;

*Sw.*  
*Ped.*

*f*  
Praise to God, praise to God, im-mor-tal praise. . .

Praise to God, praise to God, im-mor-tal praise. . .

*Gt.*  
*mf*  
*Sw.*  
*Ch.*

*mf*  
Praise. . .

Praise. . .

*dim.*  
*Sw.*  
*mp*  
*Ped.*

# PRAISE TO GOD, IMMORTAL PRAISE.

*p legato.* *cres.* *dim.*

Lord, for these our souls shall raise . . . Grate-ful vows and sol - emn

*p legato.* *cres.* *dim.*

Lord, for these our souls shall raise Grateful vows . . . and sol - emn

*p legato.* *cres.* *dim.*

Lord, for these our souls shall raise Grateful vows . . . and sol - emn

*p legato.* *cres.* *dim.*

Lord, for these our souls shall raise . . . Grate-ful vows and sol - emn

*mp*

praise, Lord, for these our

*mp*

praise, Lord, for these our souls . . . shall raise Grateful

*mp*

praise, Lord, for these our souls shall raise Grate -

*mp*

praise, Lord, . . . Lord, for these our souls shall

*cres.* *f* *dim.* *rall.*

souls shall raise Grate-ful vows and sol - emn

*cres.* *f* *dim.* *rall.*

vows, grate - ful vows and solemn praise, . . . sol - emn

*cres.* *f* *dim.* *rall.*

ful vows and solemn praise, grate - ful vows, grate - ful vows and sol - emn

*cres.* *f* *dim.* *rall.*

raise Grateful vows and solemn praise, . . . and sol - emn

*rall.*

# PRAISE TO GOD, IMMORTAL PRAISE.

*a tempo.*  
praise.  
*a tempo.*  
praise.  
*a tempo.*  
praise.  
*a tempo.*  
praise.  
*a tempo. rit. a tempo. cres.*

*mp Sw. mp Gt. mf*

*Ped. marcato. mf*

*ff*  
Now to God, now to God on high be  
Now to God, now to God on high be  
Now to God, now to God on high be  
Now to God, now to God on high be

*Sw. Full (Open). Gt. f*

given, Glo - - ry both in earth and heaven, To . . the Father and the Son, . . And . .  
given, Glo - ry both in earth and heaven,  
given, Glo - ry both . . in earth and heaven, To . . the Father and the  
given, Glo - - ry both in earth and heaven,

*mf*

# PRAISE TO GOD, IMMORTAL PRAISE.

*cres.* *f* *cres.*  
the Spi-rit, Three in One, . . . Hon-our, praise, and glo-ry be, . . .  
*f* *cres.*  
Hon-our, praise, and glo-ry be, . . .  
*cres.* *f* *cres.*  
Son, And . . . the Spi-rit, Three in One, Hon-our, praise, . . . and glo-ry be,  
*cres.*  
Hon-our, praise, . . . and glo-ry be,

*ff largamente.* *f a tempo.*  
Now and thro' e-ter-ni-ty, now and thro' e-ter-  
*ff largamente.* *a tempo.*  
Now and thro' e-ter-ni-ty, now and thro' e-  
*ff largamente.* *a tempo.*  
Now and thro' e-ter-ni-ty, a tempo.  
*ff largamente.* *a tempo.*  
Now and thro' e-ter-ni-ty,  
*ff largamente.* *Full Sw. (open).* *f* *a tempo.*  
Ped.

*cres.* *poco accel.* *f*  
ni-ty, e-ter-ni-ty, now and thro' e-ter-ni-  
*cres.* *poco accel.*  
ter-ni-ty, thro' e-ter-ni-ty, now and thro' e-ter-ni-  
*cres.* *poco accel.* *f*  
now and thro' e-ter-ni-ty, now and thro' e-ter-ni-  
*f* *cres.* *ff poco accel.*  
now and thro' e-ter-ni-ty, now and thro' e-ter-ni-  
*cres.* *ff poco accel.*  
doppio Ped.

Musical score for "L'Espresso" by Franz Schubert, Op. 18, No. 1. The score is in 3/4 time and features a piano (p) and a violin. The piano part is in the right hand, and the violin part is in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo markings are "poco rall." and "molto allargando."







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The A.R.C.O. Examination begins on January 8, 1906. The subject for the Essay will be taken from "The Art of Music," Sir Hubert Parry (Kegan, Paul & Co.).

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OCTOBER 11, 12, 13, 14, 1905.

WEDNESDAY, 1 P.M. "ELIJAH" .. .. Mendelssohn.  
Madame ALBANI, Miss MURIEL FOSTER, Mr. WILLIAM GREEN,  
Mr. ANDREW BLACK.

WEDNESDAY, 8 P.M. Symphony Fantastic and Sequel  
"Lelio" .. .. Berlioz.  
"Edipus at Colonus" .. .. Mendelssohn.

Vocalists: Mr. W. GREEN, Mr. C. KNOWLES.

Reciters: Mr. LAWRENCE IRVING, Miss MABEL HACKNEY.

Pianoforte: The Misses VERNE.

THURSDAY, 1 P.M. "Taillefer" .. .. Strauss.  
Violin Concerto in D major .. .. Beethoven.  
"Dream of Gerontius" .. .. Elgar.

Vocalists: Miss AMY PERRY, Miss MURIEL FOSTER, Mr. JOHN COATES,  
Mr. ANDREW BLACK.

Solo Violin: Herr FRITZ KREISLER.

THURSDAY, 8 P.M.  
Madame MELBA will sing Mad Scene ("Lucia") "Ah! fors e lui"  
("Traviata"), and "Inflammatus" ("Stabat Mater").

Mr. A. BLACK will sing New Scene "Marino Faliero".  
Pianoforte: The Misses VERNE.

FRIDAY, 1 P.M. Grand Mass in C minor .. .. Mozart.  
Madame ALBANI, Miss AGNES NICHOLLS, Mr. BEN DAVIES,  
Mr. FFRANGCON-DAVIES.

"Engedi" .. .. Beethoven.  
Madame ALBANI, Mr. BEN DAVIES, Mr. FFRANGCON-DAVIES.

FRIDAY, 8 P.M. "Lohengrin" .. .. Wagner.  
Miss AGNES NICHOLLS, Madame KIRKBY LUNN, Mr. J. COATES,  
Mr. C. KNOWLES, Mr. ANDREW BLACK.

SATURDAY, 2.30 P.M. "MESSIAH" .. .. Handel.  
Madame ALBANI, Miss ADA CROSSLEY, Mr. BEN DAVIES,  
Mr. FFRANGCON-DAVIES.

Conductor: Mr. GEORGE RISELEY.

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## WEDNESDAY MORNING.

Te Deum (Stanford); "Hymn of Praise" (Mendelssohn); Violin  
Concerto in E major (J. S. Bach).

## WEDNESDAY EVENING.

Five Choral Ballads (S. Coleridge-Taylor); Violin Concerto in  
G minor (Max Bruch); Five Bohemian Poems (Joseph  
Holbrooke); Masque from the "Merchant of Venice" (Arthur  
Sullivan), &c., &c.

## THURSDAY MORNING.

"The Apostles" (Edward Elgar).

## THURSDAY EVENING.

Introduction and Allegro in G minor and major (Edward Elgar);  
Tone Poem, "In the East" (Arthur Heryvey); Setting of  
Browning's "Pied Piper of Hamelin" (C. Hubert H. Parry);  
Overture, "Lustspiel" (Smetana), &c., &c.

## FRIDAY MORNING.

Overture, "Everyman" (H. Walford Davies); New Cantata  
"Saint Agnes" (Luigi Mancinelli); Finale of Act 1, "Parsifal"  
(The Grail Scene) (Wagner).

## FRIDAY EVENING.

Symphony (No. 5) in E minor (Tchaikowsky); Welsh Rhapsody,  
for Orchestra (Edward German); Final Scene from "Das  
Rheingold" (Wagner); Ballad for Chorus and Orchestra  
"John Gilpin" (F. H. Cowen), &c., &c.

## SATURDAY MORNING.

"The Messiah" (Handel).

## SATURDAY EVENING.

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SEPTEMBER, 1905.

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TUESDAY, September 12.—11.30, "Gerontius" (Elgar), "Hymn of Faith" (Ivor Atkins), 4th Symphony (Brahms); 7.30, Symphony (Beethoven), "Sleepers, wake" (Bach), Moret (Cornelius), "Requiem" (Mozart).

WEDNESDAY, September 13.—11.30, "Tod und Verklärung" (Strauss), "De Profundis" (Parry), "Beatitudes" — Selection (Franck), "Hymn of Praise"; 8 p.m., Concert.

THURSDAY, September 14.—11.30, "Apostles" (Elgar); 7.30, "Elijah."

FRIDAY, September 15.—11.30, "Messiah."

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*The Richmond Times*: "Of the soloists, the place of honour must certainly be given to Mr. Arthur Walenn, who, as *Everyman*, had so much to do. It was always difficult, requiring great variety and expression, to ward off a suspicion of dullness that might otherwise have crept in. In Mr. Walenn's hands nothing of the kind happened; he has a bass voice of very pleasing quality, well under control, and was evidently thoroughly acquainted not only with the music itself, but with the spirit of the work."

*South Wales Daily Telegraph*: "HIAWATHA" (conducted by the composer).—"Mr. Arthur Walenn was heard to real advantage. The first part was full of poetry and imagination, and in the 'Vision' ('True is all Iago tells us') he sang with a dramatic intensity which was little short of a revelation."

*Tunbridge Wells Courier*: "ELIJAH."—"Mr. Arthur Walenn afforded us an intellectual and musical treat in his embodiment of the idea of the Prophet *Elijah*. To enact a character of this kind, an arduous duty is imposed on the singer, who not only requires a voice of good power and range, but an artistic insight into the nature of the subject to be dealt with is imperative. That Mr. Walenn fulfilled these attributes is undeniable, and nothing but praise can be accorded him for a really superb delineation of the part."

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## MATRICULATION.

HONOURS.—Mildred Bruford, John Dawson Hands. PASS.—Lottie Judd, Herbert George Langley.

## LICENTIATES.

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SINGING.—\*Winifred Elizabeth Cheevers Peverley.

ORGAN.—\*Alfred George Benjamin Archer, \*Edmund Barlow, \*John Alfred Copeland.

## ASSOCIATES.

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VIOLIN.—\*Winifred Marcia Dorothy Richardson, \*Lilian Mary Wilkins.

SINGING.—\*Harriet Annie Trebilcock, \*Amy Jane Watts.

ORGAN.—\*Herbert Danby, \*Alfred Ernest Shipley.

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Number of Candidates, 220. Total number of Passes, 107.

\* These candidates for Teaching Diplomas have qualified under the new regulations.

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# The Musical Times.

SEPTEMBER 1, 1905.

## A VISIT TO CHRIST'S HOSPITAL.

Newgate Street no longer furnishes a study in contrasts to the observant wayfarer. A new Newgate has arisen on the site of the grim, dungeonic prison, while 'over the way' one may look through the double grille in vain for Bluecoat boys at play. The old buildings of Christ's Hospital have gone, and the place thereof, in its Post Office extension, will soon provide a home for men of letters of a different stamp from such old Blues as Charles Lamb, Samuel Taylor Coleridge, and Leigh Hunt. It is difficult to realize the conditions of London life seven hundred years ago, when the Grey Friars made their abode on the north side of Newgate Street, but we get a

that the monastery church—consecrated in 1325 and destroyed in the Great Fire of London—was a magnificent sanctuary, 'one of the grandest in the land': it measured 300 feet in length, 89 feet in breadth, and 64 feet in height, and was an absolute rectangle.

The foundation of Christ's Hospital was largely due to a sermon preached by Bishop Ridley before the boy king, Edward VI., at Westminster, wherein the good prelate 'made a fruitful and Godly exhortation to the riche to be merciful unto the poore, and also moved such as were in auctoritie to travaile by some charitable waye and meane to comfort and relieve them.' This sermon, and a subsequent 'rubbing in' at 'an audience' had the desired effect with his Majesty the King, who himself wrote 'a gracious letter' to 'the Maior of London, willing him to call unto him such assistaunce as he should thinke meete to consult of thys matter for some order to be taken therein.' Bishop Ridley, who practised what he preached,



BIG SCHOOL AND THE QUAD.

(Photographed specially for this article by Mr. R. J. E. Bud.)

whiff of the sanitary conditions of that time in Stynkyng Lane, a thoroughfare which bordered the property. At the dissolution of the Grey Friars monastery in the reign of Henry VIII. the parishes of St. Nicholas in the Shambles and St. Ewines in Newgate Market were united, and the church was named Christ Church, from which the designation of the School, 'The Religious, Royal, and Ancient Foundation of Christ's Hospital,' is derived. Here it may be mentioned

undertook to be 'the King's Messenger unto the Maior in this matter,' with the result that in November, 1552, during the Mayoralty of Sir Richard Dobbs, the House of the Grey Friars became the habitation of the great foundation popularly known as the Bluecoat School—'a Hospital for fatherless children and other poore men's children,' who could there find meat, drink, clothes, lodging, and learning, and 'officers to attende vppon them.' To quote the words placed

under a portrait of the aforesaid Maior, Sir Richard Dobbs :

Christes Hospitall erected was a passinge dede of pittie  
What some Sr Richard Dobbs was maior of yis most  
fams citie

Who carefull was in gouernment and furthered moche  
the same

Also a benefactor good, and Joyed to see it frame  
Whose picture heare his frends haue sett, to putt eache  
wight in minde

To imitate his vertuous dedes as god hathe vs assinde.



THE CHAPEL.

(Photographed specially for this article by Mr. R. J. E. But.)

Amid all the changes that have taken place in the School during the three and a-half centuries of its existence, the dress of the boys has remained practically the same; the small blue worsted cap formerly worn was discarded about fifty years ago, since which time the bare head in and out of doors has been the rule. Concerning the quaint dress of the boys old Stow may be quoted. He says :

On Christmas Day [1552, the year of the foundation], in the afternoon, while the Lord Mayor and Aldermen rode to Paul's, the children of Christ's Hospital stood, from St. Lawrence Lane end in Cheap towards Paul's, all in one livery of russet cotton, three hundred and forty in number; and in Easter next they were in blue at the Spital [*i.e.* the Spital sermon], and so have continued ever since.

The dress now worn by the boys consists of a blue gown or coat with a narrow red-leather girdle

round the waist, clergyman's bands at the neck, black breeches and yellow stockings. The gown has given the 'Bluecoat' designation to the School, by which it is popularly known. It is beyond the scope of this article to give a history of Christ's Hospital. In this connection the reader may be referred to an exhaustive, deeply interesting, and illustrated volume entitled 'Annals of Christ's Hospital' (Methuen, 1901), admirably com-

plied by the Rev. E. H. Pearce, M.A., vicar of Christ Church, Newgate Street, and himself a distinguished old Blue and Grecian. We may therefore forsake ancient history—but with a recurrence thereto if occasion require—and follow the School to its new home at West Horsham, in Sussex, where for the past three years it has been located, amidst breezy and healthy surroundings.

On arriving at Christ's Hospital station the visitor has no difficulty in observing 'the eruption in red brick,' as the new School buildings have been described; but he has only to walk in and about the walls thereof to become impressed with their imposing effect. On his way to the Great Quadrangle he will pass the 'tuck shop,' a well-patronized institution, the profits of which are devoted to the Games' Fund. The main buildings of the Great Quadrangle are the Chapel, Big School (Speech Hall), and the Dining Hall. The first-named has been dedicated as Christ Church in order to preserve the ancient connection of the School with the sanctuary in Newgate Street. It is a spacious edifice accommodating 1,000 persons. Any assertive 'newness' in the Chapel will be toned down as time goes on and as additional decoration is forthcoming. Much

has already been done in this direction owing to the generosity of past scholars and Governors of the House. The mosaic work in the chancel is composed of fragments excavated from a site near the Temple of Jerusalem. The organ, built by Mr. Alfred Kirkland and costing £2,000, is also a gift. Here is its specification :

GREAT ORGAN (10 stops).

	Feet.		Feet.
Double Diapason ..	16	Flute ..	4
Large Open Diapason ..	8	Principal ..	4
Small Open Diapason ..	8	Fifteenth ..	2
Clarebells ..	8	Mixture (3 ranks) ..	8
Gamba ..	8	Trumpet ..	8

SWELL ORGAN (11 stops).

	Feet.		Feet.
Bourdon ..	16	Piccolo ..	2
Violin Diapason ..	8	Mixture (3 ranks) ..	8
Stopped Diapason ..	8	Cornopean ..	8
Vox Angelica ..	8	Oboe ..	8
Voix Celestes ..	8	Vox Humana ..	5
Principal ..	4	Tremulant ..	

CHOIR ORGAN (5 stops).			
Violet d'Orchestra	.. .. 8	Wald Flute	.. .. 4
Lieblich Gedact	.. .. 8	Clarinet	.. .. 8
Dulciana	.. .. 8		
SOLO ORGAN (3 stops).			
Tromba	.. .. 8	Orchestral Oboe	.. .. 8
Harmonic Flute	.. .. 8		
PEDAL ORGAN (6 stops).			
Violone	.. .. 16	Open Flute	.. .. 8
Open Diapason	.. .. 16	Stop Flute	.. .. 8
Bourdon	.. .. 16	Trombone	.. .. 16
Manual compass, CC to A.		Pedal compass, CCC to F.	
COUPLERS.			
Swell to Great.		Choir to Great.	
Swell to Pedal.		Solo to Great.	
Great to Pedal.		Solo to Pedal.	
Choir to Pedal.		Swell Super Octave.	
Swell to Choir.		Swell Sub Octave.	
Four composition pedals to Great and Pedal Organs.			
Three composition pedals to Swell Organ.			
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Big School contains the Hill organ, since rebuilt, which formerly stood in the Great Hall of the old buildings in London. Here the School concerts are given and orations delivered on Speech Day. The spacious Dining Hall has accommodation for seating all the 820 boys and the majority of the masters. The oil paintings which adorned the walls of the Great Hall in Newgate Street have been removed to the Horsham Dining Hall. Chief among them is the large picture by Antonio Verrio (1639?—1707), eighty-seven feet in length, and having for its subject the granting of the Charter to the Royal Mathematical School by Charles II. This picture, painted at the instigation of Mr. Pepys, appears in the reproduction of the Pugin-Rowlandson illustration on page 577.

It is a pleasant and interesting experience to join the boys—over 800 in number—and masters at their mid-day meal in this noble Dining Hall. As a preliminary thereto one of the sights of the place is enjoyed—the marshalling and marching in of the boys to the strains of their 'Housey' band, of which we give a photograph. Each 'House' is preceded by its pennant flag, and the boys find their places at the dinner tables in perfect order. Detachments of boys from the 'Houses' march off to discharge the duties of 'trades,' *i.e.*, laying the tables and waiting upon school-fellows. Sitting at the high table on the dais one cannot fail to be impressed with the long rows of boys and the babel of sounds. A Grecian—one of the senior boys who will proceed to one of the Universities—mounts the old pulpit, removed from Newgate Street; a knock from a hammer, and every one stands, a rapid diminuendo of conversation sinking into absolute silence at the second knock of

the hammer, and in perfect stillness the Grecian says Grace. Then the hubbub breaks out afresh and no time is lost in attacking the savoury viands provided for those hungry young gentlemen. Without giving the actual menu of this particular day, there can be no hesitation in saying that the present fare is of a very different kind from, and far more nutritive than that provided in the year 1678. Here is the ancient menu for a week, taken from Mr. Pearce's informing 'Annals':

Sunday,	noone—boyled beefe and poradge with 5oz. of bread.
	att night—Roast mutton [The Public Supping].
Monday,	noone—Water Grewell with currants. night—cheese.
Tuesday,	noone—boyled beef. night—cheese.
Wednesday,	noone—milk porrage bread & butter. night—pudding pyes without bread.
Thursday,	noone—boyled beef. night—cheese.
Friday,	noone—milk porrage bread & butter. night—pudding pyes without bread.
Saturday,	—milk porrage with bread & butter at noone. night—cheese.

Every morning 2½oz. of bread and a supp of drink.  
5oz. of bread att every meal, dynner & supper.



THE DINING HALL.

(Photographed specially for this article by Mr. R. J. E. But.)



In the London days of the School the masters were non-resident; they had no influence on the out-of-school life of the boys, who, when lessons were done, were left in charge of the Warden and beadles. Some of the masters in London, however, voluntarily helped with games, and by so doing exercised considerable influence on the out-door life of the boys. When the migration to West Horsham took place a very salutary and important change was made whereby a system of Houses was introduced. These Houses are substantial buildings fitted with all modern appliances. The dormitories are models of airiness, cleanliness, and light, as are also the day rooms where the boys prepare their lessons and pass their leisure hours when not in the playing fields. Each House is under the control of two resident



THE HEAD-MASTER,  
THE REV. A. W. UPCOTT, M.A.,  
(*Photograph by the Biograph Studio, 107, Regent Street, W.*)

House Masters, with one Matron for every two Houses. The boys make their own beds, clean their own shoes and, as already stated, take their turn in waiting on their schoolfellows at meals; thus, as Mr. Robert H. Hamilton, the Secretary to the Head-master, says of a boy's preparation for self-dependence in after life: 'He is, from his entry into the School, bred up in habits of self-protection and self-service . . . and he never feels, nor is he encouraged to feel, that such useful labours are beneath a schoolboy's dignity, with the result that when he goes forth into the world, he is fitted to rough it in almost any climate, and very rarely fails to fall on his feet. He is not pampered. In the old days of the School his joys

and privileges were certainly very few, and, even now, with the enormous betterment which has taken place both in his food, his play, and his daily life, he has yet good cause to realize that he is under discipline.' How wise this is, and what a splendid equipment for a boy who has to fight the battle of life.

The houses—sixteen in number—are named after past worthies of Christ's Hospital. Among them are George Peele, the dramatic predecessor of Marlowe and Shakespeare; Middleton, the first Protestant Bishop of Calcutta; Samuel Taylor Coleridge, and his no less famous schoolfellow Charles Lamb, 'the gentle Elia'; Thomas Barnes, *The Times* editor; and Sir Henry J. S. Maine, eminent as the author of 'Ancient Law.' In going along the cloisters and viewing the buildings it is interesting to find that portions of the old buildings have been removed from London and incorporated with those at West Horsham. Among these links of the past is the stonework of the arches which bridge the eastern and western approaches to the Great Quadrangle, and some of the statues which adorn the several niches provided for their reception. The old iron gates, through which so many thousands in the past peered curiously at the Bluecoat boys in their Newgate Street playground, have very properly found a place at the East Lodge. In addition to the buildings already named, mention must be made of the splendid Science Schools, the Infirmary, the Sanatoria, the Swimming Bath—to visit these confirms the impression that everything possible is being done to promote the health, education and happiness of the boys committed to the charge of the Head-master and his able assistants. The buildings—estimated to have cost, inclusive of all charges, the sum of £500,000—are from the plans of Sir Aston Webb and Mr. Ingress Bell: the foundation stone was laid on October 23, 1897, by King Edward VII., then Prince of Wales, and the change from London to the country was made in the spring of 1902. The whole estate covers 1,270 acres.

Music has been a recognised subject in the curriculum of Christ's Hospital from the very beginning. A list of officers chosen at the Foundation (in 1552) includes

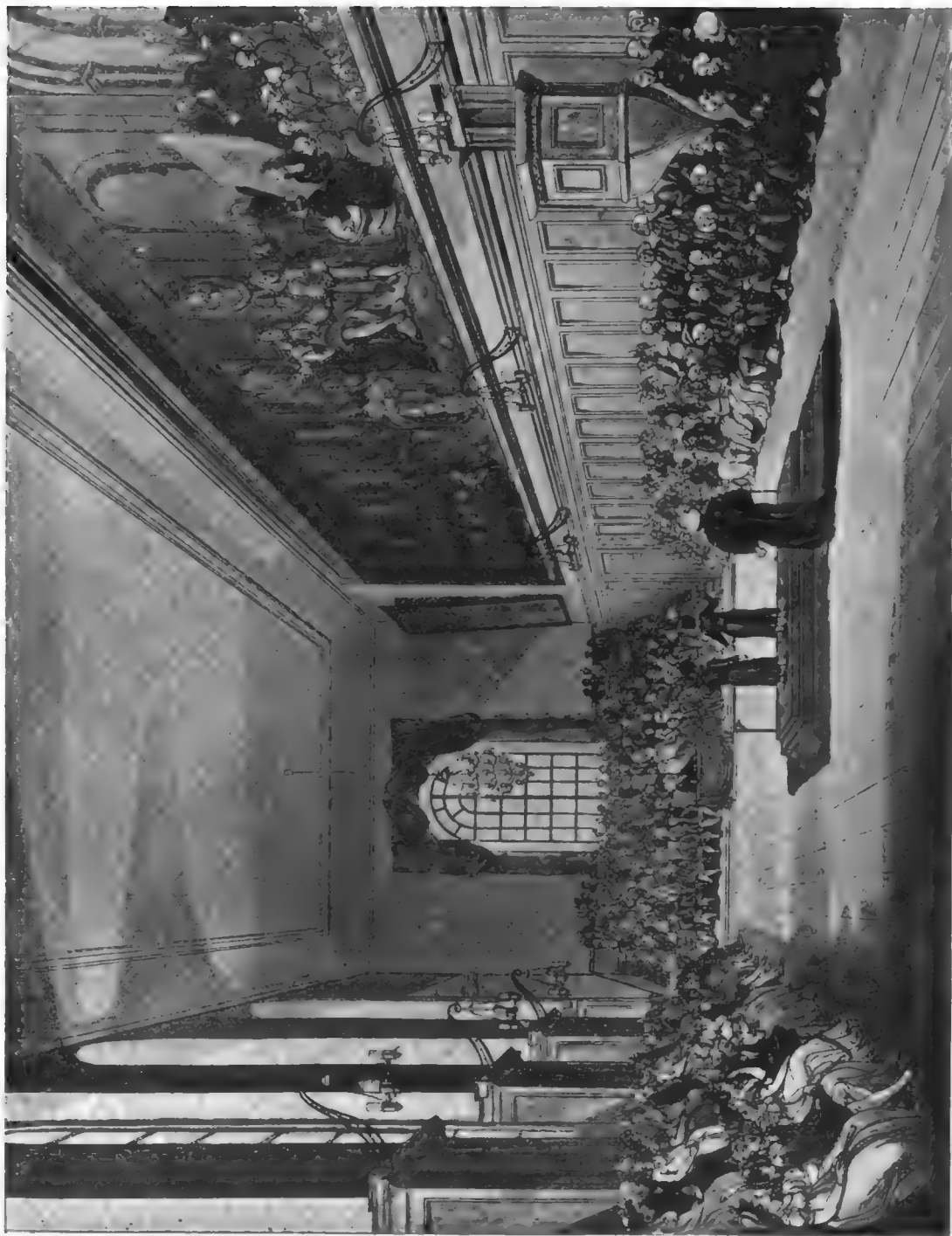
A schoole-Maister for Musicke.	A teacher of Pricksonge whose yerely fee was £2 13s. 4d.
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The name of the first holder of the office is not known, but Mr. Pearce, in his chapter 'The Music School' (to which we are indebted for much information under this head) is of opinion that John Watson, the 'Teacher to write, whose yerely fee was £3 6s. 8d.,' doubled the part of the 'schoole-Maister for Musicke.'

It does not seem as if the Governors held the profession of music in high repute, if we may judge from a Minute of the Court dated March 8, 1588, which reads thus:

It is agreed by the consent of this Court that from henceforth none of the children harboured and kept in this Hospital shall be put apprenticed to any musysionar other than such as be blinde, Lame, and not able to be put to other service.





SPEECH DAY AT CHRIST'S HOSPITAL IN THE OLDEN TIME.  
(By Pugin and Knowlton, from 'The Microcosm of London'.)

A Court Minute, passed eleven years later, is much pleasanter reading :

Mr. Sebastian, of Paulls, is appointed to have Hallawaie the younger out of this House to be one of the singing children of the Cathedral Church of Paulls in this Cite.

Who was Mr. Sebastian, of Paulls?

An entry in the Court Book of March, 1606, records :

There is granted to one William Meacocke, one of the singing men in Christ Church the yearly stipend of xls. for ye instructing of diverse of ye children of this house in the art of Musick as Robert Browne, late Blinde (?) decd joyed.

A year later, upon Meacocke's promotion to the choir of St. Paul's, John Farrand (or Farrant) was appointed, and so much better did he discharge his duties than his predecessors had done that at

of the poor children, and to the intent to encourage skilful teachers to do their best in the instructing them in the Heavenly Science of Music, he was willing for God's service and their advancement to add £12 per annum to the master's stipend, in the hope 'that God will put it in the heart of some good man' to still further increase the £16 to £20. The said master was to 'teach the art of music to 10 or 12 only of the said children' and to 'train them up in knowledge of pricksong'; he had also to instruct them in writing and teach them their catechism; 'and whereas the children in general go to burials,' one half of the singing children, at the discretion of the master, must be left behind, that his school may not be empty, 'unless it be a special or double burial.' As no one seems to have come forward with the additional £4, Mr. Dow added it himself



THE HOUSEY BAND PLAYING AT DINNER PARADE.

(Photographed specially for this article by Mr. R. J. E. Bud.)

the end of eighteen months, upon his application for 'a rise,' his salary was doubled! but with the proviso that he

Shall always instruct eight of ye children of this house in Musicke and shall accompany ye children of this house to ye Burials of all such persons whereunto ye children of this house shall be required.

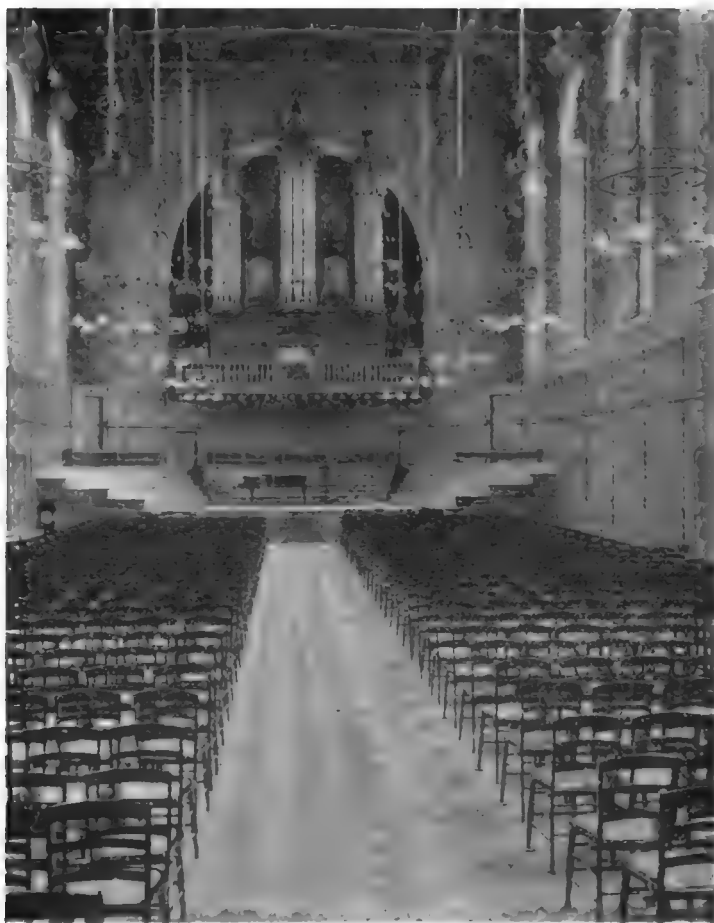
We now come to a musical benefactor to the School in the person of Mr. Robert Dow (or Dowe). An indenture dated February 8, 1609, begins by reciting that the Governors of the Hospital 'being desirous that the poor children of the said House might be instructed . . . in the knowledge of pricksongs have lately entertained one John Farrant, being learned in music for that purpose, and have agreed to allow him yearly the sum of foure pounds,' an amount that he (Dow) felt to be very small. It then goes on to refer to good Mr. Dow thus: 'having a pityful commiseration

to the master's salary, making it a condition, however, that he should teach three or four of the dozen children 'to play upon an instrument, as upon the Virginalles or Violl, but especially upon the Virginalles, thereby to adorne their voice and make them worthy members both for the Church and the Commonweale'; and 'for the better furtherance thereof the said Robert Dow hath provided and bought two pair of Virginalles and a Bass-Violl and hath set them up within the School-house. The total cost of the 'Virginalles, Violls and Books,' &c., was 'ten pounds six shillings and sixpence. And more thirteen shillings and fourpence for mending and tuning the Organs in Christ Church.' In addition to being present at both services in Christ Church, the singing-master was 'to play the Psalms sung by the people, thereby to keep them in time and tune to the better setting forth of the praise of almighty God.'

In connection with Mr. Dow's generous desire to improve the music-teaching at Christ's Hospital, it may not be without interest to refer to the opinion of one John Howes—for some years the 'Renter, and Gatherer of Legacies' for Christ's Hospital, and moreover the first historian of the Foundation—on the subject of teaching music to children. Writing in the year 1587, in the form of 'A ffamyliar & friendly discourse dialogue wyse setting foorthe a number of abuses comytted in the governemente of the poore wthin this cittie,' John Howes states the duties which, in his opinion,

Who will deny that worthy John Howes, writing more than three hundred years ago, was in advance of his time on the subject of music-teaching in schools?

To return to Mr. John Farrant, or ffarand—who could not have been the John Farrant, organist successively of Ely, Hereford and Salisbury Cathedrals. He seems not to have pursued the even tenor of his ways. 'Diverse complaintes of y<sup>e</sup> ill caryage and behavior,' 'neglecte of his dutie in not singing in y<sup>e</sup> church as he ought to doe,' 'outrageous dealinge and misdemeanours in



BIG SCHOOL.

(Photographed specially for this article by Mr. R. J. E. But.)

it is incumbent on the governors of such institutions to discharge. He says, *inter alia* :

I also thinck it convenient that the children should learne to singe, to play vpon all sorts of instruments, as to sounde the trumpett, the cornett, the recorder or flute, to play vpon shagbolts, shalmes, & all other instruments that are to be plaid vpon, either wth winde or finger, bycause nature yelds her seuerall gifts and there is an aptnes of conceaiving in some more than in other some, and yett every child apt to learne the one or the other, those qualitties cannott be greatly chargeable bycause they are the gifts of God in nature, and they are qualitties that every honest minde taketh great pleasure and delight in, and no doubt if the children be well taught, plyde, & followed it wilbe a redy meane to preferre a number of them havige theis qualitties.

y<sup>e</sup> church,' were some of the charges brought against him. He was subsequently 'arrested for debte' and wished to resign his office, not on account of his debts, but 'in regard hee is very hard of hearing and his sight doth decay and his whole body is so weake and feeble.' The Governors granted a pension of £11 per annum in addition to 'fourtie shillings for provision of wood and coles'; 'likewise for his lodging that he should have a little room joyning y<sup>e</sup> Kitchin, and y<sup>e</sup> Kitchin itselfe to dresse his meate during his life.'

We now come to a very important name in the roll of music-masters of Christ's Hospital.

Mr. Pearce records ('Annals,' p. 140) 'His [Farrant's] successor, Ravenscroft, came and went.' This bare statement has naturally excited the curiosity of Mr. H. B. Dickinson, one of the assistant-masters and a former Grecian—he also being greatly interested in the music of the School—with the result that from the Records he discovered that the Christian name of Mr. Ravenscroft was Thomas! and that he held office from 1618 to 1622, by which time he had 'resolved of another course for himself.' The question naturally arises: Was this Thomas Ravenscroft *the* Ravenscroft? There is very strong evidence whereby this question can be answered in the affirmative. In his well-known Psalter, published in 1621, occurs (twice) a tune by him named 'Christ Hospitall Tune.' This we give in facsimile, in the form, but very slightly reduced, as it appears in the original publication:

*Psalm 72. CANTVS. Tho. Ravens. B. of M.*

Ord gise thy iudgements to the King, therein instruct him vrell:

And vtch his Soune that Princely thing. Lord let thy iudice dwell.

*Christ Hospitall Tune. TENOR, or Playesong.*

Ord gise thy iudgements to the King, therein instruct him vrell:

And vtch his Soune that Princely thing. Lord let thy iudice dwell.

Now, as Mr. Dickinson has pointed out, 17th century church musicians did not give 'fancy' names to their tunes: therefore what could be more natural than that the music-master of the School should name one of his tunes after the place where he followed his profession? The inference is very strong that the Thomas Ravenscroft, editor of so important a contribution to English church music as 'The Whole Booke of the Psalmes' (1621) and other significant works, and the Thomas Ravenscroft, music-master at Christ's Hospital, should be one and the same person. No biographer of Ravenscroft has, however, drawn attention to this interesting discovery. As Mr. Dickinson, with pardonable pride, says: 'We can have no doubt that our Ravenscroft was *the* Ravenscroft, and that his Psalter was largely compiled in the intervals of teaching "Blues" the elements of Prick-song.'

The close connection that existed for upwards of three centuries between Christ's Hospital and Christ Church, Newgate Street, is shown in a bequest of a Mr. Parker in 1613 whereby the parishioners were enabled to spend £10 per annum in training a 'Blue' to 'serve and be employed in playing of the organs of the said church,' in fact, the founding of an organ scholarship. A Vestry Minute of 1624 throws an interesting light on the manner of carrying out Mr. Parker's intentions:

At a Vestrie houlden the xviii<sup>th</sup> day of January Anno Dni 1624 amongst other things it was ordered that whereas Mr. William Parker about eight years past of his free bounty for the p<sup>er</sup>petuall maintenance of an Organist in this Church gave Two Hundred poundes in

money, to pay Tenne Poundes yeerely for ever to an Organist in this Church; with desire that if either nowe or at any tyme hereafter there were any childe of the singinge schoole of Christe Hospitall fytt & capable for an Organist in this Church, that then in the tyme of vacancie hee should be preferred to the place of Organist before any other, duly p<sup>er</sup>forming the service of the same accordinge to the custome of this Church and the Canons Ecclesiasticall.

And forasmuch as at this present there is one Lawrence Hall lately trayned up in the aforesaid singinge schoole, he is now growen capeable of the foresayd place of Organist; and at his humble suite, together with the true meaninge of the flounder, the desire of the Treasurer and Gouvernors of Christe Hospitall, and the consent of the parish by this Vestrie houlden the day and yeere above sayd, that the sayd Lawrence Hall should be receaued and admytted Organist of this Church.

A further instance of the attention given to instrumental music is furnished by a Governors'

*Psalm 72. MEDIVS. Tho. Ravens. B. of M.*

Ord gise thy iudgements to the King, therein instruct him vrell:

And vtch his Soune that Princely thing. Lord let thy iudice dwell.

*BASSVS.*

Ord gise thy iudgements to the King, therein instruct him vrell:

And vtch his Soune that Princely thing. Lord let thy iudice dwell.

Minute in January, 1684, when it was moved 'That the Musick Master might be obliged to teach some children upon the Violin, and that once a fortnight on a Wednesday night the boyes soe taught might sing (? play) in parts with the organe with as many other children as can be taught to sing in part, which was well liked, and Sir Matthew Andrews said he would give one violin and Esqr. Tench two.'

There is no need to give further details concerning the past music-makings of the School when Mr. Pearce's interesting pages are available. It may however be mentioned that from 1810 to 1844, Robert Glenn, a brother-in-law of Samuel Wesley, was music-master; to him succeeded George Cooper, who held the office from 1844 to his death in 1876; and from that time to the removal to Horsham good work was done by the Rev. George Bennett and Mr. Arthur Fox. As early as 1673 the Great Hall contained an organ built by Dallam. Renatus Harris added a 'chaire-Organ' in 1697, which gave place to the Hill instrument about eighty years ago.

To turn from the past to the present, there can be no doubt that Music at Christ's Hospital is not only in a very healthy condition, but that its potentialities are considerable. This is borne out by the mere fact that, whereas three years ago, when the School was removed to Horsham, only seventeen boys learned the pianoforte, now seventy-seven boys are taking lessons, in addition to the fourteen boys who are studying the organ or violin. Is not this great increase, in so short a time as three years, full of significance? It

is certainly a circumstance full of encouragement to all concerned. The Music Staff is constituted as follows :

## ORGANIST AND DIRECTOR OF MUSIC.

MR. ROBERT WILKINSON, Mus. B. (Oxon.), F.R.C.O., and formerly a student at the Royal College of Music. He was appointed when the School was removed from London to West Horsham in 1902.

MR. H. B. DICKIN, M.A. (Cantab.). A former Grecian.

MR. A. E. BEVAN, A.R.C.M. A pupil of the late Mr. Dannreuther at the Royal College of Music.

MR. W. JACKSON BYLES (Violin). A former student of and leader of the orchestra at the Royal College of Music.

MR. H. BAMPTON. Bandmaster.

It is satisfactory to learn that vocal music receives due attention. Mr. Wilkinson tells us that 'all boys in the 2nd and 3rd Forms have to attend singing classes during school hours, as do also the boys in the Preparatory School, and that every boy's voice is tested upon his entering the School.'



A MEMBER OF THE HAND.

(Photographed specially for this article by Mr. R. J. E. But.)

The Chapel Choir consists of 112 voices, including 11 masters, while the Concert Choir is slightly larger. Weekly practices are held as follows :

Monday —Altos.	Thursday—Trebles.
Tuesday —Trebles.	Friday —Full.
Wednesday—Tenors and Basses.	Saturday —Probationers.

these in addition to extra practices for concerts as occasion requires.

The Chapel Services are fully choral. The Cathedral Psalter is used, and an Anthem, or setting of the Canticles, is usually sung on Sundays. Among the Services that have been sung at West Horsham are Goss in A, Smart in F, Stanford in B flat, Parry in D, Lloyd in F, Gadsby in C, and Harwood in A flat, while the Anthems include : 'Blessed be the God and Father' (Wesley), 'God is our Hope and Strength' (Greene), 'Hallelujah'

(Beethoven), 'O gladsome light' (Sullivan), 'Turn Thy face' (Attwood), 'Send out Thy light' (Gounod), &c. During the winter months organ recitals are frequently given on Sunday afternoons.

The orchestra, who practise weekly, are at present rehearsing Tschaikovsky's 'Casse Noisette' Suite. The parts are nearly all supplied by boys—two of the masters assisting with violoncello and double-bass. The School band (brass and reed instruments), numbering upwards of forty performers, plays daily in the Quad. (weather permitting) while the boys march in to dinner; this band has a daily practice at 12.30. The choir, band, and orchestra are given an extra half-holiday once every term—and they deserve it!

Four or five concerts are given during the year. At the Christmas concert all the solos are, as far as possible, performed by the boys themselves; at other concerts the masters frequently sing or play solos. Here is the programme of the last Christmas concert, given on December 17, 1904 :

## PART I.

March—Romaine	.. .. .	Gounod.
THE BAND.		
Selection from Judas Maccabæus	.. .. .	Handel.
Horn Solo—Lied	.. .. .	Franz Abt.
Song—La charmante Marguerite	.. .. .	Old French.
(a) Entr'acte from Rosamunde	.. .. .	Schubert.
(b) Aus Aller Herren Länder (Russich)	.. .. .	Moszkowski.

## THE ORCHESTRA.

## PART II.

Part-Song—Phyllis	.. .. .	Hubert Parry.
Pianoforte Solo { (a) Invention in F major	.. .. .	Bach.
{ (b) Fogli volanti (No. 2)	.. .. .	Kölling.
Vocal Trio—Rest thee on this mossy pillow	.. .. .	Henry Smart.
Organ Solo—Barcarole	.. .. .	Sterndale Bennett.
Two-part Song for Treble Voices	.. .. .	O Lady, leave thy silken thread .. Akerman.
Violin Solo—Rigaudon	.. .. .	Monsigny.
Song—The year's at the spring	.. .. .	Harlog.
Carol—From far away	.. .. .	J. B. Dykes.
Duet for two Pianofortes—Allegro from Sonata in D	.. .. .	Mozart.
Part-Song—Drake's Drum	.. .. .	E. D. Rendall.
School Song—Votum	.. .. .	H. Collingwood Banks.

## GOD SAVE THE KING.

In addition to the works named in the above programme, the following have been performed during the last three years :

Selections from 'The Messiah'	.. .. .	Handel.
'God, Thou art great'	.. .. .	Spohr.
'Hear my prayer'	.. .. .	Mendelssohn.
'The Revenge'	.. .. .	Stanford.
2nd Concerto for Organ and Orchestra	.. .. .	Handel.
'It comes from the misty ages'	.. .. .	Elgar.
Symphony in D	.. .. .	Haydn.

besides a large number of unaccompanied part-songs including Benet's 'All creatures now,' Ravenscroft's 'In the merry spring,' and Brahms's 'Vineta.'

It is exceedingly interesting to learn that a new Music School is shortly to be built at a cost of £4,500. This much needed addition to the equipment of the music curriculum is to consist of—

- A Small concert room.
- A Band practice room.
- 6 Small practice rooms for the Band.
- 12 Small rooms for pianoforte and violin practice.
- 2 Teaching rooms.

No less gratifying is it to hear that the Head-master, the Rev. Arthur W. Upcott, M.A., 'is himself a musician, and that he has done a great deal to promote the advancement of music in the School.' As a boy at Sherborne School, he used to take the organ at the services there; moreover,

'he is always ready and willing to lend voice and other aid in anything musical.' In response to our request, Mr. Upcott has very kindly furnished the cadence to this chit-chat on the famous School over which he presides, by contributing the following note on music in public schools and its influence on a boy's education :

'It is impossible, I think, to attach too high importance to the position of Music in school education, provided always that it is not allowed to interfere with a boy's more serious preparation for the duties of life. Apart from the inestimable value, from a social as well as a practical point of view, of a sound musical training to a boy who possesses a natural talent for music, there is the indirect influence that good music will constantly exercise even upon the 'unmusical' boy, an influence of which he may be almost wholly unconscious at the time, but which will be surely



MR. ROBERT WILKINSON, MUS. B.,

DIRECTOR OF MUSIC.

(Photograph by Mr. Alfred D. Kissack, Eton.)

recognised by him in maturer life. And nowhere can this influence be more easily and more potently brought to bear than in the careful ordering of the musical part of the Chapel services.

'The greatest care should, I think, be taken in the selection of music, whether secular or sacred, to be studied or heard by the boys. It is a great mistake to spend too much time and pains upon ephemeral part-songs and glees, or upon the work of some modern composer simply because he happens to be the favourite of the hour. I would have the groundwork securely laid in the tried masterpieces of Gluck, Bach, Handel, Schubert, Beethoven, Schumann and Mendelssohn. Dates of composition should always be given, in order to impress the historical development

of music upon boys' minds. There are two classes of music which seem specially to appeal to boys, the melodious and the dramatic. As an example of the former, I would select the second part of Gluck's "Orpheus," as admirably suited for a boys' choir ; as an example of the latter, Schubert's "Song of Miriam." Church services and anthems are always a difficulty, because many of the works of the old English "classic" composers are rather heavy food for boys, while those of modern composers are often trivial and commonplace. But I think it not impossible to make a judicious selection from both.

'In the school Chapel there is the constant difficulty of deciding between the claims of choir and congregation. Some would have a perfectly trained choir and an attentive but silent congregation ; others would prefer to hear every one "joining in." I think it is possible to find a "half way," or better, a "three-quarter way" meeting point—three-quarters of the musical part of the service being such as all can take part in, and a quarter, say, rendered by choir alone in the very best possible way. By such an arrangement you may get 'the quarter' to set a standard towards which the 'three-quarters' will unconsciously be drawn.

'Two other practical suggestions I should like to make in this direction : First, I think it might be possible to teach a large number of the broken voices not in the choir to sing the plainsong in Tallis's Festal Responses instead of the unmusical and distressing fashion of trying to sing in unison with the treble part. Secondly, I should like to hear all the 'historical' Psalms (such as cv., cvi., cxiv.) sung in unison to some simple *melodious* plainsong or Gregorian, reserving the Anglican chants for other Psalms. I say *melodious* advisedly, some of the Gregorian tones being almost repulsively dreary and unmusical. To avoid confusion, the ordinary Anglican pointing should be used. Unison singing of these Psalms brings out their narrative character, and the effect is broad and solemnizing. But let the accompanist be careful not to introduce strange harmonies, unless he is quite sure that they will be subordinate to the singing. A weird change of harmony unexpectedly introduced often produces a sudden check in the rhythmic roll of voices, and the effect is deleterious.

'I venture to offer to all school organists the suggestion that they should make the most of the great opportunity daily given them in their voluntaries of educating the boys, and familiarizing them with the great masterpieces of music. I know that many organists object to all "arrangements" as strictly unmusical, and insist upon playing only music "written for the organ." I submit that an organist who acts upon this rule is sacrificing a grand opportunity of musical education to a pedantic fad. I once had a clever organist who wrote out for himself arrangements of Schubert's "Unfinished" Symphony, and of some of the trios in Schubert's Marches. Boys and masters would "stay behind" in Chapel to listen to these



lovely and haunting melodies, and the better they became known, the larger grew the number of listeners. Surely no pedantry should stand in the way of familiarizing boys with such treasure stores of art and melody!

'Lastly, I would have weekly or fortnightly musical "half hours" in the evenings or the end of long winter afternoons. I tried the experiment of such at Canterbury before I came to Christ's Hospital, and the results were most encouraging. None but good classical music was allowed; generally there were two or three short instrumental pieces, and two or three vocal; encores were forbidden; boys and masters came, quite informally and voluntarily, always in goodly numbers. When we get our music school at Christ's Hospital we propose to continue them here, but a properly adapted concert room is almost indispensable.

'I fear that my "note" has far outrun its due limits; I can only plead in excuse twenty-five years' constant interest in the promotion of school-music.'

For valued help in the preparation of this article, due acknowledgment must be made to the Head-master for having kindly read the proof and for his contribution; to Mr. H. B. Dickin, M.A., an Assistant-master and one of the musical staff; to Mr. Robert Wilkinson, Mus. B., Organist and Director of Music; to Mr. William Lempriere, Secretary of the Benevolent Society of Blues and Senior Assistant-Clerk of Christ's Hospital; and last, but not least, to Mr. Robert J. E. Bué, B.-ès-L., one of the French masters, for the photographs he has specially taken for this article.

DOTTED CROCHET.

## ROUBILIAC'S STATUES OF HANDEL.

Handel was accorded the rare distinction of having a statue erected to him during his lifetime. The sculptor who executed this remarkable representation of the great composer was a Frenchman, Louis François Roubiliac, or, as he Anglicised his name, Roubiliac. Born at Lyons in 1695, he gained 'Le 2<sup>e</sup> Grand Prix de l'Académie de Paris' in 1730. In or about that year he settled in England and found employment with Thomas Carter, of Knightsbridge, a monumental mason, who probably made use of him as a 'botcher of antiques.' One day Roubiliac found in Vauxhall Gardens a pocket-book, containing several valuable bank-notes, belonging to Horace Walpole's brother, Edward, who, in appreciation of his honesty, thenceforward became Roubiliac's patron and protector. He then obtained some employment as assistant to Sir Henry Cheere at his stoneyard at Hyde Park Corner, famous for the production of statuary and leading figures for gardens.

Cheere introduced his French assistant to Jonathan Tyers, the proprietor of Vauxhall Gardens (opened in 1732), who commissioned

Roubiliac to execute a statue of Handel as an additional adornment to that place of amusement. Hawkins says that Tyers 'made his gardens a place of musical entertainment for every evening during the summer season; to this end he was at great expense in decorating the gardens with paintings; he engaged a band of excellent musicians; he issued silver tickets for admission at a guinea each; and, receiving great encouragement, he set up an organ in the orchestra, and in a conspicuous part of the gardens erected a fine statue of Mr. Handel, the work of Mr. Roubiliac,' and this, as a recent biographer has stated, became 'the chief glory of that popular pleasure resort by the Thames.'

The statue appears to have been completed in the year 1738, at which time Handel was fifty-three years old. The *London Daily Post and General Advertiser* of April 18, 1738, thus records the event:

We are informed from very good Authority; that there is now near finished a Statue of the justly celebrated Mr. Handel, exquisitely done by the ingenious Mr. Raubiliac (*sic*), of St. Martin's Lane, Statuary, out of one entire Block of white Marble, which is to be placed in a grand Nich, erected on Purpose in the great Grove at Vaux-hall Gardens, at the sole Expence of Mr. Tyers, Undertaker of the Entertainment there; who, in Consideration of the real Merit of that inimitable Matser, thought it proper that his Effigies (*sic*) should preside there, where his Harmony has so often charm'd even the greatest Crouds into the profoundest Calm and most decent Behaviour; it is believed, that the Expence of the Statue and Nich cannot cost less than Three Hundred Pounds; the said Gentleman likewise very generously took at Mr. Handel's Benefit Fifty of his Tickets.

A subsequent issue of the *London Daily Post* (May 2, 1738) further states:

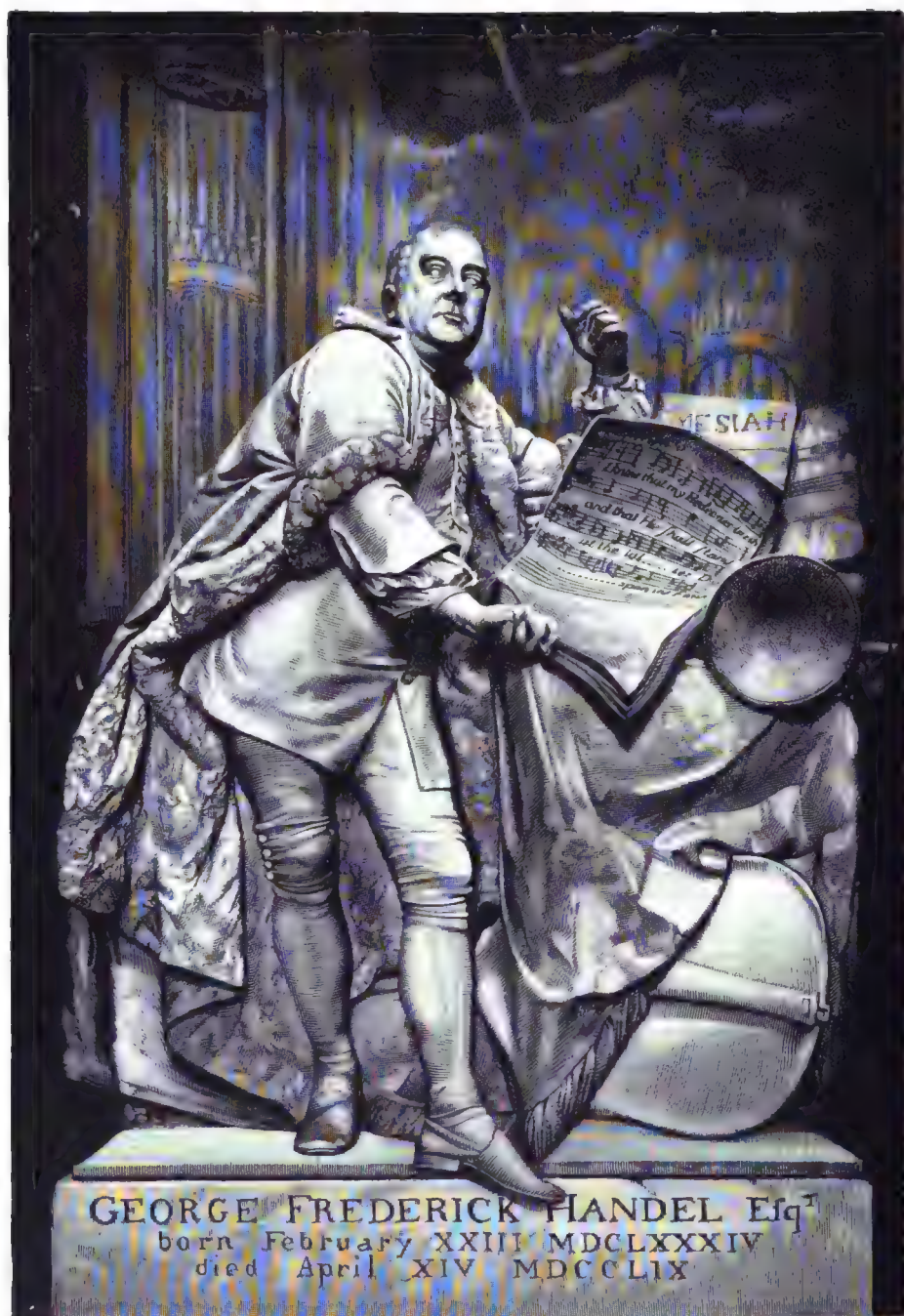
Last night the Entertainment of the Spring-Gardens, Vaux-hall, was opened, and there was a considerable Appearance of Persons of both Sexes. The several Pieces of Music play'd on that Occasion had never been heard before in the Gardens; The Company express'd great Satisfaction at the Marble Statue of Mr. Handel, who is represented in a loose Robe, striking the Lyre, and listening to the Sounds; which a little Boy, carv'd at his Feet, seems to be writing down on the back of the Violoncello. The whole Composition is in a very elegant Taste.

A 'Sketch of the Spring-Gardens, Vaux-Hall, in a Letter to a Noble Lord' (*i.e.*, Earl Baltimore) thus records the first location of the statue:

Being advanc'd a little way up this second *side* of the Quadrangle, we come to a spacious semicircle of elegant Pavilions, in a different Style from the above mention'd [*i.e.*, the south side]. In the Area, before this Semi-Circle stand lofty Trees; and, in the center of it, is a beautiful Marble Statue of Mr. Handel, in the Character of *Apollo*, playing on the lyre; with a Boy underneath, taking down the Notes. The rising Genius shewn in this Piece of Sculpture at its being first set up, gave Occasion to the following Verses:

Drawn by the Fame of those embower'd Retreats,  
See *Orpheus*, risen from th' Elysian seats!  
Lost to th' admiring World three thousand Years,  
Beneath great *Handel's* form he reappears.  
Sweetly this Miracle attracts the Eye:—  
But hark! for o'er his Lyre his Fingers fly.





ROUBILIAC'S MONUMENT OF HANDEL IN WESTMINSTER ABBEY.

Equally eulogistic is a quatrain in these words :

That Orpheus moved a grove, or rock, or stream,  
By music's power, will not a fiction seem ;  
For here as great a miracle is shown—  
A Handel breathing, though transformed to stone.

It is said that the block of marble used for the statue was the largest at that time to be had in England. After having occupied its Vauxhall Gardens site for fifty years, and charmed many visitors—even including Handel himself—to those

'delightful, pleasant groves,' the statue came into private hands. In 1830 it was sold by auction at Christie's for the sum of £210, its description in the catalogue reading :

*Roubiliac.* The very celebrated original sitting figure of Handel, in marble, which was for so many years publicly admired in the Gardens at Vauxhall. This noble piece of sculpture, well calculated as an architectural embellishment to any public music hall, is to be viewed at Mr. Newton's, upholsterer, in Wardour Street.

In 1854 the statue was purchased by the Sacred Harmonic Society for the sum of £105, in whose possession it remained until the disbanding of the Society in 1880, when it became the property of the late Mr. Henry Littleton, of Novello & Co.; it is now in the possession of his son, Mr. Alfred Henry Littleton. A photograph of this interesting and life-like representation of the composer of the 'Messiah' forms one of our special supplements. With this before him there is no need to furnish the reader with a description of this masterpiece; we may add that so admirable was the likeness to the composer that a person who had only seen the statue, upon accidentally meeting Handel, at once recognized him.

The Handel statue at once made the fame of Roubiliac. At his studio in St. Peter's Court, St. Martin's Lane, important commissions came to him rapidly. Among the most famous of these are the following: Sir Isaac Newton, in the ante-chapel of Trinity College, Cambridge, given in 1755 by Dr. Smith, Master, and the author of 'Harmonics'; also, in the Library of the same College, the ten busts of distinguished *alumni*, including Bacon, Coke, and Newton. His full-length statue of Shakespeare was commissioned



LOUIS FRANÇOIS ROUBILIAC.

FROM THE ORIGINAL PAINTING BY ADRIEN CARPENTIER'S IN THE NATIONAL PORTRAIT GALLERY

(Photographed by Mr. Emery Walker, and reproduced by his permission.)

in 1758, at a cost of £315, by Garrick, who placed it in a special temple at Hampton: the statue has now found a worthy location in the Entrance Hall of the British Museum. In connection with this Shakespeare monument, John Thomas Smith, in his delightful and informing book 'Nollekens and his times,' says that the block of marble proved to be so full of veins and rendered the face so hideous, that Garrick declared he could not put up with it, as people might ask: 'What! was Shakespeare marked with mulberries?' A new block was then procured, 'to the great pleasure of Garrick.'

Westminster Abbey contains six specimens of Roubiliac's creations. The most popular monument in that stately fane is the Nightingale, which portrays, with grim ghastliness, Death, fleshless and shrouded, menacing with his dart the figure of a young wife (Mrs. Nightingale) who is sinking in her husband's arms. Among the other monuments are those of the Duke of Argyle, and Vice-Admiral Sir Peter Warren—realistically represented with the small-pox marks on his face. The well-known and finely executed memorial to Handel above the composer's grave in Poets' Corner—of which a view is given on page 584—is said to have been Roubiliac's last achievement: thus his artistic career began and ended with Handel. The inauguration of this monument is thus recorded in the *London Chronicle, or Universal Evening Post*, of July 13 to 15, 1762:

Last Saturday [July 10] was opened in Westminster Abbey near the Poets Corner, the monument in memory of the late George Frederick Handel, Esq. He is represented pointing to the back of the monument, where David is playing on the harp. In Mr. Handel's right hand is a pen, writing part of the Messiah, 'I know that my Redeemer liveth,' &c., and the following inscription George Frederick Handel, Born February 23, 1684, Died April 14, 1759.

Allowing for the old system of reckoning, the year of Handel's birth is really 1685. The face of Handel—said to have been modelled by Roubiliac from a death mask—is reputed to be one of the best portraits of the great composer.

The *General Advertiser* of January 11, 1752, contains the following reference to a matrimonial adventure of Roubiliac's:

A few Days since was married Mr. Roubiliac, an eminent Statuary in St. Martin's Lane, to Miss Crosby, of Deptford, a celebrated beauty, with a Fortune of Ten Thousand pounds.

This was repeated by Fielding in the *Covent Garden Journal*, but there seems to be no further reference to the marriage, if ever it took place.

Roubiliac died, at his house on the east side of St. Martin's Lane, on January 11, 1762. He was buried in the Church of St. Martin-in-the-Fields, 'under the window of the Bell Bagnio.' The burial register thus records the interment on January 15, 1762:

LEWIS FRANCIS ROUBILIAC.  
Buried No. G. 4. m.  
Prs and Cands - - £2 . 8 . 8.

His funeral was attended by Bartolozzi, Hogarth, and Reynolds. Notwithstanding the fact that

Roubiliac was in constant work and that he received large sums for his commissions, he died in poor circumstances. Indeed, so seriously was he in debt that his creditors received only 1s. 6d. in the pound.

The method of work and personality of Roubiliac may be gathered from Smith, in his biography of Nollekens, who says: 'Roubiliac seldom modelled his drapery for his *monumental* figures, but carved it from the linen itself, which he dipped into warm starch-water, so that when he had pleased himself, he left it to cool and dry, and then proceeded with the marble; this, my father assured me, he did with all the drapery in Nightingale's monument.' Flaxman severely, if not unjustly, criticised Roubiliac's methods. A fairer estimate of the distinguished sculptor's work is that furnished by Mr. Austin Dobson, in the article on Roubiliac in 'The Dictionary of National Biography': 'As a sculptor he bears the stamp of his French training in a certain restless and theatric treatment of his subjects. But although his style is mannered and somewhat affected, it is also full of grace, spirit, and refinement.'

As an instance of Roubiliac's enthusiasm for his art, Smith gives the following anecdote, as related by a mason formerly employed at Westminster Abbey. 'One day, during the time he was putting up Mrs. Nightingale's monument, Roubiliac's servant, who had a message to deliver, found his master with his arms folded and eyes riveted to the kneeling figure at the north-west corner of Lord Norris's monument. The man, after he had three times requested an answer, was seized by the arm by his master, who softly whispered, "Hush! hush! he vil *speak* presently!"'

The following story may conclude these notes on the famous sculptor. A gentleman who had stayed one night at Slaughter's Coffee-house [in St. Martin's Lane] until past twelve o'clock, discovered that he had forgotten the latch-key of the house where he lodged; and as he had promised his landlady not to disturb her other lodgers after the midnight hour, Roubiliac prevailed upon him to take the other rubber, and then to sleep in a spare bed 'much at his service.' The gentleman accepted the sculptor's kind invitation, and Roubiliac showed him into the room and wished him good-night. But upon beginning to undress, the guest was horror-stricken to find the corpse of a black woman laid out upon the bed! He screamed out 'Roubiliac, Roubiliac!' When the sculptor came into the room, he said: 'Oh, dear! my good fren, I *beg* your pardon! I did not remember poor Mary vas dare: *poor* Mary! She die yesterday vid de small poc! Come, come, you must take part vid my bed—come; poor Mary vas my hos-maid for five six year—more!'

The portrait of Roubiliac reproduced on page 585 is in the National Portrait Gallery. Painted by his Swiss friend, Adrien Carpentiers, it represents the sculptor modelling the statue of Shakespeare. This portrait was exhibited at the Spring Gardens Exhibition, near Charing Cross, in May, 1761, the year preceding Roubiliac's death.

## THE FATHERS OF GREAT MUSICIANS.

*(Continued from page 525.)*

## BEETHOVEN.

Except that he was the father of a great genius, little can be placed to the credit of Johann van Beethoven. Born about the end of 1739 or the beginning of 1740, at Bonn, he there passed his life and died at the early age of fifty-three. He and his father, Ludwig van Beethoven—after whom the composer was named—were both musicians in the Court band of the Elector of Cologne, at Bonn, Johann being a tenor singer, not overburdened with this world's goods. Like most poor men he took unto himself a wife: the bride a widow, several years his junior. She had formerly been a cook, thus the mothers of both Haydn and Beethoven had practised the culinary art. Ludwig, the composer of 'the immortal Nine,' was their second child.



BEETHOVEN'S FATHER.

Sir George Grove, after referring to the mother of Beethoven as 'a woman of soft heart and easy ways, much beloved by her son,' says that 'the father was a severe, hard man of irregular habits, who evidently saw his son's ability, gave him the best instruction that his poverty would allow, and kept him to his music with a stern, strict, perhaps cruel hand.' Johann Beethoven's stipend at the Chapel was the miserable pittance of 300 florins a year, and this appears to have been his only means of subsistence. He taught his son both the violin and clavier, and when the boy was nine years old he was handed over to Pfeiffer, a tenor singer who lodged with the Beethovens. The progress of the clever little Ludwig in music was in inverse ratio to the 'going from bad to worse' of Johann. Breuning once saw the boy rescuing his drunken

father from the hands of the police, and this was probably not the only occasion. 'At length,' as Sir George Grove tells us, 'a decree was issued ordering a portion of the father's salary to be paid over to the son, who thus, before he was nineteen, became the head of the family.'

Gottfried Fischer, the son of a baker at Bonn, and ten years younger than Ludwig, has recorded some anecdotes of Beethoven's father. He wore a brown overcoat and a round hat, and had a fine pig-tail. Before singing at Court he used to take a fresh raw egg in the morning, or else two plums, as these he considered to be good for the voice. On one occasion, meeting Fischer in the street, he said, 'Gottfried, where are you going?' 'I am going home from school,' the boy replied. 'Only study well,' said Johann, 'and you will be able to do anything.' One more story, and we must pass on. To Cecilia, the little daughter of Fischer, he once said: 'Cecilia, our patroness of music, I should like you to give me a kiss.' The child indignantly refused, saying: 'I am not a girl who is fond of kisses; you have a wife, kiss her.'

## MENDELSSOHN.

Abraham Mendelssohn (born December 11, 1776) was a very different type of man from Johann van Beethoven. The second son of Moses Mendelssohn—known as the German Socrates by reason of his great eminence in philosophical writings—he formed a connecting link between two great men, a circumstance which caused him to say: 'Formerly I was the son of my father, now I am the father of my son.' Very little is known of the youthful period of Abraham Mendelssohn's life except that he was brought up in a cultured home where poverty and refinement were, as they so often are, blended in perfect harmony. We read that 'as the evening approached a circle of friends and acquaintances assembled nearly every day at the Mendelssohns' house [in Berlin]. A pleasant custom prevailed in that any person who had once been introduced into the house could subsequently come, uninvited, whenever he liked and remain as long as he felt disposed.' Delightful friendships were thus formed; animated conversation was carried on; the suppers were of necessity simple, but the hospitality exceedingly warm and pleasant. It is interesting to know that 'there were scarcely any remarkable men of Berlin, or distinguished strangers visiting that city, who in consecutive generations were not guests at the houses of Moses Mendelssohn, his son Abraham, and his grandson Felix Mendelssohn-Bartholdy.'

Having adopted a commercial career, Abraham Mendelssohn occupied the post of cashier in the counting-house of MM. Fould, at Paris: this was in 1803, when he was twenty-eight years old. During a journey from Paris to Berlin he fell in love with Leah Salomon, an intimate friend of his sister Henrietta's, who resided at Paris. All objections on the part of the young lady's mother against Leah's 'marrying a clerk' were overcome, and December 26, 1804, saw the beginning of an



exceptionally happy married life. Having resigned his post at Paris, Abraham entered into partnership with his brother Joseph and thus founded the eminent banking firm of Mendelssohn, with its headquarters now at Berlin. At first the business was located at Hamburg, where three children were born to them,—Fanny, Felix and Rebecca—but in 1811 a removal was made to Berlin, where the happy years of their childhood were spent. Although of Jewish descent—his father Moses Mendelssohn suffered severely by reason of his Hebrew faith—Abraham Mendelssohn decided to have his children brought up as Protestant Christians, and both he and his wife embraced the Christian faith. In order to distinguish himself from other members of the family, he added the name of Bartholdy to his patronymic, which thenceforth became Mendelssohn-Bartholdy.

The personality of Abraham Mendelssohn has been so well described by the late Sir George Grove that no apology is necessary for quoting his words :—

‘He was a man of strong character, wise judgment, and very remarkable ability. These qualities are strikingly obvious in the success of his method for the education of his children, and in the few of his letters which are published; and they are testified to in a very remarkable manner by his son in many passages of his letters, and in the thorough deference which he always pays to the judgment of his father, not only on matters relating to the conduct of life, but on points of art. Though not, like Leopold Mozart, a technical musician, and apparently having no acquaintance with the art, he had yet an insight into it which many musicians might envy. “I am often,” says his son, “quite unable to understand how it is possible to have so accurate a judgment about music without being a technical musician, and if I could only say what I feel in the same clear and intelligent manner that you always do, I would certainly never make another confused speech as long as I live.” Or again, this time after his death, “not only my father, but . . . my teacher, both in art and in life.” Though apparently cold in his manners, and somewhat stern in his tone, and towards the end perhaps unduly irritable, Abraham Mendelssohn was greatly beloved by his wife and children. Felix, in particular, is described as “enthusiastically, almost fanatically, fond of him,” and the letters show how close was the confidence which existed between them.’

A very interesting incident in the life of Abraham Mendelssohn was his sojourn in London during the summer of 1833, at the urgent request of his son Felix, who found great delight in visiting ‘that smoky nest,’ as he called the Metropolis. It was his first visit to England, and his letters contain many pleasant jokes about his son’s partiality for our country. He says: ‘Felix in his enthusiasm calls the shorn sunburnt yellow meadows “green,” the black and gray horizon “blue,” which I do not.’ Again: ‘This morning at fourteen minutes past nine the sun was just powerful enough to give a yellow tinge to the mist, and the air was

just like the smoke of a great fire. “A very fine morning!” said my barber (here called hairdresser). “Is it?” I asked. “Yes, a very fine morning!” and so I learned what a fine summer morning here is like. Now about noon, the mist has gained the victory, and along with sultry heat the light is that of a Berlin November afternoon about four o’clock. . . . Felix is gone to St. Paul’s to play the organ; when he comes back I am sure he will say that nowhere are there such glorious summer days as in London!’

Some further extracts from Abraham Mendelssohn’s letters written from London in 1833 may be quoted by reason of their interest:

Yesterday morning (the day after our arrival) I first went with Felix to Doxat’s. On our way we passed St. Paul’s, and I was surprised to find this mighty building in the midst of the city, having always imagined it in quite a different part of the town. But now I can explain to myself why that part of it which rises so high into the air is disproportionately large compared to the lower part of the building. In the city there is no room left except high in the air! From here we walked a long distance to go to Moscheles’ [at Chester Terrace, Regents Park], who had asked us to dinner; the invitation had reached us through Neukomm at the rehearsal. I passed Oxford Street, Regent Street, Portland Place, Regents Park, and must confess that in the splendour and taste of the buildings, elegance and cleanliness of the streets, good pavements, &c.—in short, in everything that impresses your senses without producing an effect on your mind—I have not seen anything to be compared to the wonders of that one hour’s walk. But when I think of the grand aspect of the Tuileries, the Place Louis XV., the Champs Elysées, the Boulevards and Quais which encircle it all, and the certain effect which that point on the globe has day by day for years together never failed to produce on me, I can only say London is the richest town and Paris the greatest town I ever saw. London, to be sure, is the largest also; London in the proper sense of the name (not being enclosed in walls) has now 1,400,000 inhabitants, and is surrounded in all directions and at small distances by independent towns, some of which have 30,000 or 40,000 inhabitants. These towns, as Klingemann justly remarks, are anxiously watching the gigantic jaws which will inevitably swallow them very soon.

What would Mendelssohn’s father have thought of the vastness of London to-day? His observations on the English Sunday are interesting:

To-day is Sunday, four o’clock in the afternoon, and I am still in slippers. The street is perfectly quiet, and not only do I think this stillness very pleasant, but the whole tenor of the London Sunday appears to me perfectly explained by its strict necessity; whereas hitherto the prejudiced and stupid accounts of travellers and authors have made me consider it ridiculous and incredible. Sunday is as indispensable to the Londoners as fallow-time is to the fields, winter to the vegetation, night to day. Sunday is not kept only because a law commands it; but that law is here more than anywhere else the evident expression of the general wish, the urgent want. If the London people lived one year without the Sunday they would all and each turn mad or imbecile; and the more straining, fatiguing, and thoroughly exciting the life of all classes of the population in London is during the six week-days, the more strictly will the great mass keep Sunday without any compulsion.

But I forget that I am writing from London, where every line makes a letter more expensive, and must try to be shorter. You will be pleased, however, to know how truly beloved and highly esteemed Felix is here. Old Mr. Horsley [the glee composer] wanted to pay

me a great compliment to-day by saying that he must call me happy to be the son and the father of a great man. 'Where is the cat?' thought I; and I might have turned angry if I had not many times already had my joke about it and about myself for standing like a dash between father and son.

I converse in Italian with Horsley, for he speaks neither German nor French, and of Italian at least we are equally ignorant. Heaven knows what we have said and how we have understood one another. As regards my English, I do indeed call out, 'How do you do, sir?' 'Waiter, a mutton chop,' and other similarly profound phrases, but I shall not have forgotten my German when I get home, and I have enough vanity left not to speak English to ladies. How shall I manage next week? I have accepted two dinner-engagements, at the Attwoods' and Horsleys'—no 'parties,' but family dinners, and I must speak English. Whether it comes out of chest, head, or throat, it cannot come out of my brains, for it is not in them.

If by special favour you obtain a card of admission to Lord Leveson Gower's gallery, and the weather is fine, you see, as I shall hereafter describe to you, a beautiful arrangement of pictures, for half of which we might give our museum three times over. Amongst others there are three Raphaels, so undeniably genuine that X. would declare them to be Murillos, and the author of our museum-catalogue (what on earth is his name?) would make them out to be juvenile works of Pimperlepaccio's.

I have just become lighter by half a guinea (weighing  $3\frac{1}{2}$  thalers), to hear Cramer play at his concert; but I mind it less than 1*l.* 14*s.* (about 12 thalers) which I paid at Dollond's for a very simple pair of tortoise-shell spectacles, through which I see just as much as through Petitpierre's two thaler ones, viz. as much as without them—nothing. I therefore know nothing of all the beauties Felix fell in love with at the morning concert, nothing but that they all wore bonnets and filled the whole inner space of the hall, three or four hundred Venuses in a heap. Cramer's playing is neat, elegant, soft and refined; his concerto, although nothing remarkable, was pleasant to hear.

Quicker even than the steamer on the river and the horses in the street the guineas run out of one's pocket here; there is no stopping them, and I am surprised at the equanimity with which I see them glide out of my purse into that big gulf whence they never return. What a fool is a poor Berlin citizen here! For what I have spent here on carriage hire I could purchase the whole of the public carriages of Berlin. So I have become quite close-fisted. Not a penny shall the tailors make out of me here; and I go on wearing my green wig with wonderful obstinacy, although two hairdressers have already lavished on it all the abuse in the English language. I pretend not to understand anything, and answer, 'Very well.'

An organ performance by Felix at St. Paul's Cathedral is thus pleasantly recorded:

Sunday, June 23, 1833.

You know that merchants who pay fifty per cent. are among the most honest people, and so my conscience to some degree acquits me when I reflect that each time I wanted to give you an account of my doings I have put down nearly one half of my subject. It is now six o'clock in the afternoon; I got up at eight in the morning, and until now have not found time to begin this letter, which must be interrupted again as soon as Felix has finished shaving. This morning he played the organ at St. Paul's, and, as the bellows-blowers had gone, Klingemann and two other gentlemen supplied their places. Felix played an introduction and a fugue, then extemporised, then played one of Attwood's Coronation anthems with him, for four hands, and lastly three pieces by Bach. It sounded very well; the church was empty, only two ladies [the Misses Mounsey], frequenters of the Philharmonic, stole in and listened unseen.

From St. Paul's we went to a regular Sunday-quartet-party which takes place at a private gentleman's house. We chanced upon a quartet by Onslow; two of Onslow's quartets had been played already. They wanted to perform Felix's octet, but I begged for his quintet, and they played it, and gave the octet over and above.

The 'private gentleman' referred to in the above letter was Mr. Alsager, of *The Times*, an enthusiastic musical amateur who resided at Queen Square, Bloomsbury. At his house Beethoven's great Mass in D was first performed in England on December 24, 1832.

At the house of Vincent Novello, in Frith Street, Soho, he attended a musical party at which Malibran sang and De Beriot played the violin. On that occasion Malibran charmed all her hearers and so did Felix Mendelssohn. To quote in the words of his father: 'He extemporized to everybody's delight, and to my satisfaction, on the



MENDELSSOHN'S FATHER.

airs she (Malibran) had just sung. After that she gave us two more Spanish songs, and lastly, with the two daughters of the house, accompanied by Felix, the trio from 'Il Matrimonio segreto' exquisitely!' One of the 'two daughters of the house' was Miss Clara Novello, now the Countess Gigliucci.

During his stay in London, Mendelssohn's father was very anxious to visit Nelson's old ship the *Victory*, in Portsmouth Harbour, and he did. On entering the coach which conveyed him thither, he unfortunately grazed his shin-bone, with very serious results, so serious indeed that Sir Benjamin Brodie was called in. For several weeks the patient was a prisoner at the Mendelssohn lodgings in Great Portland Street, at the north-west corner of Ridinghouse Street, a house that was only rebuilt this year. Friends were exceedingly kind to him, and Felix proved to be a most devoted nurse.

But we may let the old gentleman speak for himself in a letter written on August 9, during the period of convalescence :

I am writing in my old room again, and have walked downstairs without difficulty or exertion, so I may hope for a speedy end of this *Intermezzo semi serio*. On examination of my cupboard I found, half a pudding, a pie, a very fine bunch of grapes (presents from my landlady), six pots of Scotch marmalade, and one pot of other preserve (Misses Alexander), two paper-bags full of cakes (Madame Moscheles), a roast fowl (Madame Goldschmidt), a bottle of delicious port wine *without brandy* (Misses Alexander), and a ditto of excellent claret (Madame Goldschmidt), all which demonstrates that if some people starve here others do not. But seriously, when those two most awful calamities, poverty and disease, are united—as they are to such an extent—what boundless and horrible misery it must be ! I hope that my reflection on it will not pass away without bearing its fruit—a reflection which has most vividly occupied my mind of late, and especially so when I heard a few days ago that the wife and two children of an Irish labourer had died of hunger here, whilst I, a stranger, am receiving kindness and attention from all sides. Next to God, and more even than to my doctor, I owe my recovery to one whom, away from you, I like best being indebted to, and that is Felix. I can never tell you what he has done for me, what treasures of love, patience, perseverance, grave kindness, and tenderest care he has lavished on me ; and much as I am obliged to him for the thousand marks of kindness and attention I received at other hands for his sake, the best ever came from himself, and my best thanks are due to him.

The accident which befell Abraham Mendelssohn in London and his 'reflection' on it did *not* 'pass away without bearing its fruit,' as on his return home he made arrangements at a Berlin hospital to provide for the gratuitous nursing of a sick person.

His death came as a terrible blow to his son Felix, who says, in a letter addressed to Pastor Julius Schubring : 'My father was so good to me, so thoroughly my friend, that I was devoted to him with my whole soul. And during my long absence I scarcely ever passed an hour without thinking of him ; but as you knew him in his own home with us, in all his kindness, you can well realize my state of mind. The only thing that now remains is to do one's duty, and this I strive to do with all my strength, for he would wish it to be so if he were still present, and I shall never cease to endeavour to gain his approval, as I formerly did, though I can no longer enjoy it.' How great the contrast between the paternal relationships of Beethoven and Mendelssohn !

Consideration of the fathers of Berlioz, Wagner, and Brahms may be deferred to next month, or some future occasion.

In a book, 'made in Germany,' entitled 'The New Opera Glass : containing the plots of the most popular operas,' we find the following information under Goetz's 'The taming of the refractory' (!) :

Fourth Act : Room in Petruccio's house. Petruccio bursting for anger about all things ; nothing can satisfying him. Katharina is nearly broken in the hearth ; but she loves him and her refractory ist justly going away. Petruccio also loves her and after some quarrels their hearths are finding together to a happy life

## Occasional Notes.

Beauty is but *Composure* ; and we find  
Content is but the *Concord* of the Mind :  
*Friendship* the *Unison* of well tun'd Hearts ;  
*Honour's* the *Chorus* of the noblest parts :  
And all the World, on which we can reflect,  
*Musick* to the Ear, or to the Intellect.

Mrs. Katharine Phillips, 'To the much honoured  
Mr. Henry Lawes on his excellent compositions  
in Music' (Second Book of Ayres.)

The Blue Book ('Return') of the British Museum for the year ending March 31, 1905, has now been issued. From this we learn that no fewer than 6,934 Musical Publications were added to the collection ; of these 6,693 were received under the provisions of the Copyright Act, 200 by Colonial Copyright, and 41 were acquired by purchase. The most important accessions to the collection of printed music during the year were the following :

Responses of the Office of the Dead with music, printed by Johann Luschner, Monserrat, 1500. The second book containing music printed in Spain. Forty-three copies of this work were printed on vellum ; the present copy is the only one of these known to be still in existence.

A fragment of a ballad in the musical type used by John Rastell and with his device. The ballad, which is undescribed, may have been entitled 'Away Mornynge' ; it was probably printed about 1520.

Two musical works ; the alto part of a collection of 'Laudi,' entitled 'Il deuoto pianto della Gloriosa Vergine,' and the alto part of Verovio's 'Canzonette spirituali,' engraved by Simone Verovio, inventor of the process of engraving music on copper-plates, at Rome, 1591-1592.

Dowland, John : 'First book of Songs.' Printed by Humfrey Lownes, London, 1613.

'Premier—second—livre de Sonates composées par Mons. [Henry] Eccles, Anglois.' Paris, 1720-1723.

[Two other accessions are referred to in the 'Church and Organ Music' column.]

The additions to the manuscript music include thirty-one volumes of compositions, mostly autograph, by Sir Henry Bishop ; and two treatises on music in Latin and Italian by John Hothby (*f.* 1470), an English Carmelite settled at Ferrara ; these were written in Italy about 1500.

What's in a name ? In certain instances a great deal ! Some names have become so familiar that any change in them, even in the direction of accuracy, would be unwelcome. The poet, painter, composer, and conductor, Hoffmann, who at an early period recognised the genius of Beethoven, and whose fantastic tales inspired Schumann is well-known ; also the three initial letters 'E. T. A.,' prefixed to his surname and placed on his tomb in the Jerusalem cemetery, Berlin. They stand for Ernst Theodor Amadeus, but the civil authorities have discovered his name registered as Ernst Theodor Wilhelm, and it is suggested that the 'A.' on the tomb should be replaced by a 'W.' ; but this would be following the letter rather than the spirit. The 'A.' (the initial letter of Amadeus) tells of Hoffmann's love for Mozart ; so great was his admiration of that composer, that he substituted Mozart's second christian name in place of 'Wilhelm.'



The ceremony attendant upon the conferring of University degrees differs considerably in the New World from similar functions at Oxford and Cambridge. Our readers may be interested in the following 'Order of Exercises' at Yale University in June last, on which occasion Sir Edward Elgar received the degree of Doctor of Music, *honoris causa*.

COMMENCEMENT  
YALE UNIVERSITY  
TWO HUNDRED AND FIFTH YEAR  
JUNE TWENTY-EIGHTH  
A.D. NINETEEN HUNDRED AND FIVE  
NEW HAVEN, CONNECTICUT.

ORDER OF EXERCISES.

i. OVERTURE TO 'RUY BLAS'

*Felix Mendelssohn.*

ii. PRAYER.

iii. PSALM LXV.

*York Tune.*

[Music printed, in key F.]

NOTE.—At the opening of the first College erected in New Haven, in 1718, the congregation united in singing the first verses of Psalm LXV., in Sternhold and Hopkins, as follows:

Thy praise alone, O Lord, doth reign  
in Zion Thine own hill: &c.

iv. ANNOUNCEMENT OF PRIZES.

v. PRESENTATION TO THE PRESIDENT AND FELLOWS BY THE DEANS OR DIRECTORS OF THE RESPECTIVE FACULTIES OF CANDIDATES FOR DEGREES UPON EXAMINATION; WITH THE CONFERRING OF DEGREES, in the following order:

Bachelors of Arts;  
Bachelors of Philosophy;  
Bachelors of Fine Arts;  
Bachelors of Music;  
Bachelors of Laws;  
Bachelors of Civil Law;  
Bachelors of Divinity;  
Masters of Arts;  
Masters of Law and Doctor of Civil Law;  
Masters of Science;  
Mechanical Engineers;  
Masters of Forestry;  
Doctors of Medicine;  
Doctors of Philosophy;

vi. INTRODUCTION AND OPENING CHORUS FROM 'THE LIGHT OF LIFE' - *Edward Elgar.*

vii. PRESENTATION TO THE PRESIDENT AND FELLOWS BY PROFESSOR WALKER OF CANDIDATES FOR HONORARY DEGREES; WITH THE CONFERRING OF DEGREES.

viii. EIN' FESTE BURG - *Martin Luther.*

ix. BENEDICTION.

x. 'POMP AND CIRCUMSTANCE,' A MILITARY MARCH - *Edward Elgar.*

Then follows the names of the recipients of degrees. It will be observed that the ceremony partook to some extent of a religious service; and amid all the go-aheadness which one associates with American life in all its energised vitality, it is interesting to find that the metrical Psalm of Sternhold and Hopkins, sung to the 17th century tune 'York,' continues to find a place at Yale University 'Commencement.'

Sir Edward Elgar's 'The Apostles' is announced to be performed at Düsseldorf in April next, under the direction of Professor Julius Butts.

The *Liverpool Daily Post* of August 5 contained the following interesting comment upon the article on St. Margaret's Church, Westminster, which appeared in our last number. The 'oldster on 'Change' is, without doubt, Sir Edward Russell, the veteran editor of the *Liverpool* journal.

An oldster on 'Change the other day was moved to reminiscence by an article in this month's *MUSICAL TIMES*, which does honour to

THE HOUSE OF COMMONS PARISH CHURCH,

St. Margaret's, Westminster. His talk was that the article is most interesting historically; that it is admirably illustrated; that the church in its present state since the restoration and the removal of the galleries in 1878, and the old church as it was before then, with the Speaker's pew in front of the gallery below the organ and the clock at the west end, is well given in two views; that in one of these the great window, which Canon Hensley Henson is now engaged in resetting, appears; that there also is a good exterior view, which reminds one of Canon Hensley Henson's dictum that it is

AN ANCIENT CHURCH IN A MODERN SHELL;

that there is also a fine account of the notable organ of the church, and a beautiful portrait of Mr. Reginald Goss-Custard, the distinguished organist. Of all the illustrations, the oldster who brought up the subject was most interested in that which represented the church in the state in which it was when

HENRY MELVILL PREACHED

before the House of Commons on the fast-day during the Crimean War, in 1855. He said that the pulpit and the galleries reminded him of that day when nearly the whole congregation was in black, so many of the nobles and Parliamentarians of the time having lost relations in the trenches; that he remembered touching his hat to Lord Palmerston as the throng left the church; that his impressions of Melvill's discourse had always remained very vivid; that he had sometimes wondered whether this was merely the remembrance of youth and the excitement of the occasion, and

WHETHER THE ELOQUENCE WAS SO DISTINGUISHED

as he supposed; that lately, having conversed on this subject with a Canon, his friend, who also had good Melvillian recollections, this gentleman had gone to his library shelves and produced an old 'Penny Pulpit' volume, in which, with 'Golden Lectures' by Melvill, was given this very sermon of 1855; that he and his reverend friend went into the garden and sat on a bench while the Canon, with just the right elocution, read the great Melvill discourse; that it proved to be really great; that its eloquence was massive and free, with a noble purity and emphasis and diction; and that the scheme of the sermon was fine, while its spiritual impact was most solemnly stirring.

Herr Wilhelm Backhaus, the well-known pianist and professor of the pianoforte at the Royal Manchester College of Music, is to be congratulated upon having won at Paris the Rubinstein prize of £200 for pianoforte playing. Rubinstein founded two prizes, each of £200 in value, one for performer-pianists, the other for composer-pianists. On this occasion the jury, consisting of eminent directors of conservatoires and various professors, under the presidency of Leopold Auer, of the St. Petersburg Conservatoire, did not consider any of the compositions submitted to them to be worthy of the award.

The death, at the age of seventy-eight, of Mr. Charles Boosey is recorded with regret. Mr. Boosey, who died at Bickley on July 24, was the head of the old-established and well-known firm of music-publishers in Regent Street.

Sir Edward Elgar is to receive the honorary freedom of the city of Worcester. This distinction has not hitherto been conferred, except upon the present Earl Beauchamp. The freedom is to be given to Sir Edward at a special civic function to be held during the Worcester Musical Festival.

The preliminary draft programme of the Norwich Musical Festival has now been issued. This, the twenty-eighth triennial meeting, will be held on October 25, 26, 27 and 28. The principal works are as follows; those marked \* are announced to be conducted by their respective composers, and those indicated thus † have been composed for the Festival:

ORATORIOS, &c.: Messiah; Hymn of Praise; \*Te Deum in B flat (*Stanford*); and \*The Apostles (*Elgar*).

CANTATAS, &c.: \*†Pied Piper of Hamelin (*Parry*); \*†St. Agnes (*Mancinelli*); \*John Gilpin (*Cowen*); \*Two-part songs for female voices, in canon (*Corder*); \*†Five Bohemian Poems, for baritone and orchestra (*Holbrooke*); \*Five ballads, for baritone solo, chorus, and orchestra (*Coleridge-Taylor*).

ORCHESTRAL: Symphony in E minor, No. 5 (*Tchaikovsky*); \*Ballad for orchestra 'La belle dame sans merci' (*Mackenzie*); \*Overture 'La mort d'Arthur' (*Bridge*); \*Introduction and allegro in G minor and major for strings (*Elgar*); \*Tone poem 'In the East' (*Arthur Herve*); \*Overture 'Everyman' (*Walford Davies*); \*Welsh Rhapsody (*German*); in addition to violin concertos by *Bach* and *Max Bruch*.

No one can question the variety offered in the above scheme, and additional interest will be aroused by the fact that thirteen composers will conduct their own works. The conductor-in-chief is Mr. Alberto Randegger, who has held that office with distinction for twenty-four years, and who will conduct his ninth Norwich Festival on this occasion. Dr. Bunnnett will occupy his usual place at the organ, and the chorus is being trained by Dr. A. H. Mann. The experiment of engaging the London Symphony Orchestra is one that is sure to be productive of good results, while the list of solo vocalists is all that can be desired.

Some important 'suggestions' as to teaching singing in schools have been issued by the Board of Education. The document is given in full with comments in the September issue of the *School Music Review*.

A list of visitors, dated August 19, 1835, and preserved in the town museum of Carlsbad, contains the following information—of course in German:

16 August. 2250. Herr Nikolas Chopin, Professor, with his wife, from Warsaw.

" " 2251. Herr Frédéric Chopin, Professor from Paris, staying at the Golden Rose in Sprudel Street.

From an old concert-bill of the far West:

SIGNOR VIBRATO.

His first appearance since his return from Constantinople.

The only BOSS FOR US!

*Old Lady*.—'Is there anything you can do about the house, if I give you a good meal?

*Tramp*.—'Yes, ma'am; I can lecture on Wagner, and my colleague in adversity can play the illustrations on the pianola.'

## Church and Organ Music.

BISHOP KEN'S HYMNS.

Two recent additions to the library of the British Museum are of special interest to church musicians. An octavo tract of sixteen pages contains:

Three | Hymns, | by the Author of the Manual  
of | Prayers for Use of the Scholars of Winchester  
Col | ledge.

The 'Three Hymns' are those for Morning, Evening—in its *original* form, 'Glory to Thee, my God, this night'—and Midnight, of which the author was Bishop Ken. The above title appears at the head of the first hymn, but on the opposite left-hand page is printed the following

ADVERTISEMENT.

The Author, finding imperfect, and surreptitious Copies of these Hymns printed, without his Knowledge, and much against his Will, was persuaded to publish them in his own Defence; Otherwise he should not have sent things so very inconsiderable to the Press.

The colophon reads:

London, Printed for Ch. Brome, at the Gun, at the West End of St. Paul's Church, 1694.

Following this is a short list of publications by Bishop Ken which includes, 'Prayers for the Use of all them that go to the Bath for cure.'

The bringing to light of this very rare tract corrects the statement in the Rev. Dr. Julian's 'Dictionary of Hymnology' regarding the first appearance of Bishop Ken's hymns—1694, instead of 1695—and shows that they were originally published *separately*, and not as part of an edition of the 'Manual of Prayers for the use of the Scholars of Winchester College.' The above fresh information will correct and amplify the article on the 'Evening Hymn' which appeared in THE MUSICAL TIMES of November, 1903, page 722. Considering the world-wide fame of and affection for the hymns 'Awake, my soul, and with the sun' and 'All praise to Thee, my God, this night,' it seems strange that they should ever have been thought 'so very inconsiderable,' but Bishop Ken was doubtless a very modest man.

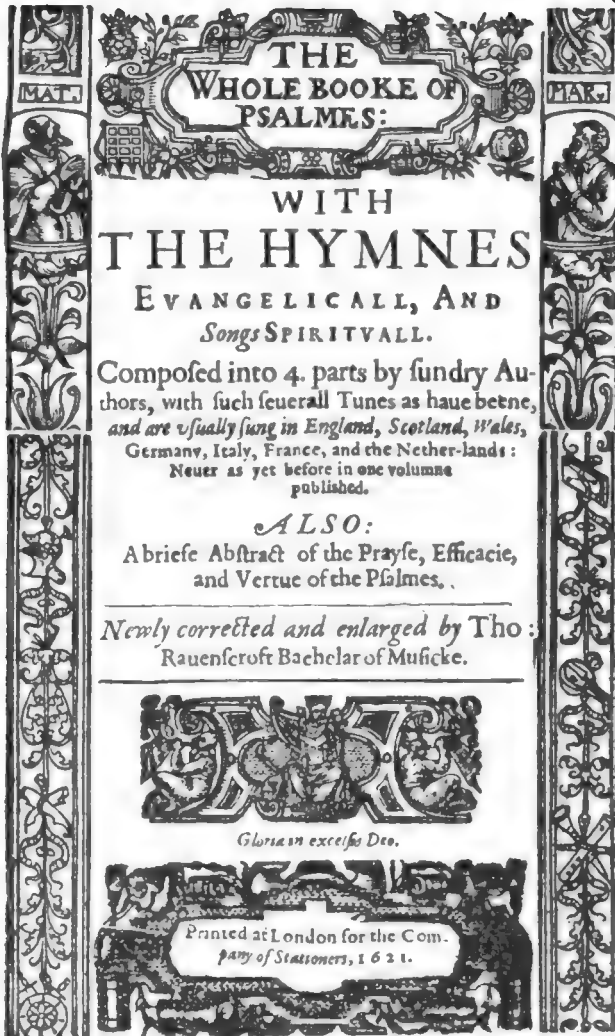
The British Museum has also acquired a copy of the very rare first edition of Sternhold and Hopkins's 'Booke of Psalms' (complete) printed by John Day in 1562. The book, however, is unfortunately imperfect, as it lacks thirty leaves, which have been supplied in facsimile. A perfect copy of this early Psalter is in the John Rylands Library, Manchester.

ST. MARGARET'S CHURCH, WESTMINSTER.

The Boyce Anthem that was composed for and sung at the re-opening of the above church in 1758 is, appropriately enough, 'I have surely built Thee an house.' Mr. John S. Bumpus—to whom we are indebted for this information—has in his possession Philip Hayes's autograph score of the volume of Boyce's anthems which he (Hayes) edited for the composer's widow in 1790. The volume—oblong quarto and bound in rough calf—not only contains the above well-known anthem, but at the foot of the first page is written in pencil: 'Made for ye opening of St. Margaret's, Westminster.' The foregoing therefore furnishes an interesting addition to the article on that interesting church in our August issue, page 509.

## RAVENSCROFT'S PSALTER OF 1621.

The mention of Thomas Ravenscroft in the article on Christ's Hospital, on page 580, furnishes an opportunity of referring to the important Psalter which he issued nearly three hundred years ago. Its title-page, which we give in exact facsimile—*i.e.*, not reduced in size—may speak for itself:



FACSIMILE OF THE TITLE-PAGE OF  
RAVENSCROFT'S PSALTER, 1621.

The book, however, has a second title-page identical with that given above, except that it contains the following additional words:

That all Clarke of Churches, and the Auditory, may know what Tune each proper Psalmes may be sung unto.

The Preface opens with the following quaint ascription:

To all that have Skill, or Will unto Sacred Musicke, I wish CONCORD among themselves, with GOD, and with their owne Consciences.

The *raison d'être* of the book is set forth by worthy Thomas Ravenscroft in friendly terms. He begins:

Harmonically Brethren, I have here undertaken with no small labour, and charge, to bring the Tunes of the Psalmes, Hymnes Evangelicall and Songs Spirituall, (as they are usually sung throughout Great Brittain)

into one entire volume; which are so Composed, for the most part, that the unskillfull may with little practice, be enabled to sing them in parts, after a plausible manner.

He then goes on, very wisely, to say:

In my opinion, 'tis too Laborious a taske for any Man to study the attaineement of the Hebrew Musically Accents; For the Tunes used in David's Time are too farre removed from our understanding. For albeit the Hebrew Musically Characters are placed sometimes above the Letter, sometimes beneath, yet the Knowledge of what was signified by those Notes and Characters, was only continued by Tradition, and is now utterly lost, though many at sundry times (as appeareth by their wrytings) have gone about to revive it: But having no better subject to worke upon, then their owne weake conjectures, they have but a little prevailed.

After referring to the Characters used in the 'Rushian Church,' and the 'Latine Church,' and to Guido Aretinus—'a learned man, the first that invented the uniforme of the Scale'—&c., Ravenscroft says:

The five lines are used for Symphonasces or Parts Compounded of 2, 3, 4, 5, 6 voices &c.

The six lines are used for Instrumentall Musicke, as Organs, Harpes, Lutes, &c.

But whatsoever the Tunes were in David's time, there is no question but they were concordant and Harmonious, which could not be, had they not beene divided in parts. For if ye looke into I Chro. chap. 15. 16 verse, yee shall see how the Prophet David at the Reduction of the Arke, as likewise Salomon his Sonne at the Dedication of the Temple, I Chro. chap. 6. 31 verse, distinguished all their Musicke in parts, and appointed such to be Masters and Overseers of it, as were most eminent for their knowledge in that kinde; as Chenaniah the chiefe Levite, to have the chiefe place, which was to be Master of the Song. An office, which consisted not onely in the direction of the Quire; but likewise in the trayning up of others to sing, that there might be still a supply of able persons for that service: Asaph the next, and so Heman his Brother, likewise Jeduthun and Ethan, all of them the most renowned chanters of those Times, and such as successively in one anothers absence, were to direct the due performance of that charge, as that not onely the voyce of the Singers, but likewise the sound of the Instruments agreed so well together, that they seemed to be but one Sound, and one Voic.

He then refers to St. Paul's Epistle to the Colossians (chap. iii., v. 16) as a proof that 'this method' was not 'confined onely to the Old Testament.' Continuing, he says—and his words are words of wisdom, with full application in the present day:

I have therefore endeavoured for the fitting of every Heart to that Psalmes, which it shall most affect, to place speciall Tunes, proper to the nature of each Psalmes, (not imitating Art so much, as the naturall inclination, but joyning one with another,) and am bold to admonish the Singers that they observe three Rules.

1. That Psalmes of Tribulation be sung with a low voice and long measure. *Psal. 9 &c.*
2. That Psalmes of Thanksgiving be sung with a voice indifferent, neither too loud, nor too soft, and with a measure neither too swift nor too slow. *Psal. 18 &c.*
3. That Psalmes of Rejoycing be sung with a loude voice, a swift and jocund measure. *Psal. 33 &c.*

In all which, the observing of Time, Tune, and Eare, will produce a perfect Harmony.

In reading this—allowing for the quaint phraseology—one might well imagine that these sapient observations had been written by a present-day enthusiast instead of by a pioneer of expressive singing who lived three centuries ago. In terms no less charming than fraternal, Ravenscroft thus concludes his Preface :

Accept Kindely, what I have laboured earnestly, and use it to thy comfort. Thus I end, humbly wishing to all true Christian hearts, that sweet consolation, in singing prayes unto God here upon Earth, as may bring us hereafter, to beare a part with the Quire of Angels in the Heavens.

Your well according, and  
best wishing Brother

THO: RAVENSCROFT.

Preceding a little dissertation entitled 'Of the Praise, Vertue, and Efficacie of the Psalmes,' Ravenscroft gives 'The names of the Authors which Composed the Tunes of the Psalmes into 4. parts.' Here is the list :

Thomas Tallis  
John Douland Doctor of Musicke  
Thomas Morley Bachelor of Musicke  
Gyles Farnaby Bachelor of Musicke  
Thomas Tomkins Bachelor of Musicke  
John Tomkins Bachelor of Musicke  
Martin Peirson Bachelor of Musicke  
William Parsons  
Edmund Hooper  
George Kirby  
Edward Blancs  
Richard Allison  
John Farmer  
Michael Cavendish  
John Bennet  
Robert Palmer  
John Milton  
Simon Stubbs  
William Cranford  
William Harrison  
Thomas Ravenscroft Bachelor of Musicke

Whether the foregoing musicians—truly a goodly company—who harmonized the tunes were, in any instances, the composers of them, is a matter for conjecture, as Ravenscroft himself does not furnish this information ; he simply gives the names of those 'which Composed the Tunes of the Psalmes into 4. parts.'

A page of the book is devoted to 'An Index of such Names of the Tunes of the Psalmes, usually sung in Cathedrall Churches, Colegiats, Chappels, &c. As also, the forraigne Tunes usually sung in Great Brittain.' These are given under the following heads :

English Tunes	Low Dutch Tones
Northerne Tunes	High Dutch Tones
Stottish ( <i>sic</i> ) Tunes	Italian Tones
Welch Tunes	French Tones

in addition to 'English Tunes' imitating the High-Dutch, Italian, French, and Netherlandish Tones.

The spelling of some of the places in the Index and above the tunes themselves is somewhat different from present-day use, especially the 'Stottish Tunes,' e.g., Exceter, Carleile, Dumfermeling, Dundy, and Glasgow. The melody of the tunes is always in the 'Tenor,' or *Playnsong*, as will be seen in the facsimile on page 580 (by-the-way 'Christ Hospittall Tune' is the only tune in Ravenscroft's Psalter named after a building, the rest bear names of cities or towns). The

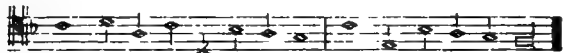
*cantus* and *tenor* parts are always on the left-hand page of the book : the *medius* and *bassus* find their places on the opposite page ; under every tune is printed the remaining verses of the psalm or hymn.

Here we find the first appearance of the tune St. David's, set to Psalms 43 and 95, in the following melodic form :

ST. DAVIDS TUNE. TENOR, or *Playnsong*. *Tho. Rauenf. B. of M.*



Vdge and reuenge my cause O Lord, from them that eu ill be.

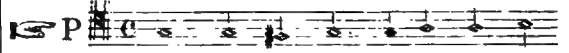


From vick ed and de ceit full men O Lord de liu er me.

A specially interesting feature of Ravenscroft's Psalter—of which a second edition was issued in 1633—is that it contains the first appearance of Tallis's Canon in its present four-line form. It is headed :

A Psalme before Morning Prayer. T. Tallis.  
Cannon 2 parts in one.

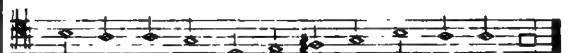
The 'cannon' begins in the 'Tenor, or *Playnsong*,' thus :



Praife the Lord O ye Gen tiles all,



vvhich hath brought you in to his light : O praife him all



peo-ple mor-tall, as it is moft vworth ie and right.

In taking leave of this interesting old-time Psalter, with the lessons that may be learned from Ravenscroft's ideals of singing 'with understanding,' we hope as opportunity offers to similarly sample other books that have contributed to the uplifting of praise by the great congregation.

'MYLDE STEVEN.'

Mr. J. Edis Tidnam, organist of Stroud Parish Church, writes :—

In the course of a holiday ramble in Norfolk lately I came across the following curious inscription on a brass in St. Mary's Church, Holme-next-Sea, about three miles from Hunstanton. This church was rebuilt by Henry Notyngham in the reign of Henry IV., 1399-1413, and the brass on the south side of the chancel arch to his memory contains the following three rhyming couplets :—

Herry Notinham and hys Wyffe lyne her  
yat maden this churche stepull and quere ;  
two vestments and bells they made also.  
Christ Him saue therfore ffo Wo,  
and to bringe her saules to bliss of heven  
sayth pater and aue with mylde Steven.

'Mylde Steven' means 'mild (or soft) voice.' The word 'steven' is Anglo-Saxon for voice. An instance of its use will be found in the ballad 'Robin Hood and Guy of Gisborne' (Percy 'Reliques'), which contains this stanza :

When Little John hearde his master speake,  
Well knewe he it was his steven ;  
'Now shall I be loosed,' quoth Little John,  
With Christ his might in heaven.

## CHANT ADAPTATIONS.

The Rev. T. T. Levett, Frenchgate, Richmond (Yorks), writes :

Having read with much interest your article in the June number of *THE MUSICAL TIMES* on 'Great Composers and Chants,' I am venturing to send you the enclosed. It is obvious from it where the late James Turle obtained his well-known Chant in F (No. 287 in the Cathedral Chant Book); and yet I have never seen his indebtedness to Beethoven in this case acknowledged. I should be interested to know if any of your readers are aware of how much of it is Beethoven's and how little Turle's.

BEETHOVEN'S TWELVE VARIATIONS, FOR PIANOFORTE AND VIOLONCELLO, ON 'SEE THE CONQUERING HERO COMES':

Variation viii., bars 9, &c. Pianoforte only: 'cello tacet.



[May this not be an instance of unconscious plagiarism?—ED. M.T.]

## A WEST END ORGAN IN ST. PAUL'S CATHEDRAL.

Mr. John S. Bumpus writes in reference to the above article which appeared in our August number :

Your article on the Harris organ at the West End of St. Paul's puts me in mind of the series of Sunday afternoon services held in the Cathedral during the time of the Great Exhibition of 1851. The Choir being too small for the vast congregations which attended during those months, the afternoon service was transferred from the Choir to the westernmost part of the Nave, which was temporarily fitted up for these occasions, and an organ was placed in the gallery over the West door. I suppose there was the usual choir of eight to ten men and a dozen boys, and these would not have been sufficient to fill the space under the dome. Several people I know remember these services very well.

Messrs. Bishop & Son, who supplied the temporary organ at St. Paul's Cathedral, have sent us, in reply to our request, the following information concerning that instrument :

DEAR SIR,—The temporary organ that was used for the Sunday afternoon services in 1851 at St. Paul's Cathedral was an old instrument built by Gray and removed from St. George's Church, Ramsgate. It was on hire in the Cathedral from April, 1851, to November of that year, and from the entries in our books it appears to have been first put in the gallery at the West End and subsequently removed to a platform below.

At this date we cannot find anyone amongst our old workpeople who actually remembers the circumstances, but the acoustic properties of the Cathedral were such that the desired effect was not gained with the organ in the West gallery.

The instrument had a great organ of about nine stops, tenor C swell, and an open diapason on the pedal of, we believe, only nineteen notes. The pipes of the pedal organ were originally the unison notes

carrying down the open diapason to GG. The organ remained in our hands for sale some few years after it was returned from hire, and ultimately went to a church in Surrey.

Yours faithfully,

BISHOP & SON.

The newspapers of the day record that the first service held in the Nave of St. Paul's Cathedral was on the afternoon of Sunday, June 22, 1851.

As Mr. Henry Gadsby, like Sir John Stainer, was a chorister of St. Paul's Cathedral in the year 1851, we asked him if he could give any reminiscences of that West End organ. He has kindly replied as follows :

I well remember the services at the West End of St. Paul's Cathedral in 1851, but being at that time a boy of nine years of age I am afraid I cannot give you much information. But an incident which occurred during the singing of the anthem one Sunday afternoon remains impressed on my mind. The anthem was 'God is our hope' (Greene), in the final chorus of which the Succentor gave one tempo and one of the Vicars-choral another. The sight of these two gentlemen each beating time against the other, and the cantoris singing a different time from the decani, was something to be remembered—at least it has never been forgotten by

Yours truly,

HENRY GADSBY.

## A MEMORIAL ORGAN.

The following is the specification of a new two-manual organ, built by Messrs. J. W. Walker & Sons, in Withyham Church, near Tunbridge Wells.

GREAT ORGAN (5 stops).				
	Feet.			Feet.
Open Diapason .. ..	8	Principal .. ..	..	4
Dulciana .. ..	8	Suabe Flute .. ..	..	4
Wald Flute .. ..	8			
SWELL ORGAN (6 stops).				
Open Diapason .. ..	8	Voix Celeste (to tenor C)	..	8
Echo Gamba (metal throughout)	8	Principal .. ..	..	4
Stopped Diapason .. ..	8	Closed Horn .. ..	..	8
PEDAL ORGAN (2 stops).				
Bourdon .. ..	16	Flute (lowest 18 notes from No. 1)	8	
Manual compass, CC to A.				
Pedal compass, CCC to F.				
COUPLERS.				
Swell to Great.		Swell to Pedals.		
Great to Pedals.		Swell Octave.		
Two composition pedals to Great and Pedal stops combined.				
Three composition pedals to Swell organ stops.				
Double-acting pedal controlling Great-to-Pedal coupler.				
Tracker action to Manuals.				
Tubular pneumatic action to Pedals.				
Pedal board, radiating and concave.				
Balanced swell pedal.				

The organ—opened by Mr. W. W. Starmer on August 5—has been erected by Mr. and Mrs. F. W. Harris as a memorial to Clement Harris and to his sister Evelyn Mary Moore. The late Mr. Clement Harris was born at Wimbledon on July 8, 1871. He was educated at Harrow, and studied music at Frankfurt—the pianoforte under Uzielli and harmony under Knorr; he subsequently became a pupil of Madame Schumann. His published compositions include songs, pianoforte pieces, and an important orchestral work entitled 'Paradise Lost.' A most amiable and charming personality, Mr. Harris was a great Wagnerian enthusiast, a virtuoso on the pianoforte, and a highly-gifted composer. He was killed at the battle of Pentepigadia, fighting for Greece, April 23, 1897.

Mr. Alfred Hollins gave, on July 28, an organ recital at the church of Our Lady of Loretto and St. Michael-the-Archangel, Musselburgh, with his usual success, especially his masterly improvisation on the theme of the Fort Augustus chimes, which he treated most skillfully as an air with variations and final fugato. In the course of the recital the choir sang, under the direction of Dom Gregory Ould, who has edited the music, the 'Angelus ad Virginem,' a plain-song hymn on the Annunciation, in the Seventh or Mixolydian mode. A note in the programme refers to this

composition, written about A.D. 1260, thus: 'This beautiful hymn tells in dramatically simple language, almost, in fact, in the words of the first chapter of St. Luke's Gospel, the story of the Annunciation and Incarnation of the Son of God. Its direct diction and the grace of its melody made it so deservedly popular in mediæval England that Chaucer, in "The Miller's Tale," makes his country-folk gather round the house at Osney wherein the poor Clerk of Oxenford made melody o' nights.'

The organ in Lincoln's Inn Chapel, built in 1856, is being renovated and largely reconstructed with the addition of several new stops.

The birth-year of the late Mr. H. S. Irons is 1834, not 1838, as inadvertently stated on page 534 of the August issue.

#### ORGAN RECITALS.

Miss Margaret Kennedy, St. Stephen's Walbrook.—*Fantasia in F.*—*John E. West.*

Mr. W. E. Belcher, St. Asaph Cathedral.—*Sonata No. 1, Guilmant.*

Mr. J. J. Finlay, Peebles Parish Church.—*Intermezzo in G minor, Chipp.*

Mr. Fred Sutcliffe, St. Andrew's, Blackley.—*Pastorale, Silas.*

Mr. Henry Riding, Chigwell Church.—*Spring Song, Hollins.*

Dr. G. H. Smith, Sculcoates Parish Church.—*Festal March, Calkin.*

Mr. Julius A. Harrison, St. Bartholomew's, Areley Kings.—*Carillon, Faulkes.*

Mr. P. J. Mansfield, Paignton Wesleyan Church.—*Andante in G, Smart.*

Mr. P. Tottenham Lucas, St. Clement Danes, Strand.—*Theme with Variations, Faulkes.*

Mr. John Pulein, St. Peter's, Harrogate.—*Toccata, Dubois.*

Mr. H. London Pope, St. Philip's Church, Ilfracombe.—*Toccata, in A, Purcell.*

Mr. Percy E. Medley, Commemoration Church, Grahams-town.—*Festive March, Smart.*

Mr. W. Hoyle, St. Michael's, Coventry.—*Meditation, W. Hoyle.*

Mr. F. G. Steele, Scots Church, Melbourne.—*Pastorale No. 2, in C, Lemare.*

Mr. Paul Rochard, St. Aidan's Church, South Shields.—*Concerto in G.*—*Bach.*

Mr. Arthur Lyne, West Kilbride Parish Kirk.—*Fantasia in F minor, Mozart.*

Mr. G. Stephen Evans, Holy Trinity, Aberystwyth.—*Toccata in D minor, W. G. Wood.*

Mr. E. H. Thorne, Parish Church, Herne Bay.—*Siciliano, E. J. Hopkins.*

Mr. F. de G. English, Parish Church, Kirkley, Lowestoft.—*Prelude and Fugue, Samuel Wesley.*

Mr. C. H. Moody, Ripon Cathedral.—*Marche funèbre, Gigout.*

Mr. S. L. Coveney, St. John's Wesleyan Church, Llandudno.—*Prelude and Fugue in C, Max Reger.*

Mr. G. Steven Evans, the old Cathedral Church of Llanbadarn Fawr.—*Andante in D flat, Lemare.*

Mr. W. Adams, St. Philip and St. James' Church, Ilfracombe.—*Fantasia Overture, Garrett.*

Mr. James Foggitt, Bilton Parish Church.—*Benediction nuptiale, De Vilbac.*

#### ORGANIST, CHOIRMASTER AND CHOIR APPOINTMENTS.

Mr. Percival Entwistle, St. Thomas's Church, Dixon Green, Farnmouth, Bolton.

Mr. Walter W. Heron, Roman Catholic Church, St. Leonard's-on-Sea.

Mr. David Nicholson, St. James's Church, Carleton Place, Ontario.

Mr. A. Farrer (alto), Bristol Cathedral.

Mr. C. Lofthouse (bass), Lincoln Cathedral.

Mr. Richard Metcalfe (tenor), Carlisle Cathedral.

#### SAMUEL REAY.

Mr. Samuel Reay died, we regret to record, at Newark-on-Trent, on July 21, at the ripe age of eighty-three years. Born at Hexham, March 17, 1822, he began his musical career as a chorister of Durham Cathedral, and studied under William Henshaw, the organist. He afterwards became a pupil of James Stimpson, then organist of St. Andrew's Church, Newcastle-on-Tyne, whom he succeeded in the organistship. His various organ appointments were: North Shields Roman Catholic Chapel; St. Hilda's, South Shields; St. Michael's, Houghton-le-Spring; St. Andrew's, Newcastle; St. Thomas's, Barras Bridge, Newcastle; St. Peter's Parish Church, Tiverton; St. John's Parish Church, Hampstead (in succession to Father Willis); St. Saviour's, Paddington (the first organist of that church); St. Stephen's, Paddington; St. Peter's College, Radley (in succession to Dr. E. G. Monk); and the Parish Church, Bury, Lancashire. In 1864 he settled down at Newark-on-Trent as Song-Schoolmaster—an ancient foundation of the 16th century—and organist of the Parish Church; these combined offices he held for thirty-seven years, until his resignation in July, 1901.

As a composer Mr. Reay became widely known by his part-song 'The dawn of day.' This, with similar products from his pen, was written for a private choral society conducted by him at Tiverton, but at its first performance in London by Henry Leslie's Choir, it at once obtained fame. Another part-song by him, 'The clouds that wrap the setting sun' (which appeared in THE MUSICAL TIMES some years ago), was considered by the late Sir Joseph Barnby to be a composition of exceptional merit. Mr. Reay also wrote some very singable hymn-tunes, which have found their way into various hymnals, and he graduated Mus. B. at Oxford in 1871.

Mr. Reay claimed to have been the first organist who played Mendelssohn's 'Wedding March' at a nuptial ceremony. On this point he may speak for himself in a letter he wrote to THE MUSICAL TIMES of March, 1899, of which the following is an extract:

Referring to the query in your January issue as to whether Mendelssohn's 'Wedding March' was first performed at a nuptial ceremony in this country on the occasion of the wedding of the Princess Royal in 1858, I think I am able to throw some light on the subject.

At the foot of an organ arrangement I made of the march from a pianoforte duet copy of the 'Midsummer Night's Dream' music, just then published by Messrs. Ewer & Co., and within a day or two of the date mentioned, is the following record:

'Arranged for the organ by Samuel Reay, and played for the first time on such an occasion at the marriage of Mr. Tom Daniel and Miss Dorothea Carew, at St. Peter's Church, Tiverton, June 2, 1847.'

As both bride and bridegroom belonged to well-known and influential families, and the function had attracted an overflowing gathering of all sorts and conditions of people (the bride especially being greatly beloved), is it not just possible that the performance of the 'Wedding March' on this occasion may have had something to do with bringing it into fashion as a nuptial piece?

An entry on June 25 of the same year reminds me that on that day I made an arrangement of the lovely Notturmo from the same music, which I played very shortly after on the great Birmingham organ, when officiating there during an absence of my old friend and master, James Stimpson, for so many years the distinguished organist of the Town Hall.

The remains of Mr. Reay were interred, amid many manifestations of respect, in Newark cemetery on July 24, the first part of the service being held in the fine cathedral-like Parish Church of which he was formerly chief musician.



## ANTHEM FOR UNACCOMPANIED SINGING.

Words by PAUL ENGLAND,  
from the German.

Composed by MORITZ HAUPTMANN.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

## QUARTET, OR SEMI-CHORUS.

*Larghetto con moto.*

SOPRANO.

Firm is our will to serve the Lord with ho-ly joy, Do Thou, Al-mighty

ALTO.

Firm is our will to serve the Lord with ho-ly joy, Do Thou, O

TENOR.

Firm is our will to serve the Lord with ho-ly joy, Do Thou, Al-mighty

BASS.

Firm is our will to serve the Lord with ho-ly joy, Do Thou, Al-mighty

(For  
practice  
only.)*Larghetto con moto. (♩ = 60.)*

## FULL.

God, our low-ly powers em- ploy, our powers em-ploy ! Firm is our will to serve the

God, our . . low-ly powers em- ploy, our powers em-ploy ! Firm is our will to serve the

God, our low-ly powers em- ploy, our powers em-ploy ! Firm is our will to serve the

God, our low-ly powers em- ploy, our powers em-ploy ! Firm is our will to serve the



Lord with ho-ly joy, Do Thou, Almighty God, our low-ly powers em-ploy!

Lord with ho-ly joy, Do Thou, O God, our . . low-ly powers em-ploy!

Lord with ho-ly joy, Do Thou Almighty God, our low-ly powers em-ploy!

Lord with ho-ly joy, Do Thou Almighty God, our low-ly powers em-ploy!

QUARTET. *mf* *cres.*  
Lord, Thou a-lone our help canst be, Grant us Thy gui-ding light to see, O Lord, O

QUARTET. *mf* *cres.*  
Lord, Thou a-lone our help canst be, Grant us Thy gui-ding light to see, O Lord, O

QUARTET. *mf* *cres.*  
Lord, Thou a-lone our help canst be, Grant us Thy gui-ding light to see, O Lord, O

QUARTET. *mf* *cres.*  
Lord, Thou a-lone our help canst be, Grant us Thy gui-ding light to see, . . O

*f* *FULL.* *mf*  
Lord, and ev-er-more to trust in Thee, in Thee! Lord, Thou a-lone our help canst be, Grant

*f* *FULL.* *mf*  
Lord, and ev-er-more to trust in Thee, in . . Thee! Lord, Thou a-lone our help canst be, Grant

*f* *FULL.* *mf*  
Lord, and ev-er-more to trust in Thee, in . . Thee! Lord, Thou a-lone our help canst be, Grant

*f* *FULL.* *mf*  
Lord, and ev-er-more to trust in Thee, in . . Thee! Lord, Thou a-lone our help canst be, Grant

us Thy guiding light to see, O Lord, and ev-er-more, and ev-er-more to  
 Grant us Thy guiding light to see, O Lord, and ev-er-more, and ev-er-more, and ev-er-more to  
 Grant us Thy guiding light to see, O Lord, and ev-er-more, and ev-er-more to  
 Grant us Thy guiding light to see, . . O Lord, and ev-er-more . . to trust in

trust . . in Thee! May we love . . Thee all our days, Walk-ing hum-bly in Thy  
 trust in Thee! May we love Thee all . . our days, Walk-ing in Thy  
 trust in Thee! May we love . . Thee all our days, Walk-ing in Thy  
 Thee, in Thee! May we love Thee, . . Walk-ing in Thy

*mf FULL.* *cres.* *dim.*  
ways. May we love . . Thee all our days, Walk - ing hum - bly in Thy ways.  
*mf FULL.* *cres.* *dim.*  
ways. May we love Thee all . . our days, all . . . our days.  
*mf FULL.* *cres.* *dim.*  
ways. May we love . . Thee all our days, Walk - ing hum - bly in Thy ways.  
*mf FULL.* *cres.* *dim.*  
ways. May we love Thee, . . Walk - ing in . . . Thy ways.

**QUARTET.** *p*  
Vain is their toil whose feeble hands do lack Thy guiding, But brave - ly shall we work, in  
**QUARTET.** *p*  
Vain is their toil whose feeble hands do lack Thy guiding, But brave - ly work, in . .  
**QUARTET.** *p*  
Vain is their toil whose feeble hands do lack Thy guiding, But brave - ly shall we work, in  
**QUARTET.** *p*  
Vain is their toil whose feeble hands do lack . . Thy guiding, But brave - ly shall we work, in

**FULL.**

Thee a-lone con - fi - ding, in Thee a-lone. Vain is their toil whose fee-ble hands do lack Thy

**FULL.**

Thee a-lone con - fi - ding, in Thee a-lone. Vain is their toil whose fee-ble hands do lack Thy

**FULL.**

Thee a-lone con - fi - ding, in Thee a-lone. Vain is their toil whose fee-ble hands do lack Thy

**FULL.**

Thee a-lone con - fi - ding, in Thee a-lone. Vain is their toil whose fee-ble hands do lack . . Thy

**QUARTET.**

gui - ding, But brave - ly shall we work, in Thee a-lone con - fi - ding. Sor-row and pain may

**QUARTET.**

gui - ding, But brave - ly work, in . . Thee a-lone con - fi - ding. Sor-row and pain may

**QUARTET.**

gui - ding, But brave - ly shall we work, in Thee a-lone con - fi - ding. Sor-row and pain may

**QUARTET.**

gui - ding, But brave - ly shall we work, in Thee a-lone con - fi - ding. Sor-row and pain may

*mf* cloud our way, Yet . . shall they not our souls dis-may; On Thee, *cres.* on Thee, *f* O Lord our

*mf* cloud our way, Yet shall they not our souls dis-may; On Thee, *cres.* on Thee, *f* O Lord our

*mf* cloud our way, Yet shall they not our souls dis-may; On Thee, *cres.* on Thee, *f* O Lord our

*mf* cloud our way, Yet shall they not our souls dis - may; . . On Thee, O Lord our

con - stant hope we stay, on Thee !  
Sor - row and pain may cloud our way, Yet . . shall they not our

con - stant hope we stay, on . . Thee !  
Sor - row and pain may cloud our way, Yet shall they not our

con - stant hope we stay, on . . Thee !  
Sor - row and pain may cloud our way, Yet shall they not our

constant hope we stay, on . . Thee !  
Sor - row and pain may cloud our way, Yet shall they not our

souls dis-may ; On Thee, O Lord, on Thee, O Lord, our constant hope . . . we

souls dis-may ; On Thee . . our hope we stay, . . on Thee, O Lord, on Thee our constant hope . . we

souls dis-may ; On Thee our hope we stay, . . on Thee, O Lord, our hope . . we

souls dis - may : . . On Thee our hope we stay, . . our constant hope we

( 6 )

QUARTET. *p* stay, Wait - ing pa - tient in our sor - row For a glad . . to - mor - row, Trust - ing, FULL.

QUARTET. stay, Pa - tient in our sor - row Un - til . . the mor - - row, Trusting Thou wilt FULL.

QUARTET. stay, Wait - ing pa - tient in our sor - row Un - til the mor - row, Trust - ing, FULL.

QUARTET. stay, Wait - ing pa - tient . . for the mor - - - row, Trust - ing FULL.

*cres.* *dim.* QUARTET. FULL. *mf* *f* e - ven in our pain, Thou wilt com - fort us a - gain. A - men, A - men. . .

*cres.* *dim.* QUARTET. FULL. *mf* *f* com - fort us, . . com - fort us a - gain. A - men, A - men, A - men. . .

*cres.* *dim.* QUARTET. FULL. *mf* *f* e - ven in our pain, Thou wilt comfort us a - gain. A - men, A - men. . .

*cres.* *dim.* FULL. *mf* *f* Thou wilt . . com - fort us . . a - gain. A - men. . .

# THE MUSICAL TIMES

FOUNDED IN THE YEAR 1844.

THE MUSICAL TIMES is the oldest English journal devoted to music and musicians; moreover, its existence has exceeded that of any other musical journal ever issued in this country. Started in June, 1844, it first appeared in the form of a modest sheet of eight pages; but in the intervening sixty years it has, like Topsy, "grewed," to about seventy pages every month.

Biography has been a special feature during recent years. Upwards of seventy Biographical Sketches, with special supplement portraits, have appeared since July, 1897. These articles have been received with much favour not only at home and abroad, but in Britain beyond the seas. English and foreign musicians of eminence, contemporary and bygone, have been included in this large gallery of MUSICAL TIMES Biographical Sketches: the subjoined list of names speaks for itself.

## BIOGRAPHICAL SKETCHES WITH SPECIAL PORTRAITS THAT HAVE APPEARED BETWEEN JULY, 1897, AND AUGUST, 1905.

MADAME ALBANI.  
HERR EUGEN D'ALBERT.  
THE RT. HON. THE LORD  
ALVERSTONE, G.C.M.G.  
PROF. ARMES.  
DR. ARNE.  
THOMAS ATTWOOD.  
MR. AND MRS. JOAH BATES.  
SIR W. STERNDAL BENNETT.  
DR. BLOW.  
DR. BOYCE.  
SIR FREDERICK BRIDGE, M.V.O.  
DR. BRODSKY.  
DR. BURNEY.  
DR. HENRY COWARD.  
DR. F. H. COWEN.  
J. B. CRAMER.  
DR. CROFT.  
MISS ADA CROSSLEY.  
DR. W. H. CUMMINGS.  
DR. FRANK DAMROSCH.  
MR. EDWARD DANNREUTHER.  
MR. BEN DAVIES.  
MISS FANNY DAVIES.  
SIR EDWARD ELGAR.  
DR. ESPOSITO.

DR. EATON FANING.  
MISS MURIEL FOSTER.  
MANUEL GARCIA.  
MR. EDWARD GERMAN.  
MR. ALFRED GIBSON.  
SIR JOHN GOSS.  
DR. GREENE.  
SIR GEORGE GROVE, C.B.  
SIR JOHN HAWKINS.  
MR. GEORGE HENSCHEL.  
DR. HENRY HILES.  
MR. A. J. HIPKINS.  
MR. ALFRED HOLLINS.  
DR. E. J. HOPKINS.  
DR. JOACHIM.  
PROF. KARL KLINDWORTH.  
DR. C. H. LLOYD.  
MR. EDWARD LLOYD.  
DR. EDWARD MACDOWELL.  
MR. WALTER MACFARREN.  
SIR ALEXANDER MACKENZIE.  
DR. McNAUGHT.  
SIR AUGUST MANNS.  
SIR GEORGE C. MARTIN, M.V.O.  
PROF. NIECKS.  
HERR ARTHUR NIKISCH.

VINCENT NOVELLO.  
PROF. HORATIO PARKER.  
SIR WALTER PARRATT, M.V.O.  
SIR HUBERT PARRY, BART.  
PROF. PROUT.  
MR. ALBERTO RANDEGGER.  
DR. HANS RICHTER.  
MR. GEORGE RISELEY.  
M. EMILE SAURET.  
HENRY SMART.  
FATHER SMITH.  
SIR JOHN STAINER.  
SIR CHARLES STANFORD.  
DR. CHARLES STEGGALL.  
DR. RICHARD STRAUSS.  
SIR ARTHUR SULLIVAN.  
MR. T. W. TAPHOUSE.  
MR. FRANKLIN TAYLOR.  
MR. JOHN THOMAS.  
REV. J. TROUTBECK.  
HERR FELIX WEINGARTNER.  
SAMUEL WESLEY.  
DR. S. S. WESLEY.  
HERR WILHELMJ.  
FATHER WILLIS.

Illustrations have become an important and almost indispensable adjunct of present-day periodicals. This much-appreciated feature has of late been considerably developed in the pages of THE MUSICAL TIMES. The articles on English Cathedrals, London Churches, Colleges, &c., by "Dotted Crotchet," have furnished scope for the pictorial embellishment of the descriptive matter relating to these interesting subjects. The following places of interest have been included in the survey:

CATHEDRALS.  
BANGOR. NORWICH.  
CHESTER. OXFORD (CHRIST CHURCH).  
CHICHESTER. PETERBOROUGH.  
DURHAM. SALISBURY.  
ELY. TRURO.  
EXETER. WELLS.  
LICHFIELD. WINCHESTER.  
LINCOLN. YORK.

LONDON CHURCHES, &c.  
ST. GILES'S, CRIPPLEGATE.  
ST. ANNE'S, SOHO.  
ST. ANDREW'S, HOLBORN.  
ST. MARGARET'S, WESTMINSTER.  
CHAPEL ROYAL.  
FOUNDLING HOSPITAL.  
CHARTERHOUSE.

COLLEGES.  
TRINITY, CAMBRIDGE.  
KING'S, CAMBRIDGE.  
ST. JOHN'S, CAMBRIDGE.  
CHRIST CHURCH, OXFORD.  
NEW, OXFORD.  
ST. MICHAEL'S, TENBURY.  
WINCHESTER.

This illustrated series will be continued, and also the articles on important musical libraries, public and private.

The survey under the heading Church and Organ Music has been greatly extended. The aim has been to provide matter that shall be both interesting and of practical helpfulness to those who officiate in "Quires and places where they sing."

The old-established characteristics of THE MUSICAL TIMES have been brought up to date. The "Occasional Notes" cover a wide range of subjects, and records of music-makings in various centres of musical activity are supplied by the leading writers on music abroad and in the Provinces. In the "Answers to Correspondents" section, no pains are spared in furnishing satisfactory replies to the questions asked, even though the interrogations be, as they often are, posers.

Reference may be made to the music—anthems or part-songs—appearing month by month, and to other well-known features of this old-established journal. THE MUSICAL TIMES has a large circle of friends and well-wishers in various parts of the world; and the many gratifying tokens of appreciation that are constantly being received, not only by letter but by frequent quotation in the Press, act as a stimulus to the Editor to increase the brightness of its pages and to make the paper more acceptable in the future even than in the past.

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LONDON: NOVELLO AND COMPANY, LIMITED.



## 'THE BAY OF BISCAY.'

This year of grace 1905 not only commemorates the centenary of Nelson and Trafalgar, but the famous nautical song 'The Bay of Biscay.' In our July issue, in some notes on Braham's 'The death of Nelson,' we drew attention to the fact that it originally formed part of a comic opera entitled 'The Americans.' Curiously enough 'The Bay of Biscay' was also first introduced in a musical piece having a foreign title—'The Spanish dollars, or the Priest of the Parish.' This was written by Andrew Cherry for the benefit of Incledon, the tenor singer, at Covent Garden, May 9, 1805. The plot—such as it is—of the piece mainly consists of a ship's crew having been cast upon the Irish coast. Scene 2 is headed 'an open country,' and the song is prefaced by the following dialogue, Joe MacMizen, impersonated by Incledon, being the captain of the foundered vessel:

*Joe MacMizen.*—We have escaped a bit of a squall, to be sure.

*Sailor.*—Squall!—Hurricane, you mean.

*Joe.*—Pooh—a cap-full—nothing—a street-puddle in a shower to what I have weathered:—Why there was in our last voyage from St. Helen's, I remember in the Bay of Biscay, at the dead of a pitch-dark night, the wind blew great guns, the thunder roll'd, flash went the lightning, when the mainmast gave way with a most tremendous crash; we clapt stops upon the cables and secured 'em by ring-bolts upon the deck; the cable parted—the ship hung by the stream and kedg, and drove broadside on; a wave carried away our stern-boat, unshipt our rudder, and washed overboard our quarter-boards, binnacle, and round-house; there we lay—our men drenched with wet, and fainting with fatigue—'till Providence hush'd the winds, becalmed the seas, hove another sail in sight, that took us up, and gave us strength and fortitude to proceed on our voyage.—When then should sailors despair, since the Breath that agitates, can lull the boisterous ocean.

## SONG.

Loud roar'd the dreadful thunder, &c.

It is obvious from the foregoing extract that the song was sung on shore and not afloat—certainly not in the Bay of Biscay. But when Braham sang it he changed the environment of the song—from the peaceful shore to the stormy sea—by interpolating some notes in verse 4:



In order to pile up the agony the little tenor used to kneel on one knee at the words 'A sail.' At one of the Hereford Festivals he followed his usual custom, but entirely wrecked the effect he intended. It so happened that 'the platform was constructed with a rather high barrier on the side towards the audience, so that the little tenor was completely lost to sight. The audience, in alarm, thinking he had slipped down a trap door, rose like one man, and when Braham got up again, he was received with shouts of laughter.' May we not say that 'he was drowned in hilarity'?

'The Bay of Biscay' was composed by John Davy, a native of Upton Helions, near Exeter. A pupil of William Jackson, of Te Deum in F fame, he subsequently came to London, where he found employment in the orchestra of Covent Garden, and as a teacher of music. Upon his creative gifts becoming known, Davy was engaged to supply music

to many dramatic pieces. 'The Spanish Dollars' (1805) is one of them, and contains the famous song 'The Bay of Biscay,' the only strain which has kept alive the name of its composer. In his latter days Davy seems to have fallen on bad times. He died, without a relative to tend him in his last illness, at May's Buildings, St. Martin's Lane, on February 22, 1824, 'in extreme indigence,' so the *Harmonicon* records, 'without leaving even sufficient to defray the expenses of his funeral.' We are indebted to the kindness of Mr. R. Bennett, clerk of St. Martin-in-the-Fields Parish Church, for supplying us with the following information concerning Davy's death and burial:

John Davy died Feb. 22 and was buried Feb. 28, 1824, in the churchyard here. He lived in May's Buildings, and died of consumption at the age of sixty-three. Interment fees £1. 15. 2, David Morgan, curate, officiating. In Oct. 1830 his remains were removed to Catacomb F at the east end of the churchyard, which was then bricked up.

It will be observed that the name in the burial registers of St. Martin's is spelt 'Davy.' The age (sixty-three) there given at the time of death does not agree with the year (1763) of his birth as stated in various biographical dictionaries.

## WORCESTER FESTIVAL NOVELTIES.

The two 'first performances' at the meeting of the Three Choirs are works composed by the respective organists of Worcester (where the Festival is to be held) and Gloucester Cathedrals. Both composers—Mr. Ivor Atkins and Dr. A. Herbert Brewer—are to be warmly congratulated upon having chosen subjects that are free from that morbidness and depressing gloom which seem to fascinate young creative artists of the present day.

## MR. IVOR ATKINS'S 'HYMN OF FAITH.'

In his cantata entitled 'Hymn of Faith,' Mr. Atkins has been fortunate in securing the co-operation of Sir Edward Elgar, who has 'arranged the words from the Holy Scriptures,' not the only instance, though by no means usual, of one musician collaborating with another. As the title of the work implies, the key-note of the cantata is Faith—'the substance of things hoped for, the evidence of things not seen,' and the working out of this idea has been skilfully accomplished in the 'arrangement' of the words.

Following a custom that was more or less established by Mendelssohn in his 'Elijah,' Mr. Atkins has employed the *leitmotiven* in the selection of two ancient themes as shown in the following example, which opens the work:

No. 1. (a) *Moderato e solenne.*  $\text{♩} = 72$ . *♩ = 60, espress.*

The first of these (a) is an ancient plain-song intonation of four notes; the second (b) is derived from the old ecclesiastical melody 'Vexilla regis prodeunt,' which is associated with J. M. Neale's translation of the hymn 'The Royal banners forward go' ('Hymns Ancient and Modern,' No. 96, old edition). Another theme, no less strong in its 'Faith' assurance, is strenuously announced by the orchestra thus:



whereupon enters the full chorus in unison tones of triumphant assertiveness:

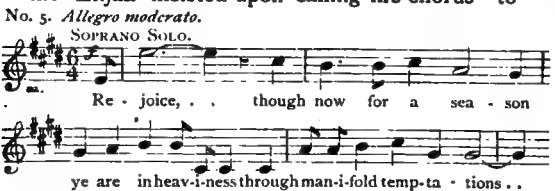


The succeeding words are treated in responsive phrases, leading off with the altos in a melodious strain:



This opening chorus—which includes a beautiful and tender setting (voices unaccompanied) of the words 'Faith, the substance of things hoped for, the evidence of things not seen'—is well contrasted and full of interest, the music showing unsuspected strength in the composer, which deserves full acknowledgment.

A mezzo-soprano solo and chorus forms the next section. It opens (after a short recitative) with the words 'Unless the Lord had been my help, my soul had almost dwelt in silence,' which are sung to a pastoral accompaniment of appropriate tranquillity—key E flat, rhythm 12-8. In due course the soloist utters the words, 'For he that doubteth is like the surge of the sea driven by the wind and tossed,' a statement that rouses the chorus to exclaim in tones of no uncertain sound, 'But we are kept by the power of God through faith unto salvation.' Thereupon, inspired by this confident assertion of the chorus, the soloist calls upon 'the people'—as Mendelssohn in his 'Elijah' insisted upon calling the chorus—to



The remainder of the work—which occupies twenty-five minutes in performance—reaches the same high level of contrastive effect, skilful musicianship, sustained interest, and artistic sincerity. Laid out for mezzo-soprano solo, chorus, and orchestra, Mr. Atkins's 'Hymn of Faith' is one that does him credit: it is a work that, by reason of conciseness, subject-matter, and opportunities for the chorus, should often be heard in church and concert-room after its production within the walls of Worcester Cathedral.

#### DR. HERBERT BREWER'S 'A SONG OF EDEN.'

In going to Milton for the words of his 'A Song of Eden' Dr. Brewer is on safe ground. Other composers have found in 'Paradise Lost' themes for the exercise of their creative gifts. We can recall that John Christopher Smith, Handel's amanuensis, composed an oratorio 'Paradise Lost'; for his oratorio 'The Intercession,' Matthew Prior King selected the words from Milton's immortal epic, a song from which, 'Eve's lamentation,' obtained extraordinary popularity; John Lodge Ellerton also composed an oratorio, 'Paradise Lost'; and, coming to later times, there is a setting by Rubinstein, the 'Paradis perdu' of M. Dubois produced at Paris in 1878, and 'Das verlorene Paradies' by Enrico Bossi.

Dr. Brewer, in setting lines from Books v. and vii. of Milton's great poem, has cast his composition—which occupies about fourteen minutes in performance—in the form of a choral and orchestral work; the accompaniment being scored for strings, the usual wood-wind, two horns, two trumpets, three trombones, drums, and organ (*ad lib.*) The following trio of themes from the work may be quoted:



The opening lines—from Book vii. of 'Paradise Lost'—strike the right note for the opening service of a Musical Festival, for which 'A Song of Eden' has been composed:

Now Heaven in all her glory shone, and rolled  
Her motions, as the great First Mover's hand  
First wheeled their course; Earth, in her rich attire  
Consummate, lovely smiled.

These words, after having been declaimed in a stately phrase, are followed by lines selected from Book v. set in solemn chords for voices unaccompanied:

These are Thy glorious works, Parent of good,  
Almighty! Thine this universal frame,  
Thus wondrous fair; Thyself how wondrous then!  
Unspeakable! &c.

Then follows an orchestral interlude of 52 bars, in which most of the themes are employed—in fact, thematic material is much in evidence, but as the themes are acceptable no objection can be raised to their ingenious and apposite use. For instance, on p. 11, at the words 'Fairest of stars, last in the train of Night,' Dr. Brewer introduces the 'Star' theme from his oratorio 'The Holy Innocents.' Ex. 3 is an instance of constructive workmanship, by reason of its frequent and varied appearance—a fragment here, and a rhythmic variant (3-4) there, and at the end, the second part of No. 1 (of which the first four bars only are quoted) is worked with it.

Technical workmanship, however skilful it may be, will not vivify an art-creation. So experienced a musician as Dr. Brewer is well aware of this. He has endeavoured, and we think with success, to obtain variety, and to make his music acceptable both to players and singers. In the choral portions of his work he has aimed at making the voice parts interesting as well as singable, and the important matter of declamation—too often neglected by composers because they are prone to orchestralize their voice parts—has received careful attention. 'A Song of Eden' is not only a work that will afford full scope to choral interpretative excellence, but it is the product of an earnest-minded musician.

## Reviews.

### TWO OLD-TIME ANTHEMS.

*Haste Thee, O Lord.* Composed by John Shepherd.

*Withdraw not Thou Thy Mercy.* Composed by Thomas Attwood. Edited by John E. West.

[Novello & Company, Limited.]

There is some doubt concerning the identification of the composer of the anthem 'Haste Thee, O Lord.' John Shepherd was organist of Magdalen College, Oxford, in 1542; but there was another John Shepherd, a gentleman of the Chapel Royal in 1606, and Tudway says the anthem is by Thomas Shepherd of the time of James I. Whoever the composer may be, his work deserves rescue from oblivion, for it is a stately and dignified composition in four parts, and an admirable example of its period.

Thomas Attwood's setting of 'Withdraw not Thou Thy mercy' was composed in January, 1827, and its revised form should give it renewed life. It opens with a solidly written chorus in four parts, to which succeeds a soprano solo of some length, after which comes the closing section of the anthem, laid out for first and second sopranos and chorus, and written in the composer's best style.

*Musical Studies.* By Ernest Newman.

[John Lane.]

The reputation which Mr. Ernest Newman has gained of being an erudite and cultured writer on music is fully endorsed in this volume of collected essays. It is true that they have already appeared in various magazines and journals; but—as the preface states—they have all been greatly altered and practically re-written. Therefore these Studies may be regarded as recording the ripest judgment of the author on the musical subjects of which he treats, no less than furnishing additional evidence of his literary skill.

The six essays forming the book are more or less on subjects which give rise to controversy; but no one can read Mr. Newman's pages without being impressed by his earnestness and the lucidity with which he expresses the truth that is in him. As a specimen of Mr. Newman's style we may quote from his first essay, an excellent study on 'Berlioz, romantic and classic': 'We are face to face, then, with a personality which, whether we like it or not, is of extraordinary strength and originality. If we are to realise what kind of force he was, and how he came to do the work he did, we must study him both from the standpoint of

history and from that of physiological and psychological science. Musical criticism is apt to become too much a mere matter of wine-tasting, a bare statement of a preference of this vintage or a decided dislike for that. We need to study musicians as a whole, as complete organisms hanging together by virtue of certain peculiarities of structure. If a man does not like Liszt's music he compares it disparagingly with Wagner's—as if this placing of people on the higher or lower rungs of a ladder were the be-all and the end-all of criticism.' The last sentence in the book, which concludes an essay on 'Strauss and the music of the future,' must be quoted for its epigrammatic nature: 'The "Symphonia domestica" I take to be the work of an enormously clever man who was once a genius.' Mr. Newman will certainly not lack readers.

### PART-MUSIC BY BRAHMS.

*The Angel's Greeting. Mary and the Boatman. Mary's Wandering. The Hunter. A Prayer to Mary. In praise of Mary. Mary Magdalene.* (Op. 22.) Text translated from the German by Paul England. Music by Johannes Brahms. [Novello & Company, Limited.]

With the exception of the last in the above list, each of the songs refers to the Virgin Mary. The character of the first is explained by its title. In the second Mary safely swims a river rather than entertain the admiration of the boatman. Mary's searching for her Son forms the subject of the third. 'The Hunter' relates the Annunciation, and 'A prayer to Mary' and 'In praise of Mary' are devotional. The incident referred to in the life of Mary Magdalene is her journeying to the sepulchre and her being greeted there by the risen Saviour. The naïveté of the original text has been preserved to a judicious extent by Mr. Paul England, and the music is typically Brahms in its earnestness and solidity.

### PART-MUSIC FOR MALE VOICES.

*Love in my bosom like a bee.* Words by Thomas Lodge (1590). Music by F. Cunningham Woods.

*The old soldier's dream.* English words by W. G. Rothery. Composed by Peter Cornelius.

*Sweet bird of hope.* Words by T. W. Wheeler. Music by H. M. Higgs.

[Novello & Company, Limited.]

Male-voice choirs should make early acquaintance with the above additions to Messrs. Novello's 'Orpheus' series. The title 'Love in my bosom like a bee' suggests an uncomfortable sensation, but this will be dispelled on listening to Mr. Cunningham Woods's music, which is melodious and interesting and reflects the quaint spirit of the words. The work is written for alto, tenor, and first and second bass.

'The old soldier's dream' is more ambitious in character, and the part-writing is more complex. It is laid out in six tenor and three bass parts, the first, third and fourth tenors forming a first choir, and the remaining voices a second choir. Variety and contrast are thus obtained, and in certain passages there occur some remarkably rich harmonic effects.

'Sweet bird of hope' is a less exacting composition. It is designed for alto, tenor, and first and second bass, and independence is shown in the form, in employment of rhythm, and in the part-writing. The music offers several opportunities for expressive singing, and would form excellent practice for the cultivation of elasticity of style.

*Cherubini: memorials illustrative of his life.* By Edward Bellasis. Second and enlarged edition.

[Birmingham: Cornish Brothers, Limited.]

Cherubini seems to have lost ground since the year 1874, when the first edition of this biography of the Florentine master was published. With such exceptions as the 'Anacréon' and 'Les deux journées' overtures, his name has all but disappeared from concert programmes, yet as a composer he was held in the highest esteem by such masters of music as Haydn, Beethoven and Berlioz. He lived during an eventful period—1760 to 1842—in the development of modern music, and as he passed the last fifty-four years

of his long life in Paris, the incidents of his career are by no means lacking in interest. Moreover, he was a most prolific composer,—for a year (in 1787) he held the post of composer to King George III.—his creative output covering the whole range of music. At the opening of the Conservatoire de Musique at Paris, in 1795, he was appointed one of the three 'Inspecteurs des études,' and in 1822 Director of the institution; thus many students must have come under his influence. The story of Cherubini's life has been well told by Mr. Bellasis, who has compiled a memoir that may be read with interest and profit. The book contains four portraits of the composer, facsimiles of two drawings by him,—one of them very quaint—a portrait of Hummel, a view of Cherubini's tomb at Père-la-Chaise, where he was buried, and of the monument at Santa Croce, Florence, his native place. Excellently got up and with subject-matter of so much interest, the volume is one that should find its way into the libraries of many musicians.

## PART-SONGS.

*The sun is bright.* Words by Longfellow. Music by H. Elliot Button.

*Spring.* Words from Shakespeare. Music by J. Müller. [Novello & Company, Limited.]

Longfellow's jubilant lines on the approach of Spring—one of which, 'There are no birds in last year's nest,' has well-nigh become a proverb—have been allied to gracious and vivacious music by Mr. Elliot Button, whose part-writing shows knowledge of what is chorally effective.

Mr. Müller has selected the familiar lines, 'When daisies pied,' from 'Love's labour lost,' and his first strain is happily suggestive of the rhythm of the old English country dance. The spirit of gaiety and raillery is well preserved throughout the song until the crisp and humorous close is reached.

## BOOKS RECEIVED.

*The Cathedrals of England and Wales.* By T. Francis Bumpus. Illustrated. First Series. Pp. 282; 6s. net. (T. Werner Laurie.)—*The Story of the Harp.* By W. H. Grattan Flood. Pp. xx. and 207; 3s. 6d. net. (The Walter Scott Publishing Company, Limited.)—*The Place of Science in Music.* By H. Saint-George. Pp. iv. and 30; 1s. (William Reeves.)

## MUSICAL COMPETITION FESTIVALS.

THE ROYAL NATIONAL EISTEDDFOD, MOUNTAIN ASH, AUGUST 7 TO 11.

It was the turn of South Wales this year to arrange for this remarkable gathering. Mountain Ash rejoices in the possession of a magnificent permanent pavilion calculated to accommodate 10,000 people, and was in every way well prepared for the event. At the opening meeting on Bank Holiday, Lord Tredegar, the chairman, stated that he heartily endorsed the circular issued by the London Orchestral Association urging the more frequent employment of British professional musicians as against the alien element. At the brass band contest held on that day the Ogmores Temperance Band and the Ferndale Band gained prizes. On the second day Lord Aberdare presided and endorsed Lord Tredegar's plea for protection for native executants. Penillion singing attracted forty-one competitors; there were thirty tenor soloists, forty-nine contralto soloists, thirty-five pianoforte players, three amateur orchestral bands—in which section the Newport Orchestral Band, under Mr. Bartholomew, was the victor—and twenty-two children's choirs out of thirty-five that had entered. There was a general tendency on the part of the children to sing sharp, but some of the performances were excellent. The first-prize fell to the Waunarlwydd choir in one section, and in the boys' choir section to Siloa Aberdare School (Mr. E. J. Clements). During the day the attendance was not very good, and at the evening concert there was comparatively only a small audience. The chief choral competition was held on the third day. This class was open only to choirs of from 175 to 200 voices. The test-pieces were 'The Challenge of Thor' (chorus from Elgar's 'King Olaf'), 'Now the impetuous torrents rise' (Jenkins), and Sullivan's 'O glad some light.' Five choirs competed, only one of which, Portsmouth, under Mr. W. E. Green, was from England. It is gratifying to record that the

English choir had an excellent reception. Brynamman Choral Society (Mr. E. Evans) gained the first position, Mid-Rhondda (Mr. E. Hughes) the second, and Cardiff Harmonic (Mr. R. Williams) the third. During the day about fifty soloists and forty pianists were heard. At the evening concert a new orchestral suite by Mr. D. Christmas Williams was enthusiastically received. The Eisteddfod Choir, under Mr. T. Glyndwr Richards, performed the 'Walpurgis Night' (Mendelssohn) and various selections. On the fourth day numerous soloists, violinists, and harpists were heard. It was declared that not one of the part-songs sent in for the composition prize was worthy enough to deserve the £10 prize offered. Three congregational choirs out of seven that entered came, but none of them sang satisfactorily. At the second chief choral competition there was not much public interest. Only six of the ten choirs which had entered came forward to sing, and again the singing was declared to be unsatisfactory. At the evening concert the 'Messiah' was performed to a large audience. On the last day the musical interest centred in the male-voice choir contest. The audience was only fairly large. For the 'glee-singing' class, the test-piece in which was German's 'O lovely May,' an accompanied part-song, three parties came, and tenor and baritone soloists galore were heard. Then came the seven male-voice choirs that had entered for the £50 prize offered in this section. The test-piece was the dramatic chorus, 'Homeward Bound,' by D. Christmas Williams. The decision of the adjudicators, although probably inevitable, was not of the kind at all popular at Eisteddfodau. The Resolven Choir (Mr. T. H. Evans) and the Rhymney Choir (Mr. Daniel Owen) were declared equal, and the sum of the first and second prizes was divided between them. Mr. Merlin Morgan's London Welsh Choir had a great and well-deserved reception. The chief musical adjudicators throughout the Eisteddfod were Sir Walter Parratt, Mr. Edward German, and Mr. D. Evans. On the whole the attendance of the public was not so great as usual, and probably a call will be made on the guarantors. The loss is, however, considerably lessened by the fact that many of the prizes offered for various subjects were withheld because of want of merit. Next year's Eisteddfod will be held at Camarvon, North Wales.

## NEWCASTLE-EMLYN, AUGUST 16.

Another Eisteddfod on a large scale took place at Newcastle-Emlyn, South Wales, on August 16. It is a striking evidence of the popularity of these events in the Principality that, notwithstanding the previous week's great event at Mountain Ash, which appealed to much the same musical constituency, about twelve thousand people it was estimated flocked to the later event. The competitions were held in a huge tent. The musical section of the programme attracted some first-rate choirs. Six choirs had entered for the chief class, the sole prize in which was £100, but only four competed. The Llanelly Choral Society were the victors. Three male-voice choirs came to compete for the £50 prize, with the result that the Cynon (Aberdare) male-voice choir, under Mr. R. P. Evans, who gave a very fine performance of the long and difficult test-piece 'Homeward Bound' (D. Christmas Williams), were declared the winners. Beside the choral competitions there were classes for solo voices and for pianoforte. The timetable was erratic. Events were suddenly called on and as suddenly postponed, but there was always at least outward good temper. The adjudicators were Dr. McNaught and Mr. J. T. Rees.

The dedication of the new Pro-Cathedral, Calgary—the first church of cathedral proportions erected in the North-West Territories—took place on Sunday, July 30. The Bishop of Calgary and the Rector (the Very Rev. Dean Paget) were assisted by the Bishop of Iowa, who preached the sermon. The musical part of the ceremonial was under the direction of Mrs. Annie Broder, and included the dedication hymn 'Urbs beata,' Gadsby's anthem, 'Except the Lord build the house,' and Bennett's Te Deum in D. The evening service was Ferris Tozer in D and C. H. Lloyd's anthem 'Sing unto the Lord,' accompanied by organ and orchestra. The singing of 'Onward, Christian soldiers' and Stainer's Sevenfold Amen concluded an impressive service.

## Foreign Notes.

### AMSTERDAM.

Dr. Henri Viotta, conductor of the Wagner Society of this city, who recently gave two admirable programmes of 'Parsifal,' has resolved to repeat that work every year. In the autumn he intends to give 'Tristan und Isolde.'

### BONN.

Robert Schumann died at Endenich, near this city, July 29, 1856, and his mortal remains (also those of Clara Schumann) rest in the Bonn cemetery. The fiftieth anniversary of the composer's death is to be celebrated here next year, under the direction of Dr. Joseph Joachim, than whom no one more fitting could be found. Dr. Joachim was the faithful friend of the Schumanns; he followed both to the grave, and after the death of Robert Schumann was largely instrumental in making the composer's works known, thus helping to kill prejudice which for a long time prevented the just recognition of his genius.

### DÜSSELDORF.

Spohr's 'Faust,' produced at Frankfurt in March, 1818, for a long while enjoyed great popularity, but it was at length thrown into the shade by Gounod's opera of the same name, a work which, though coldly received at first, soon achieved a success which has continued down to the present day. And now a third 'Faust' is announced. It is by Cyrill Kistler, composer of the music-dramas 'Kunihild,' 'Eulenspiegel,' 'Baldurs Tod,' which, we believe, have not been given out of Germany. This 'Faust,' the libretto of which is based on the first part of Goethe's drama, is to be produced at Düsseldorf. As no other name is mentioned, we may conclude that the composer has written his own libretto, as in the case of his other operas.

### PARIS.

The season at the Opéra Comique recommences on September 5. Two novelties are announced: 'Les Chansons de Miarkha,' by M. Alexandre Georges, and 'Les Pêcheurs de Saint-Jean,' by M. Widor.—A statue to the memory of Benjamin Godard, the composer, is to be erected in the Square Lamartine. The sculptor is V. Champeil, grand prix de Rome.

### ROME.

Maestro Ernesto Boezi has been appointed organist of the Giulia Chapel. He studied with Mustafa, former Maestro di capella at the Vatican, and he has not only achieved reputation as an organist, but has displayed gifts as a conductor. In 1892 his opera 'Don Paez' won the Sonzogno prize, and it was produced in the following year at the Fenice, Venice. Boezi is at the present time professor of the organ at the National School of which Mascagni is director.

The musical season of 1905-6 was preluded, as in many past years, by the commencement of the Promenade Concerts on August 19 at Queen's Hall. There is little to be said about the programmes so far, except to note the fact that no English music found a place on the opening night. One item of special interest up to the time of going to press may however be noted—a suite of Russian airs by Max Bruch, performed for the first time in England on August 22, and the appearance of the child violinist Sybil Keymer, who played Mendelssohn's Concerto very cleverly. Mr. Henry J. Wood conducted with his usual enthusiasm.

The Musicians' Company have founded two additional scholarships—to be known as the Ernest Palmer Scholarships—at the Guildhall School of Music, entitling the holders to free tuition during a period of two years. Male candidates must have been choristers at either St. Paul's Cathedral or Westminster Abbey. Full particulars may be obtained from the Clerk to the Musicians' Company (T. C. Fenwick, Esq.), 16, Berners Street, W.

Mr. Arthur Collingwood has been appointed conductor of the Aberdeen Choral Union.

## Answers to Correspondents.

R. W.—(1) You will find some catches in the 'School Round Book' (Novello). (2) Messrs. Augener publish some old dances for pianoforte and violin, by Bach and other composers. (3) The song 'Should he upbraid' is a paraphrase of Petruccio's speech just before the entry of Katharina ('The taming of the shrew,' Act 2). It was, however, composed by Sir Henry Bishop for a revival of 'The two gentlemen of Verona' at Covent Garden Theatre, of which he was 'composer and musical director,' in 1821, and first sung by Miss M. Tree in that play, not 'The taming of the shrew.' (4) We do not know of any old recorder music, 're-edited for organ or pianoforte.' (5) Owners of 16th and 17th century musical instruments are naturally reluctant to lend such fragile and precious possessions for lecture purposes, especially if they would have to be sent long distances. Your local dealers in pianofortes, &c., may be able to give you some information in this matter.

G. S.—(1) When the *canto fermo* begins on the dominant and forms any part other than the bass, the initial chord should be *tonic* harmony in strict counterpoint. (2) Yes, the rule given on p. 127 of 'A Course of Harmony,' by Bridge and Sawyer, holds good. (3) In regard to adding florid counterpoint to a chorale, Bridge (Counterpoint primer) says, although 'counterpoint on a chorale is of a somewhat more free character than that written on a C F in semibreves,' yet 'the student is strongly advised to conform to the rules of strict counterpoint as far as is consistent with strength in the harmonies, and a smooth and dignified flow of parts.'

D. L. K.—Your tune is not without promise of something better in future. As, however, you ask for 'a candid opinion' and that you say 'do not spare my feelings,' we venture to point out a few eccentricities in the constitution of your bars—here a minim short, there a minim too many, in addition to other notational peculiarities which no doubt time and experience will rectify.

VIOLINIST (India).—The Kreutzer violin studies (Peters' edition) may be played at about these speeds: No. 8, dotted crotchet = 72; No. 13, crotchet = 88; those by Kayser (Book I.): No. 9, crotchet = 112; No. 10, crotchet = 96. Clearness must not, however, be sacrificed to speed. Many thanks for your words of appreciation.

H. H.—In the chorus 'Then did Elijah,' from Mendelssohn's oratorio, many conductors prefer a natural pronunciation of the second syllable of 'whirlwind,' as in speaking, and we think they are right.

W. H. S.—The only Musical Festivals to be held in England during the year 1906 are those of Birmingham and Hereford. You should lose no time in submitting any works to the respective committees, as they make their selections early.

'A THIRTY YEARS' SUBSCRIBER.'—Consult Hermann Smith's 'Modern organ tuning' (W. Reeves, 3s. 6d.) in regard to the 'relative strengths of upper partials in the tones of organ pipes.'

CANORUS.—No; but you would have no difficulty in procuring a suitable portfolio from any stationer. We are glad to hear that you 'value the collection [MUSICAL TIMES portrait supplements] very much.'

A. B.—(1) The 'recognised' versicles and responses at Cathedrals are the Ferial and Tallis. (2) See 'A Manual of Plain Song,' edited by Messrs. Briggs and Frere.

PRECISE.—By no means give 'the treble note singly.' The choir should be trained to start together, after a soft key-chord has been played on the organ.

S. E. L.—The best of the 'dumb piano' species is the Virgil Clavier, of which particulars may be obtained from the Virgil Piano School, 12, Princes Street, Hanover Square.

J. P. H.—The article on The Charterhouse appeared in December, 1903. The publishers can supply you with a copy.

VOICE.—See Dr. Hulbert's primer on 'Breathing for voice production' (Novello).

B. A. A.—'Quasi sognando' means 'rather dreamily.'



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A feature of the concert of more than local interest was the production of a new work by Mr. Joseph Holbrooke—"Byron," a poem for chorus and orchestra. The choral portion may be omitted, but it has an obvious practical use in recommending the work to the attention of Festivals and Choral Societies. The choral portion is indeed vocal and effective, and contains some fine climaxes. There is distinction in the themes, and they are woven into a beautiful texture, glowing with colour. The climaxes are finely wrought. The choral portion is exceedingly tender and expressive.

### LEEDS MERCURY.

Mr. Holbrooke's contribution to the recent Leeds Festival showed that in him we have a young composer of the highest promise, and his later work "Byron" emphasises the fact. The orchestral treatment forms the most happy feature. There are some broad choral effects, with poignant chords, that make for the end desired. The work has idea and interest, and it was performed under the composer's direction in a way that served to warmly recommend it. Needless to add, it was well received, and the composer-conductor warmly recalled.

### PALL MALL GAZETTE.

Leeds has again gone forth to honour a new work by the young composer Joseph Holbrooke, entitled "Byron," and performed by the Choral Union, the whole having been done under the conductorship of the composer. The success of the work was great; and we are not in the least surprised, because Mr. Holbrooke is assuredly a musician who has come to make a great name in modern English music. . . . Our belief is great in Mr. Joseph Holbrooke.

### MUSICAL WORLD.

We have examined the vocal score of his "Byron" poem, and are delighted with it. The colouring, always good, is subservient to the *idéal fixe* of the words by Keats. The chorus is most judiciously written, for "Byron" breathes the presence of a poet as well as a musician.

### MUSICAL STANDARD.

Great interest was attached to the concert which was given in the Town Hall on December 7, by the first performance of a new work by Mr. Joseph Holbrooke—"Byron." The orchestration has many beautiful themes, which are interwoven with a masterly mind, and form a texture at once noble and interesting. The choral portion is particularly dainty and tender, and was sung with a fine grandeur of tone. Mr. Holbrooke must have been delighted with the cordial reception it received, especially from the choir, &c.

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# THE TIMES.

The alternation of tone-colouring gives many charming effects, and the disposition of the instruments is of the happiest. . . . What is really a remarkably poor little Welsh tune is turned to noble purposes in the two movements, and never has the composer given us work of finer or more individual quality, in spite of the tenuity of his theme. Phrases of admirable breadth and beauty occur, and there is an amusing *fugato* of capital structure in the development section. When it is as familiar as the spirited "Cockaigne" and the beautiful "Variations," there is little doubt that it will rank as high as they.

# DAILY TELEGRAPH.

Far more important than the March is the piece for strings. This showed that the composer can make his mark without the aid of a ponderous orchestra. It proved, indeed, that Sir Edward Elgar can produce from his strings surprisingly varied effects of colour, especially when, as yesterday, he has the advantage of a solo quartet. The work is made up of excellent material, and, simply as music, satisfies the connoisseur.

# MORNING POST.

The second novelty, an Introduction and Allegro for strings, is an interesting and extremely ingenious work. A solo quartet is employed in the most effective manner, in addition to the strings of the orchestra, and the piece is elaborated in a masterly fashion.

# DAILY NEWS.

It is an old idea made new, and the contrast of the quartet with the full orchestra of strings has the happiest effect. A theme in the Welsh idiom gives a special character to the work, and it is finely worked up in the *Coda*. The elaborate *fugato* section which takes the place of the ordinary development is full of energy and interest, and the whole work is one of the most powerful the composer has yet written for the orchestra.

# DAILY CHRONICLE.

It was an Introduction and Allegro in G for orchestra and string quartet, and was received with hearty enthusiasm by the crowded audience. It is based on a melody written in the Welsh style, which Sir Edward, with his customary skill, twists and turns with remarkable facility, and a *fugato* is introduced with striking effect before the composition closes with the tune played *forte* by the whole orchestra. This, deservedly, will become popular, for the instrumentation shows Elgar at his best.

# YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naive little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

# GLOBE.

The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

# ST. JAMES'S GAZETTE.

Sir Edward has here adopted with excellent results an orchestral disposition of the kind that Handel approved. This, without being designed on the grand scale, is a very pleasant, grateful piece of music. . . . I will venture to say that while the *Allegro* (especially the animated *fugato*) is fully as clever as everything of Elgar's must be, it has considerable charm and is not superficial.

# PALL MALL GAZETTE.

Excited to the point of creativeness, as the great musician lets us know, by Welsh scenery and Welsh idiom, the thought of this composition gradually, even with great slowness, surged into his mind. It was in the valley of the Wye, that strange river of dreams, that he finally brought his work to practical issue; and singularly beautiful that work is. We have indicated that the composer regards the work practically as a quartet; but if the orchestra is to be regarded as an essential element in the matter, the term should be changed to something more nearly descriptive. This, however, is a matter of detail, and it only has to be recorded that Elgar's dramatic sense is here in its most highly developed stage, and that the influence of a particular mood is expressed by him with such absolute truth and beauty that one likes to think of him as the English musician of to-day, who never published a bar which is dictated by insincerity of thought.

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Wie ge - hei - mes Lis - peln rie - sel't's durch die Nacht,

2nd SOPRANO. *pp* Hark! a bu - sy whis - per pass - es  
Wie ge - hei - mes Lis - peln rie - sel't's

ALTO. *pp* Hark! a bu - sy whis - per pass - es  
Wie ge - hei - mes Lis - peln rie - sel't's

*Presto.* *♩* = 84. *pp*

(For practice only.)

thro' the night, Hark! a bu - sy whis - per pass - es  
durch die Nacht, wie ge - hei - mes Lis - peln rie - sel't's,

thro' the night, thro' the night, Hark! a bu - sy whis - per pass - es  
durch die Nacht, durch die Nacht, wie ge - hei - mes Lis - peln rie - sel't's

thro' the night, thro' the night, Hark! a bu - sy whis - per pass - es  
durch die Nacht, durch die Nacht, wie ge - hei - mes Lis - peln rie - sel't's

TENOR. *pp* Hark! a bu - sy whis - per pass - es thro' the night,  
Wie ge - hei - mes Lis - peln rie - sel't's durch die Nacht,

BASS. *pp* Hark! a bu - sy whis - per pass - es thro' the night,  
Wie ge - hei - mes Lis - peln rie - sel't's durch die Nacht,

# NIGHT-WHISPERS.

pass-es thro' the night,  
rieselt's durch die Nacht,

Hark! a bu-sy whis-per pass-es thro' the night!  
wie ge-hei-mes Lispeln rie-selt's durch die Nacht.

thro' . . . the night,  
durch . . . die Nacht,

Hark! a bu-sy whis-per pass-es thro' the night,  
wie ge-hei-mes Lispeln rie-selt's durch die Nacht,

thro' the night, thro' the night,  
durch die Nacht, . . . durch die Nacht,

Hark! a bu-sy whis-per pass-es thro' the night,  
wie ge-hei-mes Lispeln rie-selt's durch die Nacht,

thro' . . . durch . . .

thro' the night, Hark! a bu-sy whis-per pass-es  
durch die Nacht, wie ge-hei-mes Lispeln rie-selt's

Ev-'ry ti-ny flow-er thrills with laugh-ter light,  
All die Blü-ten ha-ben vor sich hin-ge-lacht,

thro' the night!  
durch die Nacht.

Ev-'ry ti-ny flow-er thrills with  
All die Blü-ten ha-ben vor sich

thro' the night!  
durch die Nacht.

Ev-'ry ti-ny flow-er thrills with  
All die Blü-ten ha-ben vor sich

. . . the night!  
. . . die Nacht.

thro' the night!  
durch die Nacht.

# NIGHT-WHISPERS.

laugh-ter light,  
 hin - ge-lacht,  
 Ev - 'ry ti - ny flow - er thrills with  
 all die Blü - ten ha - ben vor sich

laugh-ter light,  
 hin - ge-lacht,  
 Ev - 'ry flow - er, ev - 'ry  
 all die Blü - ten, all die

laugh - ter light,  
 hin - ge-lacht,  
 laugh-ter light,  
 hin - ge-lacht,  
 Ev - 'ry ti - ny flow - er thrills with  
 all die Blü - ten ha - ben vor sich

Ev - 'ry ti - ny flow - er thrills with laughter light,  
 All die Blü - ten ha - ben vor sich hin - ge-lacht,

Ev - 'ry ti - ny flow - er thrills with laughter light !  
 All die Blü - ten ha - ben vor sich hin - ge-lacht.

laugh-ter light,  
 hin - ge-lacht,  
 laugh-ter light,  
 hin - ge-lacht,  
 laugh-ter light,  
 hin - ge-lacht,

ti - ny flow - er thrills with laughter light ! Ha ha ha ha ha ha ha !  
 Blü - ten ha - ben vor sich hin - ge-lacht, ha ha ha ha ha ha ha, ha ha ha ha ha ha ha ha,

laugh-ter light !  
 hin - ge-lacht,  
 Ha ha ha ha ha ha ha !  
 ha ha ha ha ha ha ha, ha ha ha ha ha ha ha ha,

Ev - 'ry ti - ny flow - er thrills with laugh-ter light !  
 all die Blü - ten ha - ben vor sich hin - ge-lacht,  
 Ha ha ha ha ha ha ha !  
 ha ha ha ha ha ha ha,

Ha ha ha ha ha ha ! with laugh  
 ha ha ha ha ha ha ha, hin



# NIGHT-WHISPERS.

laugh - ter light,      laugh - ter light !  
hin - ge-lacht,      hin - ge-lacht,

Ha ha ha ha ha ha ha !      Ha ha ha ha ha ha ha !      Ha ha ha ha ha ha ha !  
ha ha ha ha ha ha ha,      ha ha ha ha ha ha ha,      ha ha ha ha ha ha ha

Ha ha ha ha ha ha ha !      Ha ha ha ha ha ha ha !      Ha ha ha ha ha ha ha !  
ha ha ha ha ha ha ha,      ha ha ha ha ha ha ha,      ha ha ha ha ha ha ha,

Ha ha ha ha ha ha ha !      Ha ha ha ha ha ha ha !      Ha ha ha ha ha ha ha !  
ha ha ha ha ha ha ha,      ha ha ha ha ha ha ha,      ha ha ha ha ha ha ha,

- ter      light !  
ge      lacht,

Swift from bud to blos - som goes the merry tale.  
flüstern sich's ein-an - der zu im stil-len Thal.

Swift      ly      goes the merry tale.  
flüs - tern      sich's ein-an-der zu.

Swift      ly      goes the merry tale.  
flüs - tern      sich's ein-an-der zu.

Swift      ly      goes the merry tale,  
flüs - tern      sich's ein-an-der zu.

*poco rit.*  
Swift from bud to blos - som goes the merry tale,  
flüstern sich's ein-an - der zu im stil-len Thal.

*poco rit.*

# NIGHT-WHISPERS.

*Un poco meno mosso.*

Hark! a bu-sy whis-per pass-es thro' the night,  
 Wie ge-hei-mes Lis-peln rieselt's durch die Nacht,

Hark! a bu-sy whis-per pass-es  
 Wie ge-hei-mes Lis-peln rie-selt's

Hark! a bu-sy whis-per pass-es thro' the night,  
 Wie ge-hei-mes Lis-peln rieselt's durch die Nacht,

How the ro-guish moon-beam kissed a li-ly  
 Ei-ne He-cken-ro-se küss-te den Mon-den-

How the ro-guish moon  
 Ei-ne He-cken-ro

*Un poco meno mosso. ♩ = 76.*

*mf*

How the ro-guish moon-beam kissed a li-ly  
 Ei-ne He-cken-ro-se küss-te der Mon-den-

thro' the night, Hark! a bu-sy whis-per passes thro' the night,  
 durch die Nacht, wie ge-hei-mes Lisseln rieselt's durch die Nacht,

thro' the night, Hark! a bu-sy whis-per pass-es,  
 durch die Nacht, wie ge-hei-mes Lis-peln rie-selt's,

pale, How the moon-beam kissed a li-ly pale, How the  
 strahl küss-te der Mon-denstrahl, ei-ne

beam kissed a li-ly pale,  
 se küss-te der Mon-den-strahl,

# NIGHT-WHISPERS.

pale!  
strahl.

Hark! a bu-sy whis-per pass-es.. thro' the night,  
Wie ge-hei-mes Lis-peln rie-selt's durch die Nacht,  
mf

Hark! a busy whisper passes thro' the night!  
wie geheimes Lispeln rieselt's durch die Nacht,

How the  
Ei-ne

Hark! a busy whisper passes thro' the night,  
wie geheimes Lispeln rieselt's durch die Nacht,

pass - - es thro' the night!  
rie - - sel't's durch die Nacht,

ro - - guish moon - beam  
He - - cken - ro - se  
kissed a . . li - ly pale,  
küß - te der Mon - den-strahl,

How  
ei - - the ro - guish moon - beam  
ne He - cken ro - se

Hark! a bu-sy whisper passes thro' the night,  
wie ge-hei-mes Lispeln rieselt's durch die Nacht,

ro - - guish moon - beam  
He - - cken - ro - se  
kissed a . . li - ly pale!  
küß - te der Monden-strahl,

How  
Ei - - the ro - guish moon-beam kissed a . . li - ly pale,  
ne He - cken - ro - se . . küß - te der Monden-strahl,

how . . the moon - beam kissed a . . li - ly pale!  
küß . . te der Mon - den-strahl,

kissed . . a li - ly! Hark! a bu-sy whisper passes  
küß . . te der Mond - strahl, wie geheimes Lispeln rieselt's

kissed  
küß . . te a li - ly pale,  
der Mon - den-strahl,

NIGHT-WHISPERS.

Hark! a bu-sy whis-per pass-es thro' the night,  
wie ge-hei-mes Lis-peln rie-selt's durch die Nacht,

thro' the night.  
durch die Nacht,

Hark! a bu-sy whisper pass-es  
wie ge-hei-mes Lis-peln rie-selt's

dim - - in - u

kissed  
rie

Hark! a bu-sy whis-per pass-es thro' the night,  
wie ge-hei-mes Lis-peln rie-selt's durch die Nacht,

thro' the night,  
durch die Nacht,

thro'  
durch dim in the die u

thro' the night!  
durch die Nacht.

thro' the night,  
durch die Nacht,  
en. do.

her,  
sell's

thro' the night!  
durch die Nacht.

thro' the night,  
durch die Nacht,

night,  
Nacht,  
en. do.

thro' the night!  
durch die Nacht.

thro' the night!  
durch die Nacht..

thro' the night!  
durch die Nacht.

thro' the night!  
durch die Nacht.

ppp



*Henry Purcell*



# THE MUSICAL TIMES

FOUNDED IN 1844.

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OCTOBER 1, 1905.

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- |   |  |
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| Dec. 7. "The Golden Legend" and "The Revenge."                |  |
| Jan. 1. "Messiah."  |  |
| Jan. 25. "Requiem" (Brahms) and "Hymn of Praise."             |  |
| Feb. 28. "The Redemption."                                    |  |
| Mar. 22. "The Dream of Gerontius."                            |  |
| Apr. 13. "Messiah."   |  |
| May 3. "Creation" (Parts 1 and 2) and "Blest Pair of Sirens." |  |

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- |                          |                         |
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| Madame Emily Squire      | Mr. Charles Saunders    |
| Miss Gleeson-White       | Mr. Vivian Bennetts     |
| Mrs. Henry J. Wood       | Mr. Watkin Mills        |
| Miss Nannie Tout         | Mr. D. Ffrangcon-Davies |
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The HALF-TERM will commence on Monday, November 6.

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The A.R.C.O. Examination begins on January 8, 1906. The subject for the Essay will be taken from "The Art of Music," Sir Hubert Parry (Kegan, Paul & Co.).

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Syllabus and further information of Dr. LEWIS, Warden, 42, Berners Street, London, W.

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# ELEVENTH BRISTOL MUSICAL FESTIVAL OCTOBER 11, 12, 13, 14, 1905.

**WEDNESDAY, 1 P.M.**—"ELIJAH" .. .. Mendelssohn.  
Madame ALBANI, Miss MURIEL FOSTER, Mr. WILLIAM GREEN,  
Mr. ANDREW BLACK.  
**WEDNESDAY, 8 P.M.** Symphony Fantastic and Sequel .. .. Berlioz.  
"Cedipus at Colonus" .. .. Mendelssohn.  
Vocalists: Mr. W. GREEN, Mr. C. KNOWLES.  
Reciters: Mr. LAWRENCE IRVING, Miss MABEL HACKNEY.  
Pianoforte: The Misses VERNE.  
**THURSDAY, 1 P.M.** "Taillefer" .. .. Strauss.  
Violin Concerto in D major .. .. Beethoven.  
"Dream of Gerontius" .. .. Elgar.  
Vocalists: Miss AMY PERRY, Miss MURIEL FOSTER, Mr. JOHN COATES,  
Mr. ANDREW BLACK.  
Solo Violin: Herr FRITZ KREISLER.  
**THURSDAY, 8 P.M.**  
Madame MELBA will sing Mad Scene ("Lucia") "Ah! fors e lui"  
("Traviata"), and "Inflammatus" ("Stabat Mater").  
Mr. A. BLACK will sing New Scene "Marino Faliero."  
Pianoforte: The Misses VERNE.  
**FRIDAY, 1 P.M.** Grand Mass in C minor .. .. Mozart.  
Madame ALBANI, Miss AGNES NICHOLLS, Mr. BEN DAVIES,  
Mr. FFRANGCON-DAVIES.  
"Engedi" .. .. Beethoven.  
Madame ALBANI, Mr. BEN DAVIES, Mr. FFRANGCON-DAVIES.  
**FRIDAY, 8 P.M.** "Lohengrin" .. .. Wagner.  
Miss AGNES NICHOLLS, Madame KIRKBY LUNN, Mr. J. COATES,  
Mr. C. KNOWLES, Mr. ANDREW BLACK.  
**SATURDAY, 2.30 P.M.** "MESSIAH" .. .. Handel.  
Madame ALBANI, Miss ADA CROSSLEY, Mr. BEN DAVIES,  
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### HIGHER EXAMINATIONS, 1905.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at the Provincial and Colonial Centres in June and July, 1905:—

### DIPLOMAS IN PRACTICAL MUSIC.

#### LICENTIATES (L.L.C.M.)

PIANOFORTE PLAYING.—Mary Ashworth, Lilian M. Appleton, Beatrice Akroyd, Jessie K. Abbott, Adeline Bickett, Lillian E. Benbow, Linda L. Bready, Ada Burton, Jennie E. Ball, Amy Burghardt-Wright, Mary Creed, Hilda M. Cooper, Queenie Clarke, Violet Chaffer, Theresa E. Davies, Florence A. Davenport, Annie M. Evans, Dora Fineberg, Lily M. Fellowes, Emily FitzGibbon-Lane, Mabel G. Gamble, Elizabeth A. D. Garner, Nellie Gardiner, Minnie F. Hamblett, Lena M. Hulme, Ernest W. Hunt, Emily M. Hornblower, Helen Halliday, Sophie N. Hill, Lucy Hand, Jennie I. H. Johnson, Linda M. Kingsbury, Jane Lihon, Edith A. Lloyd, Annie Lentell, Muriel K. Lambert, Ruby I. Lane, Marie Macfarlane, Daisy McGregor, E. Marie Matthes, Maud L. Moon, Irene McLelland, Margaret G. Owen, James H. Ogden, Emma Rutter, Pearl Read, Nellie Ross, Laura O. Senger, Mary G. Seccombe, May Stoodley, Elsie M. Sharp, Maud Stead, Gladys Spencer, Isabella J. M. Sharp, Violet Swinbourne, May Talbot, Myra Thompson, Bertha Talbot, Albert V. Thompson, Alice A. Townsend, Ada E. Vanselow, May L. Vercoe, Ivy O. Williams, Olive M. Williams, David T. Winslow, Annie Wiper, Alice M. Williams, Irene M. Wilson.

VIOLIN PLAYING.—Ellen G. Whyte, Evangeline Young.

SINGING.—Hannah Ashbrook, Elizabeth M. Cash, Elizabeth A. D. Garner, Thomas H. Hill, Mary A. Hallman, Dora M. A. Low, Albert V. Wisker.

ORGAN PLAYING.—Ernest O. Blackman, Arthur Ford, Elizabeth Morton.

#### TEACHERS' DIPLOMA.

PIANOFORTE PLAYING.—Drusilla Armstrong, Florence Maycock, Jane M. Smith.

#### ASSOCIATES (A.L.C.M.)

PIANOFORTE PLAYING.—Barbara H. Anderson, Grace E. Arney, L. Penelope Andrews, Louisa H. Atkin, Lily Atherton, Melinda B. Austin, May Allan, Emily Bayley, Mary Bannister, Frances A. Blocksidge, William J. Bowen, Frances Bumford, Mabel Bowman, Brenda Broadway, Alice M. Barnes, Edith J. Bassett, Josephine F. A. M. Buysens, Amelia A. Blowey, Lucy Bowen, Ada C. Brown, Mabel M. Bass, Lena Bettridge, Edith C. Batty, Constance C. Bush, Louie Barber, Emeline N. Butcher, Violet Breeze, Florence Brett, Ethel R. Bleach, Valerie R. Bouchard, Katharine M. Bambridge, Katie Christie, Alexander B. Cameron, Nellie C. Clifton, Eleanor Casey, Minnie Campbell, Florence V. L. Coley, Louisa Cooper, Mary A. Coulthard, Edith A. Clark, Edith Clarke, Martha G. Chatterton, Florence M. Craven, Edith Carr, Marie A. Colton, Muriel M. Chandler, May F. Cole, William Carline, Edith Cryer, Ada H. Consterdine, Mary E. C. Conway, Cissie Carroll, Lillian Carroll, Kathleen Clements, Gertrude Corcoran, Rita O. Corbet, Bertie E. Cox, Myra Coles, Estella Coad, Jennie Daly, Lillian Diamond, Mary H. S. K. Davey, Violet E. Deane, Ruby Davis, Irene Daley, Lily Eveleigh, Rachel Evans, Nellie C. Edwards, Lily Edwards, Mary A. Ennis, Thomas Egginton, Elizabeth Finney, Sidney C. G. Fillery, Annie G. Faint, Eleanor K. Franks-Smith, Gracie Flannagan, Alexander Gardner, Nellie M. V. Gigg, Manita R. Gleadall, Gladys M. Gubbins, Gertrude Gilbert, Hilda F. Gray, Kittie Gallagher, Stella Gillard, Gertrude Greenfield, Horace F. R. Gross, Amy Gelding, Mildred Goudie, Lottie Glover, May Henry, Saidie R. Hamilton, Minnie Harper, Gertrude A. Humphreys, Rose Ives E. Hole, Emily Hodnett, Alice J. Havercroft, Evelyn W. Harbord, Mary Hutchinson, Alice Hudson, Netta Horsburgh, Gertrude M. Houston, Florence M. Houchen, Margaret Hall, Bamford Hill, Herbert Hamer, Amy Hanson, Thomas Helms, Frederick W. T. Hawksley, Christina Hackett, Edith L. Harman, Alice E. Hall, May Hoyle, Margaret Hever, Nellie Hennessy, Lillie L. Hepburn, Marline Hann, Lily E. HUGHAN, Florrie Hayhurst, May B. Ingram, Amelia James, Mary Jonathan, Florence L. Jones, Gertrude M. Jeckells, Ethel Johnson, Edwin Jackson, Hughie Jones, M. Olivia Jones, Blodwen Jones, Eva Jones, Meta Johannsen, Alma W. Jay, Jessie Kinnear, Cecilia Kirby, Annie B. Lorimer, Annie Laurie, Effie B. Longney, Helen Langley, Mabel A. Linnett, Ben Lee, Alice Lunny, Lilian Lomax, Hilda F. Ledsham, Marian J. Lewis, Grace Lane, Mary Leonard, Kathleen Lloyd, Maggie P. Lugsdin, Noeline J. Lincoln, Elizabeth Macalister, Josephine E. McGee, Kathleen McKee, Margaret E. Mutch, Edith A. Morrison, May E. Mitchell, Marguerite R. Mackey, Ada L. Masters, Wilhelmina E. Maunsell, Edith M. Murray, Amy H. Morris, Maude L. Marsh, Edith A. Mayell, Charlotte A. T. Milner, James Malley, Ella M. Manson, Ina Mornement, Maud Meek, Bertha Marlborough, Nellie Mallett, Glenn McGarrity, Rose McHugh, Kenley J. Macdonald, Lillian McKenzie, Christina Macdonald, Mary T. Meaney, Rebecca McKenzie, Jennie McDonald, Mabel Morris, Winifred McBryde, Clara McDonald, Margaret J. McCarney, Daisy E. Makepeace, Margaret Morgan, Frances McDonald, John E. Newcombe, Constance Nelson, Lillie O'Keef, Eveline B. Osbourne, Effie J. Owen, Annie O'Brien, Elsie Peddle, Violet B. Phillips, Bina O'Farrell, Josephine A. Orr, Agnes M. O'Keefe, Stella K. O'Brien, Maude M. M. Piggott, Laura B. Pye, Florence A. Perry, Kathleen J. Prince, Gertrude Povey, Leonard Perkins, Pearl Parker, Elsie M. Pendleton, Janet K. Pollock, Charles A. Pain, Janet A. R. Kennie, Annie M. Russell, Gertrude M. Riordan, Catherine Rodger, Isabella A. Ross, Ryda Rees, Sarah Rayman, Annie F. Rowley, Francis P. Rayman, Annie Ritter, Florence J. Robson, Isabella F. Roach, Emily M. Rivett, Bessie Robertson, Margaret E. Rutherford, Cecilia F. Ryan, Isobel Reid, Marion J. Ritchie, Rose A. P. Smithies, Ann Sykes, Rosa E. Stringer, Maude A. Scott, Richard W. Sagar, Elizabeth L. Smith, Elsie M. Sheppard, Mabel F. Smith, Gracie E. Sinnatt, Eleanor Simpson, Pansy F. Simpson, May Sheridan, May E. Shanley, Maude Stewart, Elizabeth Stephenson, Vincent C. Shea, Alice M. Smith, Frances J. Stewart, Mary Slattery, Pearl Segal, Muriel M. Simpson, Ida M. Slater, Winifred E. Taylor, Ernest Tailby, Bertha Taylor, Mabel A. Titchmarsh, Lillian E. Tucker, Ethel Tonge, Annie Tweddle, Ethel M. Taylor, Constance B. Thompson, Doris E. M. Thompson, Emma G. Thomas, Alice L. Tegg, Ella Vandy, Alice Verstraete, Leura M. Vines, Violet C. Whyte, Maggie Williams, Lottie Willday, Ethel Williams, Amy Waterhouse, Violet M. Wheeler, Eva M. Watterson, Cissie World, Ethel Williamson, Dorothy M. Watson, Edith M. Wale, Florence Wake, Alice M. Worthington, Harriett Williamson, Lilian J. Walton, Annie Woodward, Christina L. Wood, Myrtle Webb, Muriel V. W. Waddy, Catherine M. Walsh, Alice A. Watts.

SINGING.—Amy E. Aylward, Pollie Bonnell, Irene G. Cockrell, Clarissa Davies, Edith L. Davies, Maud M. Edwards, Nellie M. Harrison, Elsie A. Holmes, Annie Hames, Emily B. Hutchinson, Lydia W. Heape, Winifred A. Halford, Mary Hazlitt, Beatrice H. James, Nellie Jefferson, Mimi Lockwood, Ethel Lockwood, Winifred M. Mateer, Ethel B. Pollard, Mary Ross, Edith A. Smith, Ethel A. Service, Mildred Sturt, Eva M. Watterson, Lilian M. Ward, Sallie E. Watkins, Josephine Wepener.

ORGAN PLAYING.—Rachel Bailey, Andrew Jenkins, Arthur P. Rutherford, Ben Treavett, Thomas D. Wright, Leslie C. Williams.

VIOLIN PLAYING.—Christina F. Bilby, Cecil G. Casgrove, Emilie A. Cattel, Gladys Cliffe, Hildred Greatrex, Beatrice F. Harston, Alma Johnston, William J. Leslie, William C. Moyes, Alfred E. Smith, Roy G. Simpson, Elsie E. Spencer, Albert Solomons, Helen C. Thorburn.

BASSOON PLAYING.—James Alfred Hamlin.

### DIPLOMAS IN THEORETICAL MUSIC.

#### FELLOWSHIP (F.L.C.M.).

Arthur Yould.

#### ASSOCIATES IN MUSIC (A. MUS.L.C.M.).

Mary L. Atkinson, Archibald I. Beale, Ethel M. W. Bowhay, Joseph E. Douglass, Gladys Du Rieu, Louisa M. Davenport, Helen C. Ironside, Robert Jones, S. Charlotte Jones, Mary Maycock, William G. News, Hughie Owen, Edward A. Oliver, Emily A. Oakley, Gertrude Stear.

THE EXAMINERS were: Horton Allison, Esq., Mus. Doc., Dublin, Mus. Bac., Cantab.; C. H. Briggs, Esq., Mus. Doc., Cantab.; J. Maude Crament, Esq., Mus. Bac., Oxon.; Frederick Cambridge, Esq., Mus. Bac., Dunelm.; Arthur C. Edwards, Esq., Mus. Bac., Oxon.; F.R.C.O.; Josef Holbrooke, Esq.; Frederick Holden, Esq.; Arthur S. Holloway, Esq., Mus. Doc., Oxon.; G. Augustus Holmes, Esq.; F. J. Karn, Esq., Mus. Doc., T.C.T.; Mus. Bac., Cantab.; George F. King, Esq.; M. Kingston, Esq., Mus. Bac., Cantab.; Orlando A. Mansfield, Esq., Mus. Doc., T.C.T.; L.Mus. L.C.M.; F.R.C.O.; W. R. J. McLean, Esq., Mus. Bac., Dunelm.; W. Arundel Orchard, Esq., Mus. Bac., Dunelm.; F. W. Pacey, Esq., Mus. Bac., Oxon.; G. D. Rawle, Esq., Mus. Bac., Lond.; Roland Rogers, Esq., Mus. Doc., Oxon.; Joseph Stephens, Esq.; Seymour Smith, Esq.; R. S. Tearne, Esq., Mus. Bac., Oxon.; C. Reginald Toms, Esq.; Ernest Wood, Esq.; H. Woolley, Esq., Mus. Doc., B.A., F.R.C.O., L.R.A.M.

There were 645 Candidates for Diplomas, of which number 431 passed, 209 failed, and 5 were absent.

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# The Musical Times.

OCTOBER 1, 1905.

## THE ROYAL SOCIETY OF MUSICIANS.

'To think that if those two little boys hadn't been playing on the oboe when Handel was driving a donkey up the Haymarket this Society might never have existed!' In these words did a benevolent, deaf old gentleman relate to Sir Arthur Sullivan the origin of the Royal Society of Musicians. He had attended one of the anniversary festivals and listened, or tried to listen, with intense interest to all that was sung or said. He was delighted with everything—the dinner, the music, and the speeches; but what impressed him most was the romantic story of the origin of the Society as he had understood it from the lips of the chairman—'Handel driving a donkey up the Haymarket,' and so on.

The dear, deaf, delighted diner had, by reason of his infirmity, 'got hold of the wrong end of the stick.' The Society came into existence thuswise. In the year 1738 Michael Christian Festing, a distinguished violinist, Weidemann, a flautist and music-teacher of King George III., and Vincent, an oboeist, were standing at the door of the Orange Coffee House, in the Haymarket, when they saw two interesting boys driving milch asses. Upon inquiry those two donkey-drivers proved to be the orphans of Kytch, a celebrated oboeist, who, after a dissolute life, was one morning found lying dead in St. James's Market. As John Parry, a former Honorary Treasurer of the Society has said: 'With a feeling that reflects honour on their memories, those three musicians entered into a subscription to rescue the children of their departed brother professor from such a degrading situation; and on consulting with several other eminent musicians on the necessity of raising a fund to alleviate the distress of their indigent brethren, their widows and orphans, they established, on April 19, 1738, the benevolent institution now known as the Royal Society of Musicians.'

A rare pamphlet, in the possession of Dr. W. H. Cummings, the Honorary Treasurer of the Society, is entitled:

The Laws and Resolutions of several General Meetings, for the future Regulation and Management of the Fund for the support of Decayed Musicians and their Families. London. 1761.

Under the heading 'The Society's Laws,' dated May 8, 1738, we gather the following information:

Whereas a Subscription was set on foot the Beginning of the last Month, for establishing a Fund for the Support of Decay'd Musicians, or their Families; which Subscription having already met with uncommon Success, the Subscribers have had two General Meetings, in order to form themselves into a regular Society, by the name of THE SOCIETY OF MUSICIANS, and have elected Twelve Governors for the present Year, and also agreed to the following Resolutions.

'Law I.' reads:

That every Subscriber to this Charity do pay, at least, Half a Crown a Quarter; the first Payment to be made on, or before, *Midsummer-day* next.

'Law II.' also refers to finance, and orders that all moneys are to be paid into 'the hands of Mr. Andrew Drummond, Banker.' In this connection it may be mentioned that Messrs. Drummond are to this day the bankers of the Society; thus an exceedingly pleasant business connection has been maintained unbroken for the long period of 167 years.

The 'Declaration of Trust'—an indenture dated August 28, 1739—has the following preamble:

Whereas in the month of April in the year of our Lord one thousand seven hundred and thirty-eight a subscription was set on foot for establishing a Charitable Fund for the support of decayed musicians or their families which subscription having met with uncommon success there were very soon after (pursuant to notices published in the public newspapers) two general meetings had of the then subscribers in order to form themselves into a regular society, by the name of THE SOCIETY OF MUSICIANS.



THE ARMS OF THE ROYAL SOCIETY OF MUSICIANS.

No fewer than 226 musicians subscribed to this document, thereby becoming members of the Society. Among the names are those of George Frederick Handel, Esq.,—the only name having the affix 'Esq.'—Arne, Beard, Boyce, Courteville, Henry Carey, Festing, Dr. Greene, William Hayes (of Oxford), Pepusch, Edward Purcell, John Robinson, Thomas Rosingrave, John Ravenscroft, Christopher Smith and his son J. C. Smith. Handel was not only an original member of the Society, but one of its warmest supporters. At his death, in 1759, he bequeathed £1,000 to its funds, the clause in his testamentary dispositions reading:

I Give to the Govenours or Trustees of the Society for the Support of decayed Musicians and their Families one Thousand pounds to be disposed of in the most beneficiall manner for the objects of that Charity.

A still greater legacy did Handel leave to the Society and, indeed, to the sacred cause of charity in its widest sense, in his immortal art-creations. At the Handel Commemoration Festival held in 1784 in Westminster Abbey, the greater part of the proceeds were given to the Society, whereby its assets were increased by the princely sum of £6,000; five subsequent festivals in the Abbey—1785, 1786, 1787, 1790, and 1791—brought an additional £10,000, thus making a grand total of £16,000 to this charity alone, resulting from the performance of Handel's oratorios.

Dr. Burney, in his invaluable 'Account' of the Handel Commemoration held in 1784, thus refers to the Society, of which, by-the-way, he was an early member: 'No charitable institution can be more out of the reach of abuse, embezzlement, or partiality; regulated with more care, integrity, and economy; or have its income so immediately derived from the activity and talents of its own Members.'

To return to chronological order, mention must be made of an interesting and intimate connection between the Society and an older and similar benevolent institution, 'The Sons of the Clergy.' In 1739, the year after the formation of the Royal Society of Musicians, the Governors 'resolved *nem. con.* that they would supply an able Band of Music at the Rehearsal and Anniversary of the Sons of the Clergy [held in St. Paul's Cathedral] for the sum of £50 and, upon payment of that Sum annually to their Charitable Fund, that they would never increase the Demand upon any future Occasion.' This arrangement, which lasted till within living memory, made it necessary that the orchestral members of the Society should give their services at the Sons of the Clergy Festival. So stringent was this rule that, at a general meeting held in 1753, it was resolved, on the motion of the chairman (Dr. Greene) who, be it noted, was also conductor of the Sons of the Clergy Festival—that all persons appointed to perform at St. Paul's who absented themselves without giving satisfactory reasons 'shall be excluded the Society'! It has been well said that 'such a partnership between the charitable societies of two professions is of historical interest,' one worthy to be kept in remembrance.

On August 26, 1790, George III.—who always showed a very practical interest in music—granted a Charter to the Royal Society of Musicians. Subjoined are the preamble and some extracts from this important document:

GEORGE THE THIRD by the Grace of God of Great Britain France and Ireland King Defender of the Faith and so forth TO ALL TO WHOM these presents shall come greeting

WHEREAS THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN have for many years past held frequent meetings within our City of Westminster and come to several resolutions for the establishing a Fund for the support and maintenance of decayed Musicians and their families

AND WHEREAS Benjamin Cooke Charles Burney Samuel Arnold and Edmund Ayrton Doctors in Music Members of a Society heretofore called the Society of Musicians on behalf of themselves and others by their petition presented to us have most humbly besought us to grant our most gracious Letters Patent to incorporate

the said Society and to make them a body politick and Corporate to enable them to cultivate and improve the Science of Music and to carry into execution more effectually the charitable intentions of the Subscribers to the said Fund

NOW KNOW YE that WEE out of our princely regard to all liberal arts and sciences and for the encouragement of all such who are desirous to promote the same and more especially such as are calculated and intended for the charitable relief and maintenance of those who through age sickness or infirmity shall be rendered unable to support themselves and their Families or the Families of such professors being Members of this Society as are left destitute of support have of our especial grace certain knowledge and mere motion ordained given and granted and by these presents for us our heirs and successors Do ordain give and grant that for the future there shall be a perpetual Society which shall be called by the name of THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN AND WE do hereby declare that the said Society there consist of twelve Governors for the time being Forty-eight Members constituting a Court of Assistants and other Members that shall be lawfully elected who by the name of the Royal Society of Musicians of Great Britain shall for ever hereafter be a BODY POLITICK and corporate in Deed and in Law and that by the same Name they and their successors shall have perpetual succession. . . .

And that the said Corporation for ever hereafter shall and may have and use a common Seal for the causes and Businesses of them and their successors and that it shall and may be lawful for them and their successors to change break alter and make new the said Seal from time to time as they shall find convenient AND WE do hereby Give and Grant unto the said Society and their successors a Coat of Arms that is to say Azure on a cross gules the Imperial Crown of England—The first quarter charged with a syrinx or—The second quarter charged with the Royal Harp of King David proper—The third quarter charged with the Pythagorean system The fourth quarter charged with the Arentine scale of Music proper Supporters viz—On the dexter side an Apollo with his Lyre—On the sinister side a Saint Cecilia in her hand the pipes of the organ or—Crest a Lyre or encircled with branches of oak and Laurel united by a Label bearing the word "Handel" motto "To deliver the Poor that cry" . . . .

IN WITNESS whereof WE have caused these our Letters to be made patent WITNESS OURSELF at Westminster this twenty-sixth day of August in the thirtieth year of our Reign [1790].

By Writ of Privy Seal

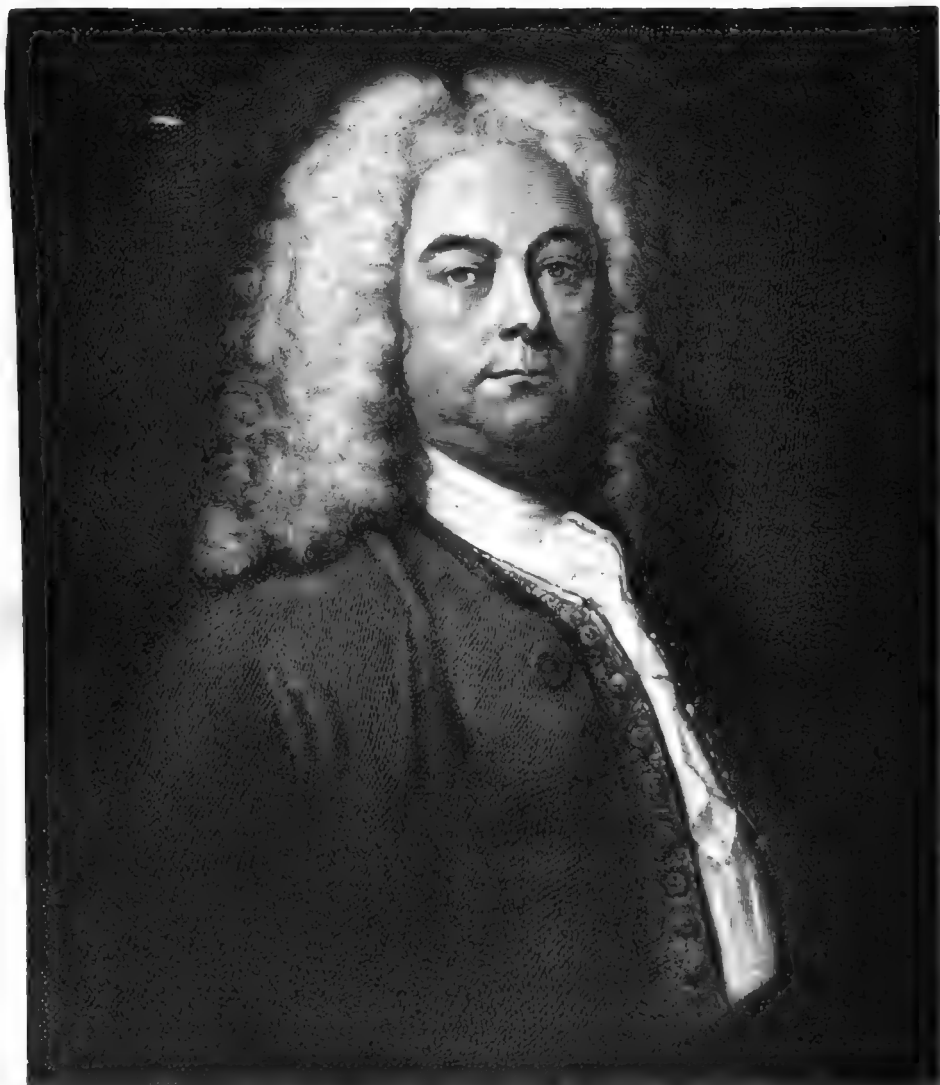
WILMOT.

The Coat of Arms is reproduced on p. 637. Not only did George III. grant a Charter but, at a performance of the 'Messiah' given in aid of the Society in St. Margaret's Church, Westminster, in 1792, he presented £100 to the charity and, moreover, in 1804—when funds were sorely needed—his Majesty gave a further proof of his interest in its operations by the handsome donation of 500 guineas.

In 1791, the year following the granting of the Charter, Haydn visited England for the first time. He appears to have attended the annual dinner of the Society in 1792, for which festive occasion he specially composed a march for full orchestra. Strangely enough, although the band parts of this march were known—having been frequently played from since 1792—Haydn's autograph score of the composition seems to have disappeared. But, thanks to the persevering search of Dr. Cummings, it has recently been discovered. By his kind permission we are enabled to give a facsimile



THE ROOM OF THE ROYAL SOCIETY OF MUSICIANS, LISLE STREET, LEICESTER SQUARE.  
*Specially photographed for THE MUSICAL TIMES.*



HANDEL. BY THOMAS HUDSON (1701-1779).

*Reproduced, by permission, from the original painting in the collection of the Royal Society of Musicians.*

of this unpublished composition of the genial 'Papa's' as one of our special supplements to the present issue of THE MUSICAL TIMES.

During the visit of Weber to England in 1826—it will be remembered that he died in London during his sojourn here—he scored a march for wind instruments for the anniversary festival of the Society. This was the March in C from an early work—his Opus 3—originally written for pianoforte duet; but he composed an entirely new Trio for the occasion. This MS. was the last composition penned by Weber in his own hand. The autograph of this has also just come to light. Both scores have now been well bound in red morocco and stamped in gold with the arms of the Society. Weber was, however, too ill to attend the annual festival for which he had prepared the march. Other marches that have been specially composed

for the Society are by Winter, Cipriani Potter, and Sir Henry Bishop. As a boy of twelve Franz Liszt played at the annual dinner held in 1824 (June 5). *The Quarterly Musical Magazine and Review* (vol. vi., p. 241) thus records the boy's pianoforte performance:

We heard this youth first at the dinner of the Royal Society of Musicians, when he extemporized for about twenty minutes before that judgmatical audience of professors and their friends.

In the following year (1825) an interesting performance is thus recorded in the same periodical:

At the dinner of the Royal Society of Musicians, on Thursday, the 21st of April, two youths from Germany, of the name of Schulz, and their father, performed on two guitars, and an instrument unknown as yet in this country, the *Phys-harmonica*. These talented boys are

under the patronage of his Royal Highness the Duke of Sussex. The eldest is apparently about 14 years of age, the youngest 12. They possess the feeling and have pursued exactly that line of study so much required in musicians at the present day—neat and expressive execution, joined to energy and refined taste. They seem to delight in their own performance, to feel every note they play: this is the true secret of the musical art. The first piece they performed was an introduction and variation upon Mozart's *'Away with melancholy.'* The new instrument, the Phys-harmonica, here displayed its powers and effects. About the shape and size of a dressing case or writing desk, this little instrument, which has a small set of black and white keys similar to that of the piano forte, has an insignificant appearance; its construction however resembles the celestina—the sounds are produced by working a pulley and wheel with the foot, and the entire effect resides in the touch, by which the swell or crescendo and diminuendo are

produced. The tone of the Phys-harmonica is similar to but much sweeter and purer than the oboe, and the effect during performance, when contrasted with the slight tinkling sounds of the guitars, resembled the peal of a distant organ. The music performed was evidently written for the effect of this combination, the variations to Mozart's air especially, which were in the very best style, and suited to the power of the boys. The youngest has uncommon facility and strength of execution, and gave the obligato passages allotted to him with the most judicious skill, and the delicacy and peculiar effects produced by the eldest called forth bursts of approbation from the professors, and indeed from the whole room. Altogether this was one of the most pleasing and unassuming exhibitions we have witnessed for a long time—no prodigies were attempted, no unnatural sacrifice of expression to execution, but a pure and effective style has been retained, that must ensure them the approbation of the public wherever they go.



ARCANGELO CORELLI. BY HUGH HOWARD (1675-1737).

Reproduced, by permission, from the original oil-painting in the collection of the Royal Society of Musicians.

Edouard Schulz (1812-1876), one of the boys just mentioned, was an excellent pianist, and became the favourite teacher of the English aristocracy. He bequeathed the sum of £1,000 to the funds of the Society, making the fourth legacy of a similar amount left by foreign musicians settled in London, the others having been Handel, Signora Storace, and Signor Begrez. Other £1,000 legacies have been those of John Crossdill and Miss C. E. Fenn; and in this connection mention may be made of the last legacy notified to the officers of the Society—that of £100 bequeathed by a non-member, the late Mr. Walter Macfarren. The name of the late Mr. Thomas Molineux must be held in grateful remembrance as a benefactor of the Society, his gifts amounting to the munificent sum of £2,000.

Two other distinguished foreign musicians honoured the annual dinner of the Society with their presence—Mendelssohn, as a youth of twenty, in 1829, during his first visit to England, and Berlioz. *The Spectator* of June 13, 1829, in a notice of the banquet, thus refers to the composer of the 'Scotch' Symphony:

Mr. Mendelssohn most kindly gave his assistance in an extempore fantasia on the pianoforte, in which he introduced, successively, subjects from the Sinfonias of Mozart, Haydn, and Beethoven; treating them with the skill and science of an accomplished musician.

At the Festival of 1848, on the occasion of his first visit to England, Hector Berlioz was toasted 'with unanimous and long-continued plaudits.' In returning thanks, in the French language, the distinguished guest 'paid several compliments to the musical taste and feeling of the English nation, and expressed himself highly flattered by his reception in this country, and gratified by the manner in which his works had been executed by our artists.'

Unusual distinction was accorded to the annual banquet of 1838, to celebrate the centenary of the foundation of the Society, in that—so it is said—ladies were for the first time invited to a public dinner. The centenary festival was held on April 19 at Freemasons' Hall, concerning which portentous event—the presence of the ladies—the *Musical World* of April 26, 1838, must be quoted:

Many well-disposed persons were much alarmed at the introduction of the fairer portion of the creation to the festive board, lest improper characters might gain admission; but every precaution was taken by the committee, from whom *only* tickets were to be procured, and the names of the parties were written on the face of the admission card. Lord Burghersh, who had kindly undertaken to preside, advocated the cause of the ladies most strenuously, in which he was warmly seconded by the honorary treasurer, Mr. Parry, who was looked upon as the conductor of the feast. Lady Burghersh too, in the kindest manner, consented to honour the festival with her presence, and also to invite several other distinguished persons to "support the Chair." No sooner was her Ladyship's intention made known, than the demand for tickets became great beyond calculation; but the committee only issued the exact number that could be accommodated in the Freemasons' Hall, which amounted to 375.

At half-past five o'clock Lord Burghersh took the chair; on his right hand were the Duchess of Richmond, the Duke of Cambridge, Lady Fitzroy Somerset, Colonel

Jones, Miss Fitzroy Somerset, Lady Burghersh, Dr. Elliotson, Sir Robert Gill, &c., &c. The President and his friends were ushered into the Hall by the committee, consisting of thirty members of the Society, wearing white rosettes, and bearing white wands, amid the loud applause of the company, all standing up; the sight at this moment was exceedingly brilliant, for the tables had been elegantly ornamented, and the Hall was well lighted. The President's table ran across the upper end of the Hall, and there were five tables the whole length of the body, with a platform on one side, for the pianoforte. A temporary orchestra was erected under the gallery, for a band of wind instruments . . . which played after dinner two splendid marches composed for the Society by Haydn and Winter, in a style of excellence not to be exceeded.

After giving a detailed account of other music that was performed—in which De Beriot had a share—the report refers to the after-dinner oratory of that centenary feast:

Mr. W. Horsley [the glee composer] in proposing the health of Lord Burghersh, entered into a brief detail of the great good which the Society had done since its foundation a hundred years ago; and he paid the noble President many deserved compliments, both for his encouragement of the musical art and his readiness at all times to promote the interest of the Society whose cause he was advocating. Lord Burghersh returned thanks in a very well expressed address, and requested that it should not be forgotten that it was the Royal Society of Musicians that first set the example of inviting ladies to honour with their presence a public dinner; and his Lordship announced that H.R.H. the Duke of Cambridge had kindly consented to preside next year. This announcement elicited many hearty cheers from the gentlemen present. His Royal Highness expressed himself highly pleased with the proceedings of the day, and assured the Society of his most anxious wish to promote its interest.

The pecuniary outcome of the evening's feast of good things amounted to the sum of £400, which included a donation of ten guineas from M. Thalberg. No dire calamity seems to have resulted from the presence of 'the fairer portion of the creation' at this festive board.

In addition to the annual Festival, oratorio performances—chiefly of Handel's 'Messiah'—have been given by the Society, often in consecutive years, whereby the funds have been greatly augmented.

During the first seventy years of the Society's existence the monthly and other meetings were held at various public-houses, including the 'Crown and Anchor Tavern,' Strand,—a famous musical hostelry—and, for many years, at the 'King's Arms,' Marylebone Street. In June, 1808, the Society purchased some freehold land in Lisle Street, on the north side of Leicester Square—land which, in 1649, belonged to the Earl of Leicester. Like all old thoroughfares in the heart of London, Lisle Street is not without interesting associations. Here David Hume lived and Edmund Kean passed a large portion of his strangely erratic boyhood. It is said that his uncle, Moses Kean, had a brass collar made to be placed round Master Edmund's neck, the said doglike appurtenance being inscribed with these words: 'This boy belongs to 9, Lisle Street, Leicester Square: please bring him home.'

The home of the Royal Society of Musicians is at No. 12, Lisle Street, where, for nearly one



The names of the Gent of his Ma<sup>ty</sup>.  
Dread M<sup>ty</sup> which was due to attend his  
Maj<sup>ty</sup> at Windsor paid out of the Excheq<sup>r</sup>

x Tho. M <sup>r</sup> Purcell	—	—	—	2 00	—	—	—
x Nath <sup>n</sup> M <sup>r</sup> Humphreys	—	—	—	—	—	—	—
x Jo <sup>n</sup> M <sup>r</sup> Stange	—	—	—	0 40	—	—	—
x W <sup>m</sup> M <sup>r</sup> Horne	—	—	—	—	0 46	—	—
x Tho M <sup>r</sup> Blagrand Sig <sup>r</sup>	—	—	—	—	0 40	—	—
x Tho M <sup>r</sup> March	—	—	—	—	0 40	—	—
x Jo <sup>n</sup> M <sup>r</sup> Goodgrove	—	—	—	—	0 40	—	—
x Tho M <sup>r</sup> Watkins	—	—	—	—	0 40	—	—
x Tho M <sup>r</sup> Lock	—	—	—	—	1 50	13	—
x Tho M <sup>r</sup> Clayton	—	—	—	—	0 46	—	—
x Tho M <sup>r</sup> Stagers Sig <sup>r</sup>	—	—	—	—	0 46	—	—
x Tho M <sup>r</sup> Stagers Jun <sup>r</sup>	—	—	—	—	0 90	—	—
x Tho M <sup>r</sup> Baker	—	—	—	—	0 40	—	—
x Tho M <sup>r</sup> Lilly	—	—	—	—	0 60	—	—
x Tho M <sup>r</sup> Grogby	—	—	—	—	0 46	—	—
x Tho M <sup>r</sup> Higgs	—	—	—	—	0 86	—	—
x Tho M <sup>r</sup> Madge	—	—	—	—	0 46	—	—
x Tho M <sup>r</sup> Gamble	—	—	—	—	0 20	—	—
x Tho M <sup>r</sup> Dorney	—	—	—	—	1 01	—	—
x Tho M <sup>r</sup> Bamford Sig <sup>r</sup>	—	—	—	—	0 60	—	—
x Tho M <sup>r</sup> Beckett	—	—	—	—	0 58	—	—
x Tho M <sup>r</sup> Blagrand Jun <sup>r</sup>	—	—	—	—	0 46	—	—
x Tho M <sup>r</sup> Singleton	—	—	—	—	46	—	—
x Tho M <sup>r</sup> Stronge	—	—	—	—	—	—	—

The 24 Gent of his Ma<sup>ty</sup>.  
to attend at Windsor  
Thos Purcell

THE 'FOUR-AND-TWENTY FIDDLERS' OF KING CHARLES THE SECOND'S BAND—THEIR NAMES AND EMOLUMENTS, IN THE HANDWRITING OF THOMAS PURCELL, MASTER OF THE MUSICK.

Reproduced (in reduced facsimile and by permission) from the original document in the possession of the Royal Society of Musicians.



hundred years, its benevolent work has been carried on. A large and lofty room and other offices were specially built on ground that aforetime served as gardens to the houses in Lisle Street. A view of the principal room is given on p. 639. Here are preserved many interesting and valuable treasures belonging to the Society. The portraits which adorn the walls are particularly noteworthy. Chief among them by reason of its stretch of canvas is a full-length representation by Gainsborough of George III., and presented by that music-loving monarch. There are oil paintings of Handel, by Hudson; Corelli, by Hugh Howard, the Irish portrait-painter; Henry Purcell, by Closterman (all three of these are included in the illustrations of the present article), and Geminiani, by Hudson. This quartet of portraits formerly belonged to Redmond Simpson, at one time an active member of the Society. He bequeathed them to the Antient Concerts, and for many years they adorned the walls of the royal box at the Hanover Square Rooms. At the dissolution of the Antient Concerts, and in accordance with the terms of Mr. Simpson's will, they passed into the possession of the Royal Society of Musicians. Other portraits belonging to the Society are those of Beethoven, with his autograph on presenting it to Charles Neate—this curious delineation of the great composer formed one of the special supplements to THE MUSICAL TIMES of January, 1901—C. E. Horn (the composer of 'Cherry ripe'), by Pocock; John Parry, the elder; Sir William Parsons, and others.

A specially interesting document, duly framed and glazed for preservation, is a list, in the handwriting of Thomas Purcell, of Charles the Second's band of 'four and twenty fiddlers.' Of this we give a reduced facsimile on page 643. Thomas Purcell—uncle to the great Henry of that distinguished family—and Pelham Humphreys were associated as Masters of the King's Band, but Purcell was chief and leader of the 'four and twenty fiddlers,' either by virtue of seniority or special appointment. Dr. W. H. Cummings, in his 'Life of Purcell,' gives the royal warrant whereby Purcell and Humphreys were appointed to their joint office in the service of the 'merry monarch.' It reads thus:

CHARLES R., by the Grace of God, &c., to our trusty and well-beloved Sir Edward Griffin, Knight, Treasurer of our chamber, now being, &c. Whereas we have been pleased to take into our service as Composer in Ordinary for the Viols, Thomas Purcell and Pelham Humphreys, Gents., in the room of George Hudson, deceased, and for their entertainments in consideration of services done, and to be done, unto us, we have given and granted, and by these presents do for us, Our Heirs and Successors, Wee do give and grant unto the said Thomas Purcell and Pelham Humphreys for their wages and fee, the sum of fifty-two pounds, fifteen shillings and tenpence, by the year, during their natural lives, and the life of the longer liver of them, the first payment to commence from the feast of St. Michael the Archangel, 1672.

Given under our Signet at our Palace of Westminster, the Eighth day of August, in the year of our Lord God, One thousand six hundred and seventy-two (1672).

E.R. JOHN NICOLAS.

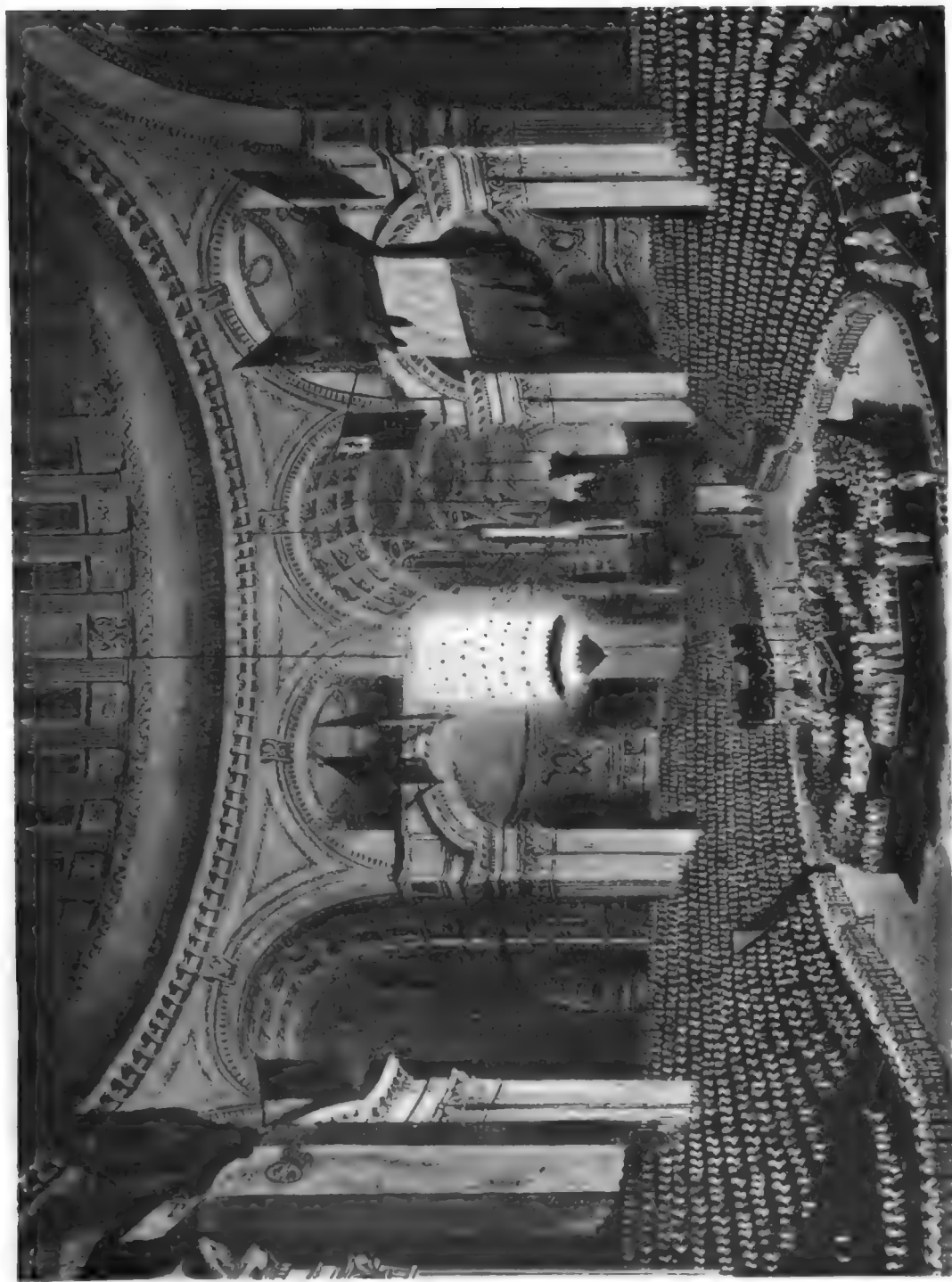
As the foundation of the Royal Society of Musicians had made no provision for the admission of female members, several ladies of distinction in the musical profession established, in 1839, The Royal Society of Female Musicians; but in order to avoid the expense of working two societies and to secure combined sympathy and support, the two organizations were happily amalgamated on April 2, 1866.

To turn from the past to the present, a few figures may, in conclusion, be given, showing the scope and operations of this old Society. The present membership is about 220. The funded property amounts to about £100,000, which yields some £3,000 per annum. Last year the sum of £4,753 was paid in claims, the difference in that amount and the annual dividends being made up by members' subscriptions (£800), annual subscriptions, &c. The amounts paid to invalided musicians vary from five guineas a month and upward; in cases where a family of children is involved the payment may extend to £150 per annum. Relief is also afforded to non-members. When King George III. was informed that the Society exceeded the limits of the Charter by relieving distressed musicians who had no legal claim upon its funds, His Majesty pointedly remarked: 'I am glad to hear it, for that is true charity.'

For valued help in the preparation of this article and permission to take photographs, &c., full acknowledgment is due to Dr. William H. Cummings, the Hon. Treasurer since 1876—an office he has worthily held with distinction to himself and of immense benefit to the financial status of the Society, and to Mr. Charles A. Lucas, the Secretary.

F. G. E.

The musical landmarks of London are rapidly disappearing. St. James's Hall has gone, and last year the house in Great Portland Street (at the corner of Ridinghouse Street) where Mendelssohn lodged was rebuilt. And now we have to record the demolition of 'The Hoop and Horseshoe,' a public-house situated close to Tower Hill, in order to make a new northern approach to the Tower Bridge. In this house—from the front of which was suspended an iron hoop encircling a horseshoe—Richard Wagner, his little wife and his big dog, passed the first night that he set foot on English soil in the year 1839. He was then twenty-six, and with his belongings had arrived at the docks from Pillau, a Baltic port. The voyage, in a sailing vessel, was a terrible one, and lasted nearly a month. 'Three times,' he says, 'we suffered from the effects of heavy storms. The passage through the Narrows made a wondrous impression on my fancy. The legend of the Flying Dutchman was confirmed by the sailors, and the circumstance gave it a distinct and characteristic colour in my mind.' Sixty-six years ago 'The Hoop and Horseshoe'—the only tavern sign of that name in London—was a sort of private hotel, doubtless well patronized by those who came to the Metropolis by water. Wagner only stayed there one night; the next day he, Minna (his wife), and the dog changed their lodgings to the foreign quarter of Soho. In the removal the dog was lost, but was found again, to the great joy of its master.



THE FUNERAL OF LORD VISCOUNT NELSON IN ST. PAUL'S CATHEDRAL, JANUARY 9, 1806.  
*From an engraving by Lewis, after a drawing made by Augustus Charles Pugin at the interment.*

## THE MUSIC AT NELSON'S FUNERAL IN ST. PAUL'S CATHEDRAL.

More than two months elapsed between the death of Nelson, which occurred on October 21, 1805, on board the *Victory* in Trafalgar Bay, and the interment of his remains, which took place in St. Paul's Cathedral, on January 9, 1806. After the body, preserved in spirits, had been brought to England in the *Victory*, it lay in state for three days in the Painted Hall, Greenwich. Thence the hero's remains were conveyed by water to Westminster, the procession up the Thames, which included seventeen State barges, of which eight belonged to the City Companies, being most impressive as it passed along London's silent highway. The funeral barge was rowed by sixteen seamen belonging to the famous ship on which Nelson fell.

After resting one night at the Admiralty, Whitehall, the body was conveyed to St. Paul's Cathedral for interment the next day (January 9). One hour before daylight on that eventful day 'the drums of the different Volunteer corps in the Metropolis beat to arms,' among them being the Grays-Inn Sharpshooters and the Hampstead Volunteers. The funeral cortège is referred to as 'one of the greatest processions ever witnessed.' Military bands were heard in mournful strains, and, as a relief to much dirge music, the band of the Old Buffs played 'Rule, Britannia' with drums muffled, alternating Arne's nautical air with the 'Dead March.' On approaching the cathedral the bands played the 104th Psalm, doubtless the triple minor tune from Ravenscroft's Psalter of 1621.

The funeral car was worthy of the occasion. It is described as having been 'decorated with a carved imitation of the head and stern of His Majesty's ship the *Victory*, surrounded with escutcheons of the Arms of the deceased, and adorned with appropriate mottoes and emblematical devices; under an elevated canopy, in the form of the upper part of an ancient sarcophagus, with six sable plumes and the coronet of a Viscount in the centre supported by four columns, representing palm trees, with wreaths of natural laurel and cypress entwining the shafts; the whole upon a four-wheeled carriage drawn by six led horses, the caparisons adorned with armorial escutcheons. The head of the car, towards the horses, was ornamented with a figure of Fame. The stern carved and painted in the naval style with the word *Victory* in yellow raised letters on the lanthorn over the poop.' A view of the funeral-car, showing its arrival at the cathedral, is reproduced (on p. 647) from a rare print kindly lent by the Dean and Chapter of St. Paul's.

No less magnificent was the coffin, said to have been made from the mainmast of the *L'Orient* blown up at the battle of the Nile, and further, to have been constructed of 'stout mahogany, and exactly 6 feet 8 inches long, 26 inches broad in its widest part, and 19 inches deep; covered with rich, black Genoa velvet, divided in compartments and pannels, with no less than 10,000 double gilt nails.' On one of the various

panels was the representation of a monument, at its base 'the British Lion, with one of his paws laid on a Gallic Cock'; another panel contained the figure of 'a Crocodile, an Attribute in consequence of the glorious Victory of the Nile'; and 'towards the foot was a Dolphin, the noblest Fish of the Seas, and was formerly claimed by the Heir of France.' The inscription on the coffin read thus:

### *Depositum.*

THE MOST NOBLE LORD HORATIO NELSON  
Viscount and Baron Nelson of the Nile,  
& of Burnham, Thorpe, in the County of Norfolk  
Baron Nelson of the Nile, and of Hilborough,  
in the said County.  
Knight of the Most Honble. Order of the Bath.  
Vice Adm<sup>l</sup>. of the White Squadron of the Fleet  
& Commander in Chief of His Majesty's Ships  
and Vessels in the Mediterranean  
Also Duke of Bronte, in Sicily;  
Knight Grand Cross of the Sicilian Order  
of St. Ferdinand, and of Merit.  
Member of the Ottoman Order of the Crescent  
& Knight Grand Commander of the Order  
of St. Joachim. Born September 29, 1758.  
After a series of transcendent & heroic Services,  
this Gallant Adm<sup>l</sup>. fell gloriously in the moment  
of a brilliant & decisive Victory over the combined  
Fleets of France & Spain, off Trafalgar,  
21 October, 1805.

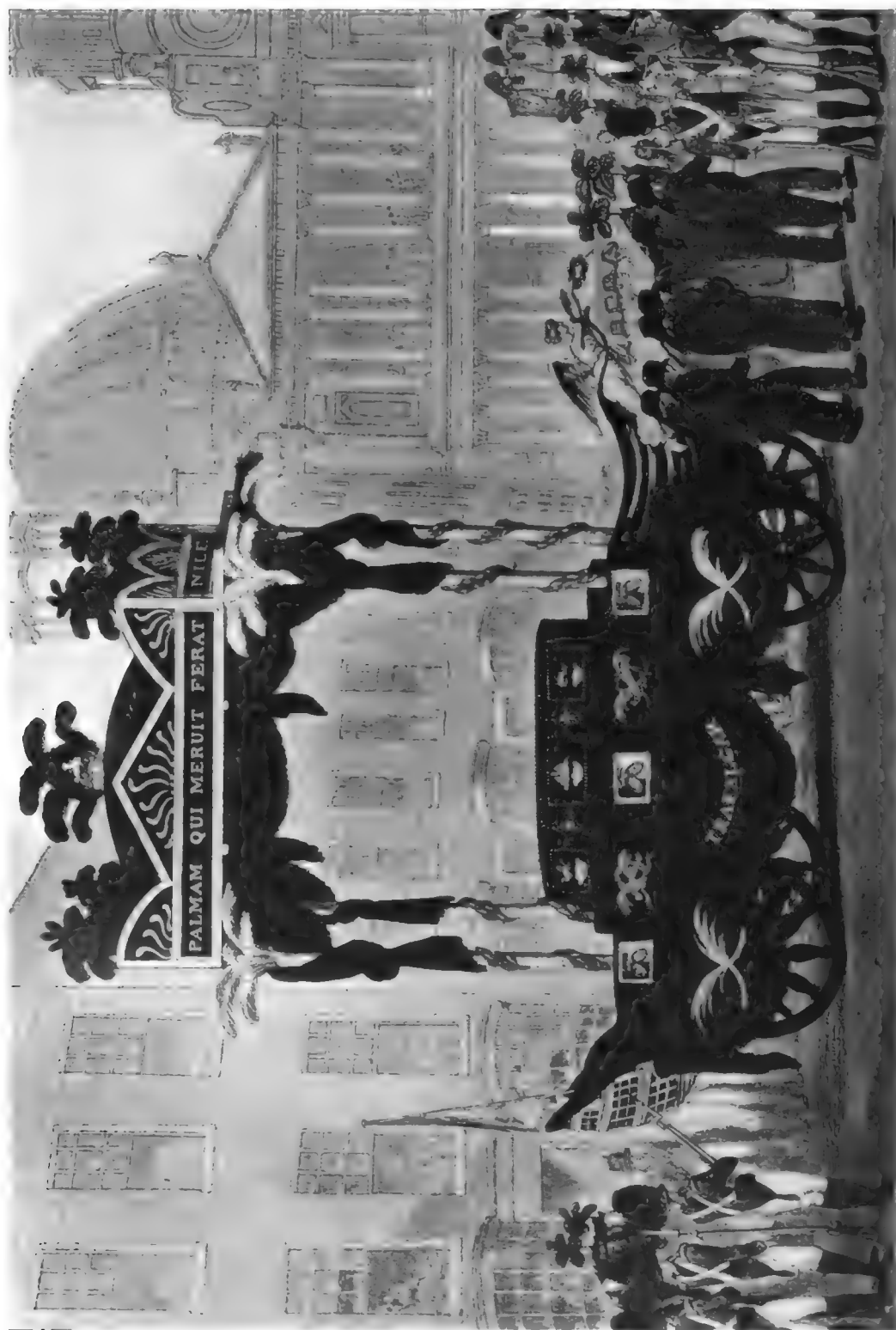
The huge congregation—estimated at 10,000 people—in the cathedral included two future Kings of England in the persons of the Prince of Wales, afterwards George IV., and the Duke of Clarence, who became William IV., in addition to their five royal brothers. The scene in the stately sanctuary is described in *The Times*, as 'too dear and sacred to Britons to be forgotten,' while the *Morning Post* said 'nothing could be more sublimely awful, nor more solemnly affecting.' Darkness had come on before the last rites had been concluded, and the dull light of a winter's day gave place to the weird illumination of a large number of torches in the Choir and temporary galleries, while in the dome, said to be illuminated for the first time, was suspended a huge 'temporary lanthorn' containing 130 lamps. Highlanders lined the nave and the circle under the dome, 'with their firelocks clubbed.' Some idea of the *coup d'œil* of this great ceremony may be gathered from the reproduction (on p. 645) of a rare print in the library of St. Paul's Cathedral, and kindly lent by the Dean and Chapter specially for this article.

The music that was performed at the obsequies of Trafalgar's hero was specially prepared for the occasion and published in a folio volume entitled:

The | Burial Service, Chant, | Evening Service, Dirge,  
& Anthems, | Appointed to be perform'd, | at the  
Funeral of | Lord Viscount NELSON, Duke of Bronte, |  
at | St. Paul's Cathedral, | on the 9th of January, 1806,  
| Composed by | Dr. Croft, Henry Purcell Esq<sup>r</sup>.,  
Dr. Greene, Thos. Attwood Esq<sup>r</sup>., | & George Frederick  
Handel Esq<sup>r</sup>., | dedicated by permission | To the Right  
Rev<sup>d</sup>. the Lord Bishop of Lincoln, | Dean of St. Paul's,  
| By his Lordship's obedient servant, John Page, Vicar  
Choral.

London: Printed & Published by Messrs. Clementi  
& Co. Sold at all the Music Shops in the United  
Kingdom, | and by the Editor, 19, Warwick Square.

Entered at Stationers' Hall—Price 10s. 6d.



NELSON'S FUNERAL CAR ARRIVING AT ST. PAUL'S CATHEDRAL ON THE DAY OF THE INTERMENT.

This included the Burial-Service music of Croft and Purcell, Dr. Greene's anthem 'Lord, let me know mine end,' Attwood's Magnificat and Nunc dimittis in F (composed in 1796, the year of his appointment to St. Paul's), Handel's funeral anthem 'His body is buried in peace,' and Thomas Purcell's single chant in G minor, called in the above publication the 'Grand Chant' to which Psalms 39 and 90 were sung. John Page, the editor of the music and formerly a tenor singer, is best known by his 'Harmonia Sacra,' a collection of seventy-four old cathedral anthems (3 vols., 1800); he also edited a collection of glees, entitled 'Festive Harmony' (4 vols., 1804), and other publications.

The first part of the service was held in the Choir, the body being subsequently conveyed to an opening in the floor of the church immediately under the dome. In this connection the account in the *Gentleman's Magazine* may be quoted:— 'There was an excellent contrivance for letting down the Body into the grave. A bier was raised from the oblong aperture under the Dome, for the purpose of supporting the coffin, by invisible machinery, the apparatus being totally concealed below the pavement. This contrivance prevented all those disagreeable circumstances which too often occur at the funerals of the Great.'

The event was one of those rare occasions when every member of the cathedral staff, including twelve minor canons, attended, with the Dean (also Bishop of Lincoln) at their head. The six

vicars-choral were Dr. Robert Hudson (aged 73), Dr. Edward Ayrton (aged 72), Israel Gore, John Sale (Almoner and Master of the Boys), Thomas Attwood (also organist), and John Page: while Masters W. H. Cutler, Rogers, Michelmores, J. B. Hart, Chipp, Blackburn, G. C. Sale and Holmyard were the 'young choristers.' Master Chipp was doubtless the famous drummer of after years, and Blackburn most likely became the organist of Clapham Parish Church, the John Blackburn who, according to the late Sir George Grove, always pronounced the name of Bach as 'Bawk.' The choir of St. Paul's was reinforced by the choirs of the Chapel Royal and Westminster Abbey, this combined force occupying 'a gallery on the east side of the organ.' The soloists were Master Roberts, of the Chapel Royal, and Master Cutler, of St. Paul's.

Thomas Attwood, by virtue of his office, presided at the organ, apparently the only instrument that was used to accompany the service, although the military element was well represented in the cathedral. The *Gentleman's Magazine* states:— 'On Mr. Attwood's skilful manipulation of this fine organ (perhaps the best instrument of the kind in Europe) it is unnecessary to dilate; his talents are well known, and were never more strenuously or successfully exerted.' During the procession to the grave—in which only St. Paul's of the three choirs formed a part—'there was performed on the organ a grand solemn dirge composed specially for the occasion by Attwood.' Here it is:

#### DIRGE.

Composed expressly for this occasion by T. Attwood, Composer to his Majesty, and Organist of St. Paul's Cathedral.

*Largo assai.*

*CODA.*

The last two notes of the Dirge—D and E flat—evidently led into the next vocal number of the burial service—'Man that is born of a woman,' by Dr. Croft.

One of the minor canons, the Rev. Mr. Pridden, had the chief share in the arrangements of the day. At that time Father Smith's organ stood on the screen at the entrance to the Choir, and as the organist sat on the eastern side of the case he could

not possibly see, when seated at the keyboards, what was going on in the nave; therefore, he had to rely upon signals. To quote from the *Gentleman's Magazine*: 'One of Mr. Pridden's signals to the attendant on the organist (who was himself out of sight of the ceremony) was the holding up of a book; at one time, however, another gentleman near Mr. P. passing his hand (with such a book in it) over his face, it was mistaken for the signal, and

the organ struck up about three minutes too soon. It had not, however, played above two or three bars before the mistake was corrected.'

The day's proceedings must have tested the staying powers of all who took part in the ceremony. The cathedral doors were opened at 7 a.m., the service did not begin till 4.30, the coffin being lowered into the crypt 'at thirty-three and a half minutes past five precisely,' as a journal minutely records the hour of sepulture. Although there does not seem to be any mention of Attwood's having played the Dead March in 'Saul,' it may be assumed that the immortal and heroic strains of Handel reverberated throughout the stately edifice as the vast congregation dispersed, strains that would bring to a fitting conclusion so great an event in the history of the nation.

#### DALLAM'S VOYAGE TO TURKEY.

The Dallams were famous organ-builders in England during the 17th century. They came from Dallam, a hamlet near Warrington, in Lancashire, but their patronymic had seven variants—Dallam, Dalham, Dallan, Dallans, Dallom, Dallum, and Dullom. Thomas Dallam, the head of the family from the organ-building point of view, was apprenticed to a member of the Blacksmiths' Company, of which he subsequently became a liveryman, therefore he may be regarded as a harmonious blacksmith. On October 12, 1626, he was fined £10—a large sum in those days—for neglecting, at the annual feast of the Company held on Lord Mayor's Day, to hold the stewardship to which he had been appointed. He paid £5 down and made an offer to pay the balance in instalments of £1, £2, and £2 during the three following years. In all probability this Thomas Dallam built the organ in King's College, Cambridge, of which an account appeared in THE MUSICAL TIMES of April, 1902, page 226. He also erected an organ in Worcester Cathedral in the year 1613. The dates of his birth and death are unknown. His sons were probably Robert Dallam (1602—1665), builder of organs in St. Paul's Cathedral, York Minster, Canterbury Cathedral, &c.; Ralph Dallam (died 1672), who built an organ for St. George's Chapel, Windsor; and George Dallam, who in 1686 added a 'chaire organ' to Harris's instrument in Hereford Cathedral. The Dallams were certainly men of mark in their day.

It is, however, Thomas Dallam with whom we have to do, and in a very interesting and little known connection: his making of a mechanical organ ordered by Queen Elizabeth as a present from her to the Sultan of Turkey, and the conveyance of the instrument to that mighty potentate by Dallam himself. It appears that a small company of English merchants, entitled 'The Company of Merchants of the Levant,' were desirous of opening up trade with Turkey. In order to smooth the way with the all-powerful ruler of the Ottoman Empire, Queen Elizabeth sent in 1593 to the Sultan Amurath III. the following presents:

'12 goodly pieces of plate, 36 garments of cloth of all colours, 20 garments of cloth of gold, 10 garments of satin, 6 pieces of fine Holland, and certain other things of great value'; and to his 'powerful wife,' the Sultana Safiye, good Queen Bess sent 'a jewel of her Majesty's picture set with rubies and diamonds, 3 pieces of gilt plate, 10 garments of cloth of gold, a very fine case of glasse bottles, silver and gilt, and 2 pieces of fine Holland.' Sultan Amurath was succeeded by his son Mahomed III., the eldest of his 103 children! It was to this monarch—who on his accession put nineteen of his brothers to death—that Queen Elizabeth ostensibly sent the mechanical organ built by Dallam, though it is more than probable that the Company of Levant merchants paid for it. A State Paper dated January 31, 1599—just a month before Dallam set out on his voyage—contains this information: 'A great and curious present is going to the Grand Turk, which will scandalise other nations, especially the Germans.' This 'great and curious present' was the organ which Dallam had built, and that he was about to take out *in propria persona*.

Not only did worthy Mr. Dallam build that wonderful organ sent by Queen Elizabeth to the Sultan, but he kept a voluminous and amusing diary of his voyage to Turkey and the object thereof. The original manuscript is in the British Museum (*Add. MS. 17480*); but the Diary, edited by Mr. J. Theodore Bent, is printed in vol. lxxvii. of the Hakluyt Society's Publications (issued in 1893), from which, by the courteous permission of Mr. Basil H. Soulsby, secretary of the Hakluyt Society, we are permitted to quote.

Dallam preludes his Diary with a list of 'Nessecaries for my voyege into Turkie, the which I bought upon a verrie short warninge, having no frend to advise me in any thing.' From this list of 'Nessecaries' we extract the following items:

	£	s.	d.
<i>Imprimus</i> for one sute of sackcloth to weare at sea	-	-	1 2 0
Item for tow wastcotes of flanell	-	-	0 8 0
" " one hatt	-	-	0 7 6
" " an arminge sorde	-	-	0 6 0
" " a chiste	-	-	0 9 8
" " 3 shirtes	-	-	0 18 6
" " one doson of hand chirthers [handkerchiefs]	-	-	0 10 0
" " one pare of garters	-	-	0 4 0
" " one doson of poyntes*	-	-	0 1 0
" " one pare of lininge britches	-	-	0 1 4
" " a pare of fustion britches	-	-	0 2 6
" " a hatbande	-	-	0 4 2
" " oyle and vinegar	-	-	0 2 0
" " Resons of the son [sun-dried raisins]	-	-	0 1 4
" " gloves	-	-	0 3 0
" " knives	-	-	0 5 0
" " a gorse of Spownes [spoons]	-	-	0 9 0
" " oatmeale	-	-	0 0 10
" " carreing my chiste to Black wall	-	-	0 1 6
" " my passige to Graves end	-	-	0 0 6
" " my staying there 4 dayes—it cost me	-	-	0 12 0
" " for a pare of virginals	-	-	1 15 0

\* *Falstaff*. Their points being broken—  
*Poins*. Down fell their hose.  
 Shakespeare. *King Henry IV.* (Part I.), ii., 4.  
 (Note by Mr. J. Theodore Bent.)



The 'pare of virginals,' which we have enumerated last, shows that Dallam was determined to make music on board for his 'exersize by the waye,' and to help while away the tedium of a long voyage: but the virginals had company in a quintet of trumpeters, reduced, however, at Deal to a quartet of players for reasons which we shall presently see. Now we may let Dallam speak for himself, only linking together the extracts from his entertaining Dairy with such comments as may be necessary.

'The shipp whearin I was to make my voyege to Constantinople, Lyinge at Graves ende, I Departed from Londone in a pare of ores, with my chiste and suche provition as I had provided for that purpose, the nynthe of Februarie 1598 [1599], being Frydaye.

'Comminge to Graves ende, I wente aborde our shipp, Called the Heckter, and thare placed my chiste, my bedinge, and a pare of virginals, which the martchantes did alow me to carrie, for my exersize by the waye. Other comoditis I carriede none, savinge one grose of tin spounes, the which coste me nyne shillinges; and thirtie pounde of tin in bares, which coste me 18s. The shipe beinge verrie unreddie, and no cabbins appoynted for passingeres, I was constrainede to go into the towne for my Lodginge and Diette, till the thirtenthe Daye in the After nowne, at which time anker was wayed and we under sayle, untill we came to Deale Castell.

'Cominge to Deale Castell, thare we came to an anker, for the wynde sarved not to pass by Dover. Thar our ship stayed fouer dayes for a wynde. In the meane time we wente a shore into the towne of Deale, and also to Sandwiche, to make our selves merrie. When the wynde came fayer, it was in the nyghte, and diverse of us that weare passingers, and also som saylers, weare in the towne of Deale, where som of our company had dranke verrie moche, espetially one of our five Trumpeters, who, beinge in Drinke, had Lockid his Chamber dore; and when he that came from the ship to call us went under his chamber wyndoe and caled him, he Came to the wyndoe and insulted him; whear upon we wente all awaye a borde our ship, and left that Dronkerde be hinde. Thar the wynde sarvinge well, we sayled merraly by Dover, and so a longe the Sleeve.\*

The monotony of being becalmed was relieved by the antics of porpoises and whales:

'March 20, 1599.—The wynde sarvinge well, we paste the Northe Cape [Finisterre], and entered the bay of Portingale. The 23 we Recovered the Soothe Cape. Than we weare becalmed for a time. The 24 thare came an Infinite company of porposis aboute our ship, the which did leape and Rone [run] marvalusly. The 25 we saw 2 or 3 greate monstrus fishis or whales, the which did spoute water up into the eayere, lyke as smoke dothe assend out of a chimnay. Sometime we myghte se a great parte of there bodye above the water. The calme did yeat cantinue.'

\* 'The Sleeve' is a literal translation of the French 'La Manche.'

At Algiers Dallam saw for the first time an incubator. He says:

'The toune or cittie is verrie full of people, for it is a place of great trad and marchandise. They have tow markeett dayes in the weeke, unto the which do com a great number of people out of the mountaines and other partes of the contrie, bringinge in great store of corne and frute of all sortes, and fowle, bothe wyld and tame. Thar be great store of partridgis and quales, the which be sould verrie cheape, a partridge for less than one pennye, and 3 quales at the same price. Thar be also great store of henes and chickins, for they be hatchte by artificiall meanes, in stoves or hote housis, without the helpe of a hen. The maner of it I cannot at this time playnly discribe, but heareafter I may, yf God permitte.'

The ladies and 'churchis' of Algiers drew from him this comment:

'The Turkishe and Morishe weomen do goo all wayes in the streetes with there facis covered, and the common reporte goethe thare that they beleve, or thinke that the weomen have no souls. And I do thinke that it weare well for them if they had none, for they never goo to church, or other prayers, as the men dothe. The men ar verrie relidgus in there kinde, and they have verrie faire churchis, which they do call mosques.'

At Alexandretta, on the coast of Syria—the voyage being a very leisurely and indirect one—the 'Mr Guner, tow of his mates, Mr. Chancie, our Surgin, one of our Trumpeteres' and Dallam himself had an expedition on shore, which might have had serious consequences:

'We haveinge entred into these woodes, thinkinge to kill som wyld foule, our myndes wear trabled to find oute som pathe waye, for feare of tearinge our cloese, and everie tow or 3 butlengthe\* [boatlengths] we should finde a man caled a mountaineard, lyinge in a bushe, havinge in his hande ether a bowe and arrowes, or eles a peece, the which weapeins as we supposed they did carrie to kill wyld foule; but we haveinge strayed some thre myles into the wildernes, we found a square playne, the which was nothinge but a quagmyer, and in the mydesie thar of was tow myghtie greate buffelawes, beastes bigger than our greate oxen. At the firste we saw nothinge but there heades, and they made a great noyse with their snufflinge, and, in the ende, went Runing awaye, which was a wonder to us, for had it bene an ox, or cowe, or horse of oures, theye would there have bene drowned.

'Whylste we stood wondringe at this, we espied a great companye, to the number of aboute 40, of the afore sayde mountayneares, the which weare gathered together, and goinge aboute to catche us by inclosinge us aboute. This company beinge in

\* Dallam's constant use of the word *butt* for boat sufficiently explains the following passage in Shakespeare, where *butt* is supposed to have been a misprint:

' . . . where they prepared  
A rotten carkasse of a *butt*, not rigg'd,  
Nor tackle, sayle, nor mast.'

*Tempest* i. 2.

(Note by Mr. J. Theodore Bent.)



that place, we knew not how to with stand, but only by flyinge away, and the woodes that weare betwyxte us and the seae weare so heie that we could not see the seae nor the maste of our shipe; but Runninge at a ventur throughe thicke and thine, thorns and bryeres, tearinge our close, at the laste we recovered a fayer playne, wheare we myghte se our shipe, and within a myle of the shore. Than weare we glade, and touke our ease, wheare we founde a fayre fountaine of verrie comfortable water, for we weare fastinge, and faynte with travell.'

At Rhodes (which he calls Roodes) Dallam, by playing upon his Virginals, embraced the opportunity of charming 'Turkes and Jues' who would fain have embraced him:

'Cominge to an ankere neare unto the wales of the towne, thare we founde in the Roode a gallioun of the great Turkes, the bigeste ship he hathe, aboute one thousand tun, a verrie carte, a ship of no strengthe; yeat was she Richly laden, and cam from Alicksandria. We weare no sowner come to an anker but the Turkes began to com aborde us, so that the verie firste day thar came abord us not so few as five hundrethe Rude Turkes, and lykwyse everie day that we stayed thare they seased not.

'The nexte daye, beinge the 28 of this monthe, the Captaine basha, governer of the towne, beinge gone abroad with there galle on some greate busines, the Chia his Debitie [deputy], who for the time was Captaine, he, with the cheefest men of the towne, came abord our ship, and she was trimed up in as handsom maner as we could for the time. Our gonroume was one of the fayereste Rumes in the ship, and pleasant to com into. In the gonroume I had a pare of virginals, the which our Mr. goner, to make the better showe, desired me to sett them open. When the 'Turkes and Jues came in and saw them, they wondered what it should be; but when I played on them, than they wondered more. Diveres of them would take me in there armes and kis me, and wyshe that I would dwell with them.'

After a voyage of over six months Dallam and his charge arrived at Constantinople. How 'all the glewinge worke' of the organ was 'clene Decayed' and other matters relating to the instrument and its presentation, the communicative organ-builder may speak for himself.

'The 17th [August] we wente aborde our ship for the presente, and carried it to our imbassadors house in the Cittie of Gallata, in the vines of Peara, and because there was no roome heie enoughe to sett it up in his house, he caused a roome to be made with all speed withoute the house in the courte, to sett it up in, that it myghte there be made perfitt before it should be carried to the surralia.

'The twentieth daye, beinge Mondaye, we begane to louke into our worke; but when we opened our chistes we founde that all glewinge worke was clene Decayed, by reason that it hade layne above sixe monthes in the hould of our

ship, whichte was but newly bulte, so that the extremetie of the heete in the hould of the shipe, with the workinge of the sea and the hootnes of the cuntrie, was the cause that all glewinge fayled; lyke wyse divers of my mettle pipes weare brused and broken.

'When our Imbassader, Mr. Wyllyam Aldridge, and other jentlmen, se in what case it was in, theye weare all amayzed, and sayde that it was not worthe iij*l*. My answeare unto our Imbassader and to Mr. Aldridge, at this time I will omitt; but when Mr. Aldridge harde what I sayede, he tould me that yf I did make it perfitt he would give me, of his owne purs, 15*l*., so aboute my worke I wente.'

'The 8 day [September], beinge Satterday, we began to take Downe our instramente, for that day the Grand Sinyor went from the surralia som six myles by water to an other surralia wheare the sultana his mother dothe live; for one monthe in the yeare it is tolerable for him to goo to that place, ether in Auguste or in September; at any other time he may not goo so farr from his owne Surralia, excepte he be garded with a hunreth thousande men. The 11th Daye, beinge Tusdaye, we Carried our instramente over the water to the Grand Sinyors Courte, Called the surralya, and thare in his moste statlyeste house I began to sett it up.'

'Wythein the firste wales ar no housis but one, and that is the bustanjabasha his house, who is captaine of a thousande jemeplanes, which doo nothings but kepe the garthens in good order; and I am perswaded that thare is none so well kepte in the worlde. Within the seconde wales tharis no gardens, but statly buildinges; many courtes paved with marble and suche lyke stone. Everie ode or by corner hath som exelente frute tre or tres growing in them; also thar is greate abundance of sweete grapes, and of diveres sortes; thar a man may gather grapes everie Daye in the yeare. In November, as I satt at diner, I se them gather grapes upon the vines, and theye broughte them to me to eate. For the space of a monthe I Dined everie day in the Surralia, and we had everie day grapes after our meate; but moste sartain it is that grapes do grow thare contenually.

'Cominge into the house whear I was appoynted to sett up the presente or instramente; it semed to be rether a churche than a dwellinge house; to say the truthe, it was no dwellinge house, but a house of pleasur, and lyke wyse a house of slaughter; for in that house was bulte one litle house, verrie curius bothe within and witheout; for carvinge, gildinge, good Collors and vernishe, I have not sene the lyke. In this litle house, that emperor that rained when I was thare, had nynthene brotheres put to deathe in it, and it was bulte for no other use but for the stranglinge of everie emperors bretherin.

'This great house it selfe hathe in it tow rankes of marble pillors; the pettestales [pedestals] of

them ar made of brass, and double gilte. The wales on 3 sides of the house ar waled but halfe waye to the eaves; the other halfe is open; but yf any storme or great wynde should hapen, they can sodonly Let fale suche hanginges made of cotten wolfe for that purpose as will kepe out all kindes of wethere, and sudenly they can open them againe. The fourthe side of the house, which is close and joynethe unto another house, the wale is made of purfeare (porphyry), or suche kinde of stone as when a man walketh by it he maye se him selfe tharin. Upon the grounde, not only in this house, but all other that I se in the Surralliae, we treade upon rich silke garpites, one of them as muche as four or sixe men can carrie. There weare in this house nether stouls, tables, or formes, only one coutche of estate. There is one side of it a fishe ponde, that is full of fishe that be of divers collores.

'The 15th, I finished my worke in the Surralliao, and I wente once everie daye to se it, and dinede Thare almoste everie Daye for the space of a monthe; which no Christian ever did in there memorie that wente awaye a Christian.

'The 18 daye (stayinge somthinge longe before I wente), the Coppagawe [Capougee] who is the Grand Sinyor's secretarie, sente for me that one of his frendes myghte heare the instrumente. Before I wente awaye, the tow jemaglanes, who is keepers of that house, touke me in their armes and Kised me, and used many perswations to have me staye with the Grand Sinyor, and sarve him.

'The 21, at nyghte, it was a wonder to se what abundance of lampes thare was burninge rounde aboute all the Toweres of the Churchis, bothe in Constantinople and Galleta. When we demanded the cause, they tould us that as that nyghte Mahamet, their Messies, was borne.

'The 24, at nyghte our ambassador Caled me into his Chamber and gave me a greate Charge to goo the next morninge betimes to the surrallia and make the instrumente as perfitt as possibly I could, for that daye, before nune, the Grand Sinyor would se it, and he was to Deliver his imbassage to the Grand Sinyor; after he hade given me that charge he toulde me that he had but done his dutie in tellinge me of my dutie, and cothe he: Because yow shall not take this unkindly, I will tell you all and what you shall truste unto.

'The Imbassadors spetche unto me in Love after he had given me my charge:—

'Yow ar come hether wythe a presente from our gracious Quene, not to an ordinarie prince or kinge, but to a myghtie monarke of the worlde, but better had it bene for yow yf it had bene sente to any Christian prince, for then should yow have bene sure to have receaved for yor paines a greate rewarde; but yow muste consider what he is unto whom yow have broughte this ritche presente, a monarke but an infidell, and the grande Enymye to all Christians. Whate we or any other Christians can bringe unto him he dothe thinke that we dow it in dutie or in feare of him, or in

hoppe of som greate favoure we expectte at his handes. It was never knowne that upon the receaving of any presente he gave any rewarde unto any Christian, and tharfore yow muste louke for nothinge at his handes. Yow would thinke that for yor longe and wearisom voyage, with dainger of lyfe, that yow weare worthie to have a litle sighte of him; but that yow muste not loake for nether; for yow se wheat greate preparinge we made and have bene aboute ever sense your cominge, for the credite of our contrie, and for a Deliveringe of this presente and my imbassage, the which, by Godes helpe, to-morrow muste be performede. We cale it kisinge of the Grand Sinyor's hande; bute when I com to his gates I shalbe taken of my horse and seartcht, and lede betwyxte tow men holdinge my handes downe close to my sides, and so lede into the presence of the Grand Sinyor, and I muste kiss his kne or his hanginge sleve. Havinge deliverede my letteres unto the Coppagawe, I shalbe presently ledd awaye, goinge backwardes as longe as I can se him, and in payne of my heade I muste not turne my backe upon him, and therefore yow muste not louke to have a sighte of him. I thoughte good to tell yow this, because yow shall not heareafter blame me, or say that I myghte haue tould yow so muche; lett not your worke be anythinge the more carlesly louked unto, and at your cominge home our marchantes shall give yow thankes, yf it give the Grand Sinyor contente this one daye. I car not yf it be non after the nexte, yf it doo not please him at the firste sighte, and performe not those thinges which it is Toulde him that it can Dow, he will cause it to be puled downe that he may trample it under his feete. And then shall we have no sute grantede, but all our charge will be loste.

'After I had given my Lorde thankes for this frindly spetche, thoughte smale comforte in it, I tould him that thus muche I understoode by our marchantes before my cominge oute of London and that he needed not to Doubte that thare should be any faulte ether in me or my worke, for he hade sene the triall of my care and skill in makinge that perfickte and good which was thoughte to be uncurable, and in somthinges better than it was when Her Maiestie sawe it in the banketinge house at Whyte Hale.'

It is interesting to learn that Queen Elizabeth took a personal interest in Dallam's work by herself inspecting the organ in the Banqueting House at Whitehall. Dallam continues:

'Now when I had sett all my worke in good order, the jemyglanes which kepte that house espied the Grand Sinyor cominge upon the water in his goulden Chieke [caïque], or boate, for he cam that morning six myles by water; wher I stooode I saw when he sett foote on the shore.

'Than the jemyglanes tould me that I muste avoyd the house, for the Grand Sinyor would be thare presently. It was almoste halfe a myle betwyxte the water and that house; but the Grand Sinyor, haveinge a desier to se his presente, came thether wythe marvalus greate speed. I and my

company that was with me, beinge put forth, and the Dore locked after us, I hard another Dore open, and upon a sodon a wonderfull noyes of people; for a litle space it should seme that at the Grand Sinyore's coming into the house the dore which I hard opene did sett at libertie four hundrethe persons which weare locked up all the time of the Grand Sinyore's absence, and juste at his cominge in theyre weare sett at libertie, and at the firste sighte of the presente, with greate admyration did make a wonderinge noyes.

'The Grand Sinyor, beinge seated in his Chaire of estate, commanded silence. All beinge quiett, and no noyes at all, the presente began to salute the Grand Sinyor; for when I lefte it I did alow a quarter of an houre for his cominge thether. Firste the clocke strouke 22; than The chime of 16 bells went of, and played a songe of 4 partes. That beinge done, tow personagis which stood upon to corners of the seconde storie, houldinge tow silver trumpetes in there handes, did lifte them to their heades, and sounded a tantarra. Than the muzicke went of, and the organ played a song of 5 partes twyse over. In the tope of the organ, being 16 foute hie, did stande a holly bushe full of blacke birds and thrushis, which at the end of the musick did singe and shake their wynges. Divers other motions thare was which the Grand Sinyor wondered at. Than the Grand Sinyor asked the Coppagawe yf it would ever doo the lyke againe. He answered that it would doo the lyke againe at the next houre. Cothe he: I will se that. In the meane time, the Coppagaw, being a wyse man, and doubted whether I hade so appoynted it or no, for he knew that it would goo of it selfe but 4 times in 24 houres, so he cam unto me, for I did stand under the house sid, wheare I myghte heare the organ goo, and he asked me yf it would goo againe at the end of the nexte houre; but I told him that it would not, for I did thinke the Grand Sinyor would not have stayed so longe by it; but yf it would please him, that when the clocke had strouk he would tuche a litle pin with his finger, which before I had shewed him, it would goo at any time. Than he sayde that he would be as good as his worde to the Grand Sinyor. When the clocke began to strick againe, the Coppagaw went and stood by it; and when the clocke had strouke 23, he tuched that pinn, and it did the lyke as it did before. Than the Grand Sinyor sayed it was good. He satt verrie neare vnto it, ryghte before the Keaes [keys], wheare a man should playe on it by hande. He asked whye those keaes did move when the organ wente and nothinge did tuche them. He Tould him that by those thinges it myghte be played on at any time. Than the Grande Sinyor asked him yf he did know any man that could playe on it. He sayd no, but he that came with it coulede, and he is heare without the dore. Fetche him hether, cothe the Grand Sinyor, and lett me se how he dothe it. Than the Coppagaw opemed that Dore which I wente out at, for I stode neare unto it. He came and touke me by the hande, smylinge upon me; but I bid my drugaman aske him what I should

dow, or whither I shoulde goo. He answered that it was the Grand Sinyore's pleasur that I should lett him se me playe on the organ. So I wente with him. When I came within the Dore, That which I did se was verrie wonderfull unto me. I cam in directkly upon the Grand Sinyore's ryghte hande, som 16 of my passis [paces] from him, but he would not turne his head to louke upon me. He satt in greate state, yeat the sighte of him was nothinge in Comparrison of the traine that stood behinde him, the sighte whearof did make me almoste to thinke that I was in another worlde. The Grand Sinyor satt still, behouldinge the presente which was befor him, and I stood daslinge my eyes with loukinge upon his people that stood behinde him, the which was four hundrethe persons in number. Tow hundrethe of them weare his princepall padgis, the yongest of them 16 yeares of age, som 20, and som 30. They weare apparred in ritche clothe of goulde made in gowns to the mydlegge; upon their heades litle caps of clothe of goulde, and som clothe of Tissue; great peecis of silke abowte their wastes instead of girdls; upon their leges Cordivan buskins, reede. Their heades wear all shaven, savinge that behinde Their ears did hange a locke of hare like a squirel's taile; their beardes shaven, all savinge their uper lips. Those 200 weare all verrie proper men, and Christians borne.

'The thirde hundrethe weare Dum men, that could nether heare nor speake, and theye weare likwyse in gouns of riche Clothe of gould and Cordivan buskins; bute their Caps weare of violett velvett, the croune of them made like a lether bottell, the brims devided into five picked [peaked] corneres. Som of them had haukes in their fistes.

'The fourthe hundrethe weare all dwarfis, bige-bodied men, but verrie low of stature. Everie Dwarfie did weare a simmetterrie [scimitar] by his side, and they weare also apareled in gowns of Clothe of gould.

'I did moste of all wonder at those dumb men, for they lett me understande by their perfitt sins [signs] all thinges that they had sene the presente dow by its motions.

'When I had stode almost one quarter of an houre behouldinge this wonder full sighte, I harde the Grande Sinyore speake unto the Coppagaw, who stood near unto him. Than the Coppagaw cam unto me, and touke my cloake from aboute me, and laye it Doune upon the Carpites, and bid me go and playe on the organ: but I refused to do so, because the Grand Sinyor satt so neare the place wheare I should playe that I could not com at it, but I muste needes turne my backe Towardes him and tuche his Kne with my britchis, which no man, in paine of deathe, myghte dow, savinge only the Coppagaw. So he smyled, and lett me stande a litle. Than the Grand Sinyor spoake againe, and the Coppagaw, with a merrie countenance, bid me go with a good curridge, and thruste me on. When I cam verrie neare the Grand Sinyor, I bowed my heade as low as my

kne, not movinge my cape, and turned my backe righte towardes him, and touched his kne with my britchis.

'He satt in a verrie ritche Chaire of estate, upon his thumbe a ringe with a diamon in it halfe an inche square, a faire simetrie by his side, a bow, and a quiver of Arros. He satt so righte behinde me that he could not se what I did; tharfore he stood up, and his Coppagaw removed his Chaire to one side, wher he myghte se my handes; but, in his risinge from his chaire, he gave me a thruste forwardes, which he could not otherwyse dow, he satt so neare me; but I thought he had bene drawinge his sorde to cut off my heade.

'I stood thar playinge suche thinge as I coule untill the cloke stroucke, and than I boued my heade as low as I coule, and wente from him with my backe towardes him. As I was taking of my cloake, the Coppagaw came unto me and bid me stand still and lett my cloake lye; when I had stood a litle whyle, the Coppagaw bid me goo and cover the Keaes of the organ; then I wente Close to the Grand Sinyor againe, and bowed myselfe, and then I wente backwardes to my Cloake. When the Company saw me do so theye semed to be glad, and laughed. Than I saw the Grand Sinyor put his hande behind him full of goulde, which the Coppagaw Received, and broughte unto me fortie and five peecis of gould called chickers, and than was I put out againe wheare I came in, beinge not a little joyfull of my good suckses.'

Dallam seems to have made a very favourable impression upon all the Turks, from the Sultan downwards, with whom he came into contact, so much so, indeed, that they wished to keep him in Constantinople, offering him all sorts of Oriental delights in order to induce him to stay, but without success. He did not hesitate to use a subterfuge of a family nature, as will be seen in the following extract:

'The laste of September I was sente for againe to the surralia to sett som thinges in good order againe, which they had altered, and those tow jemoglans which kepte that house made me verrie kindly welcom, and asked me that I would be contented to stay with them always, and I should not wante anythinge, but have all the contentt that I could desier. I answered them that I had a wyfe and Childrin in Inglande, who did expecte my returne. Than they asked me how long I had been married, and how many children I hade. Though in deede I had nether wyfe nor childrin, yeat to excuse my selfe I made them that Answere.

'The same nyghte, as my Lorde was at supper, I tould him what talke we had in the surralia, and whate they did offer me to staye thare, and he bid me that by no meanes I should flatly denie them anythinge, but be as merrie with them as I could, and tell them that yf it did please my Lorde that I should stay, I should be the better contented to staye; by that meanes they will not go about to staye you by force, and yow may finde a time the better to goo awaye when you please.'

Dallam, having discharged his duty, at last departed from Constantinople. The incidents of

his return voyage are not of supreme importance. After being absent from England for fourteen or fifteen months he returned to his native land. His diary concludes thus:

'Than we wente a shore at Dover, and our trompetes soundinge all the waye before us into the towne, wheare we made our selves as merrie as Could, beinge verrie glad that we weare once againe upon Inglishe ground. After diner, thar Came into the toune a Franche imbasseter, beinge accompened with divers knightes and jentlmen of Kente; so, at tow of the Clocke, we touke poste horse to Canterburrie, and from thence to Rochester that nyghte, and the nexte day to London.'

### Occasional Notes.

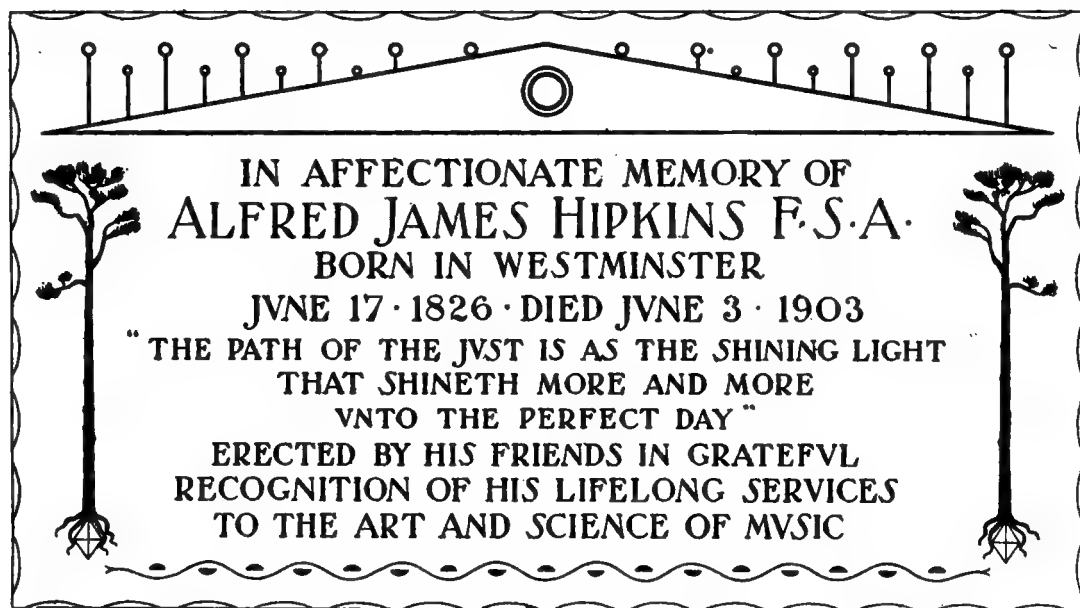
*'This is the way,' laughed the great god Pan,  
(Laughed while he sat by the river),  
'The only way, since gods began  
To make sweet music, they could succeed.'  
Then, dropping his mouth to a hole in the reed,  
He blew in power by the river.*

*Sweet, sweet, sweet, O Pan!  
Piercing sweet by the river!  
Blinding sweet, O great god Pan!  
The sun on the hill forgot to die,  
And the lilies revived, and the dragon-fly  
Came back to dream on the river.*

ELIZABETH BARRETT BROWNING.

The seventieth birthday of Dr. Camille Saint-Saëns (October 9), the foremost of living French composers, is announced to be specially commemorated at Paris, when three grand concerts are to be given. The Académie, too, will honour the occasion, and there will also be a festive banquet. Dr. Saint-Saëns has, as is well known, many interests besides music. He recently returned to Paris from Burgos, where he went to study the eclipse. Many happy returns of the day to Dr. Saint-Saëns.

The lime-light lantern bids fair to become an increasing factor in the musical education of audiences. As part of the good work carried on at the Bermondsey Settlement, under the musical direction of Mr. John E. Borland, two lecture-recitals will be given in connection with the Chamber Music Society which meets for the study and performance of chamber music, whereby players and listeners are trained. The chamber music of Italy and France (1650-1900) respectively will form the subjects of Mr. Borland's two discourses with their recital complement. On each occasion the music of one work will be shown entire on the screen while it is being interpreted and its form briefly commented upon *en route*, so to speak. The educational advantages, apart from the enjoyment of listening to highly-refined music, which such a scheme provides at a very trifling cost, deserve to be widely known and to receive every encouragement. We hope to give during the coming season illustrated accounts of the musical work that is being so earnestly and efficiently done at Bermondsey and similar Settlements in London and elsewhere.



The many friends of the late Mr. A. J. Hipkins—he possessed the happy faculty of making and keeping many friends—will be gratified to learn that a memorial brass to him has been placed in St. Margaret's Church, Westminster,—‘the House of Commons’ church—by the kind permission of Canon Hensley Henson. Sir Alma Tadema, R.A., O.M., designed the brass, and while making use of suggestions from the Christian catacombs, he has not omitted to introduce the Scotch fir, so dear to Mr. Hipkins by reason of its being the badge of his mother's family, the Grants. It is of special interest that his grandmother Grant lies in that very churchyard, and she it was who taught him as a child to love traditional melodies. Mr. Hipkins, who was christened at St. Margaret's, loved the church; he lived near to and often spoke of it. The memorial—of which we give a reduced facsimile—has been subscribed for by friends of the genial and much-loved musician and writer on musical subjects; it has found an appropriate place near the organ and beneath the Drake window, a site chosen by his friend Sir Alma Tadema. Knowing how greatly Mr. Hipkins was esteemed by his friends, it is not surprising that no fewer than 216 immediately responded to the private invitation to subscribe to the memorial. It is pleasant to learn that, after defraying the cost of the ‘brass,’ a balance—no inconsiderable amount—remained. This has been handed to Mr. Hipkins's son and daughter as a token of the affection in which their father was held by his many friends.

An article on the son of François-Joseph Gossec from the pen of Madame Michel Brenet, has appeared in a foreign paper. This son died before his father, but neither the date of his birth nor that of his death is known. He published, as Op. 1, a set of sonatas bearing the following title:

Six folies musicales, graves, pathétiques et gaies, composées pour le pianoforte avec accompagnement de violon très ad libitum, et dédiées à Mme. Krumpoltz par ALEXANDRE-FRANÇOIS-JOSEPH GOSSEC, fils du célèbre compositeur de ce nom et professeur de piano-forte.

These ‘folies’ do not appear to be of any musical value, but in a ‘hommage’ the composer names ‘the illustrious models which guided my hesitating steps’;

these were ‘L'immortel Edelmann’ and ‘les inimitables Lays et Saint-Huberty.’ The first, a native of Strasburg, was a composer-pianist of some note. He, however, became a warm partisan of the revolutionary party, yet, together with his brother, he perished on the scaffold in 1794. Saint-Huberty, known as Antoinette-Cécile Clavel, was a distinguished opera singer who appeared as Mélisse in ‘Armide,’ in 1777 and, as Didon, in Piccini's opera of that name, won for it a brilliant success. Before she came, the opera was unfavourably received; but the composer said: ‘Do not judge “Dido” until Dido has arrived,’—i.e., Madame Saint-Huberty. She, too, met with a tragic death. She came to London, in 1812, with her husband, Count d'Entraignes, who, about 1806, became naturalised. He and his wife were both assassinated by one of their servants, on July 22, 1812, for, it is supposed, some political reason. Lays, the opera singer, was also mixed up with the Revolution, and was a bitter enemy of the Girondin party. He, however, became a singer in the Chapel Royal during the reign of Napoleon, but at the second restoration he was dismissed owing to his former republican exaltation. Gossec's father, it may be added, was conductor of the band of the National Guard at the time of the Revolution, and composed many pieces for the patriotic fêtes.

‘The best teachers—to be secured in Europe and America—will comprise the Faculty, and the School will aim only for the highest artistic ideals.’ These words, which fell from his own lips, formed part of the biographical sketch of Dr. Frank Damrosch in our issue of December last. The School he referred to is the new Conservatory of Music in New York, of which he has been appointed the first Director. It is gratifying to hear that the important professorship of the organ was offered to Mr. Ivor Atkins, organist of Worcester Cathedral and conductor of the Three Choirs Festivals held at Worcester. Mr. Atkins has, however, not seen his way to accept the offer, which, we understand, was of a very handsome nature in regard to emoluments, as notwithstanding the large field of usefulness which would have opened up to him in America, he preferred to remain in the Old Country.

As a sequel to the article on Christ's Hospital in the September issue of THE MUSICAL TIMES, reference may be made to two former music-masters of eminence at that ancient Foundation. One of them—Thomas Brewer, born in 1611—was an 'old boy,' having been admitted a scholar at the age of three years! While he was music-master at the school, he not only married a wife but 'committed some errors and also misdemeanours himself.' These misdeeds caused the Governors to tell him that he must leave at Christmas (1641) and that his wife 'must be out of the premises before Michaelmas.' Celibacy on the part of the music-master was then a strong point with the Governors, so much so that in after years they compelled the Song School master—as he was originally designated—to give a bond in £200 'that when it is proved that he is married he shall resign the said office.' At the end of Clifford's 'The Divine Services and Anthems' (second edition, 1664) are the words and music (composed by Brewer) of

A Psalm of Thanksgiving to be sung by the Children of Christ's Hospital on Munday and Tuesday in Easter Holy-daies, at Saint Maries Spittle, for their Founders and Benefactors.

The 'Psalm of Thanksgiving' begins thus :

Eternal King, to thee we sing,  
Bow down thy blessed eare,  
And from on high, the Harmony  
Of our Hozanna's hear.

Although the swine when he is fed  
Doth thankless turn away,  
And not erect his downcast head  
To him that sent his prey,

Yet we are Christians, we are taught  
By holy writ to give  
Respect to them, by whom is wrought  
The weal wherein we live.

Thomas Brewer was a man of mark in his day. He composed several excellent fantasies for the viol—upon which instrument he is said to have been a good performer—and many rounds and catches of his are printed in Hilton's 'Catch that catch can.' He is, however, known to fame by his pretty three-part song, 'Turn, Amaryllis to thy swain,' which first appeared in Playford's 'Ayres and Dialogues' (1659). It is there called a *glee*, and, according to Mr. Henry Davey, this is 'the earliest instance of the old Anglo-Saxon word being used to denote vocal concerted music.' The following anecdote is related of this Mr. Brewer: 'Through his Pronenesse to good-Fellowshippe, hauing attaind to a very Rich and Rubicund Nose; being reproued by a Friend for his too frequent vse of strong Drinckes and Sacke; as very Pernicious to that Distemper and Inflammation in his Nose.—"Nay, Faith," sayes he, "if it will not endure Sacke, it's no Nose for me."'

The other old-time music-master at Christ's Hospital was John Barrett (1674?-1735?), a pupil of Dr. Blow's. The British Museum Catalogue proves him to have been a prolific composer. He contributed many songs to various collections of the period, including D'Urfey's 'Wit and Mirth, or Pills to purge Melancholy,' which contains 'Ianthie the lovely,' a song which furnished the tune 'When he holds up his hand' in 'The Beggar's Opera.' He composed overtures and act-tunes for 'Love's last Shift, or, the Fool in Fashion' (1696), 'Tunbridge Walks' (1703), 'The Ladys fine Aires' (a comedy), &c. One of his

songs is entitled 'Love is now become a trade,' and at the British Museum is a large sheet folio composition by him entitled :

A Psalm of Thanksgiving, to be sung by the children of Christ's-Hospital, on Monday, Tuesday, and Wednesday in Easter-Week, according to Antient Custom, for their *Founders and Benefactors*. 1706. The words by S. C. A. M.

One of the most popular treatises on music in the English language was prepared by John Playford, the 17th century 'stationer, bookseller, music-seller, and publisher' who carried on his business 'at his shop in the Inner Temple, near the Church door.' In the year 1654 he published the first edition—now exceedingly rare—of his famous book, the 'Brief and Easie Introduction to Musick.' The original Preface is so interesting, and, it may be added, so modest, that old John Playford's forewords may be quoted *in extenso* :

To all Lovers & Practitioners of Musick.

Courteous Reader : It was desired by some Masters to Print in the Scale of Musick, or Gam-ut, in a halfe sheet of Paper, to put in a Schollers Book, to save the pains of writing ; which I intended only to have done ; but upon second thoughts I have altered my minde, and made the addition of some necessary plain Rules for the better understanding thereof, and the help of Beginners. I confesse, men better able then my selfe might have spared my pains, but their slownesse and modesty (being as I conceive unwilling to appear in Print about so small a matter) hath put me upon the Worke, which I count very usefull, though with the danger of not being so well done, as they might have performed it. The Rules of all Arts ought to be delivered in plaine and briefe language, and not with flowers of Eloquence ; and so this worke is more sutable to my abilities.

The Work as it is I must confesse is not all my owne, some part of it was collected out of other mens writings, which I hope will the more commend it : and if the brevity, plainnesse, and usefulness whereof may beget acceptance with thee, it will encourage me to do thee more service in other things of this nature.

Thine to the utmost  
of his endeavours,

JOHN PLAYFORD.

Playford's reference to the 'halfe sheet of Paper' recalls a saying attributed, we believe, to Sterndale Bennett, that 'all the harmony one need to know could be written on half a sheet of paper.' 'The Rules of all Arts' says Playford 'ought to be delivered in plaine and briefe language, and not with flowers of Eloquence.' How true this is, and how few attain unto it.

A San Francisco newspaper furnishes the following killing information :

At the French penal colony, Noumea, New Caledonia, the convicts have organised a band. The leader is a notorious murderer. The cymbal player killed a subpoena server, and the drum player murdered his landlord with a hammer. The assistant bandmaster chopped his wife to pieces.

These convict criminalities are somewhat suggestive of topsy-turvyism. Instead of the murderers themselves being executed, they are allowed to execute music ; but considering the past lives of the performers, is there not some danger that even the music may be murdered ?

*Professor*.—"Your harmonies don't seem to hang together."

*Pupil*.—"And yet I have done my best to use good strong chords and introduce plenty of suspensions."



There is an art in drawing up a concert programme. Care is taken, or should be taken, to furnish variety and to meet the various tastes of those who assist at the performance in the capacity of listeners. Sometimes, however, results accrue that furnish food for humour. For instance, at a military band performance recently given in one of the Channel Islands, the first part of the programme was as follows :

March	- - -	Bride elect	- - -	Sousa.
Selection	- - -	The Bohemian Girl	- - -	Balfe.
Intermezzo	- - -	On the road to Moscow	- - -	Loetz.
Overture	- - -	William Tell	- - -	Rossini.
Selection	- - -	Ivanhoe	- - -	Sullivan.

Now, here we have unconsciously set before us quite a nice little episode. The 'bride elect' was obviously a 'Bohemian girl.' She was evidently 'on the road to Moscow' to meet her dearly-beloved spouse-elect 'William Tell'; and, having entered the holy estate of matrimony, it may be assumed that the couple were happy ever after in the land of Ivan.

A remarkable composition was performed before the King at the English Church, Marienbad, during His Majesty's recent sojourn at that health resort. 'The piece given was Bach's adaptation of Gounod's Meditation,' at least so 'Our own correspondent' of the — (a London evening journal) reported. It would be interesting to know what Bach thought of Gounod when he made that adaptation.

Dr. Frederic Cowen has been appointed conductor of the Handel Festival to be held at the Crystal Palace in June next.

The lists, in the local newspapers, of visitors to the Worcester Festival included a party that hailed from 'Stanford Bridge'!

An illustrated article on Worcester Cathedral will appear in the November issue of THE MUSICAL TIMES.

### 'TOM BOWLING.'

This, the centenary year of Trafalgar and of Nelson's death, must not be allowed to pass without some reference to one of the best of English sea-songs, 'Tom Bowling.' Like 'The death of Nelson' and 'The Bay of Biscay'—which have recently been treated of in these columns\*—'Tom Bowling' originally formed part of a theatrical piece. Charles Dibdin (1745-1814), after various ups and downs in theatrical enterprise, decided to rely on his own unaided exertions in order to 'raise the wind,' that being a nautical expression. In 1789 he produced at Hutchins's Auction Room, King Street, Covent Garden, the first of a series of 'Table entertainments' of which he played the parts of author, composer, narrator, singer, and accompanist. The first of these 'one-man' shows was entitled 'The Whim of the Moment, or Nature in Little,' and included twelve songs 'written, composed, sung and accompanied by Mr. Dibdin.' One of these songs was the highly popular 'Poor Jack,' the copyright of which, with eleven other songs, he had sold for £60; in a short time 'Poor Jack' brought to its purchaser a profit of £500! Poor Charles!

Dibdin then engaged the Lyceum Theatre where, on December 7, 1789, he produced 'The Oddities';

or, Dame Nature in a Frolic. A table entertainment written, composed, and performed by C. Dibdin.' 'Tom Bowling,' oddly enough, made its first appearance in this 'Oddities' piece.

The entertainment was advertised in *The World* of December 7, 1789, as follows :

#### THE ODDITIES.

This present evening, December 7th, at the Grand Saloon of the Lyceum, in the Strand, will be performed, for the first time, an Entertainment consisting of Recitation and Singing, called

#### THE ODDITIES

Or, Dame Nature in a frolic.

In this Entertainment will be portrayed, a Hospitable Baronet, a Modern Patron, a Satyrst, a Flatterer, an Egotist, a Commodore, a Foremast-Man, an Irish Recruiting Officer, an Indian, a Mulatto, a Negro, a Puppet-shewman, and many other characters—all Oddities.

The vehicle through which the peculiarities of these personages will be conveyed, is perfectly new and original; calculated singularly to assist the effect of every variety



CHARLES DIBDIN.

in the power of Vocal Music, which agreeable medium will be thrown into every possible contrast. Four or five and twenty Songs, under the titles of The Greenwich Pensioner, the Flowing Can, Little Ben, and Saturday Night at Sea; a Hunting Song, called Batchelor's Hall; two Comic Songs, under the titles of Taffy and Griddy, and Peggy Perkins; and an Irish Drinking Song, make a part of this extensive Collection, which will be continually varied and augmented.

The whole of this Amusement is written and composed, and will be spoken, and accompanied by

#### MR. DIBDIN.

Admittance in the Saloon, 3s.; in the Gallery, 2s. Doors to open at Seven o'Clock, and the performance to begin exactly at Eight.

To be continued every Monday, Tuesday, Thursday, and Saturday.

Some of the New Songs are, and the remainder will be, published in that popular Periodical Work The By-Stander, published under Covent Garden Piazza.

†† Ladies and Gentlemen who wish to ensure advantageous Seats, are respectfully requested to notice, that places may be taken of Mr. Tilleard, at the Lyceum.

\* 'The Death of Nelson,' July, 1905; 'The Bay of Biscay,' September, 1905.



No mention is made of the 'Poor Tom' song, which may have been added to the piece at a later date.

The title of the first publication of the song is as follows :

POOR TOM, OR THE SAILOR'S EPITAPH: written and composed by Mr. Dibdin for his entertainment called 'The Oddities.'

London: printed and sold by the Author at his Music warehouse, No. 411, Strand, opposite the Adelphi. Pr. 1s.

As showing the changes to which old songs are subjected at the hands of successive editors, it may not be without interest if we give the original form of Dibdin's beautiful lyric, of which he wrote both the words and music (one or two obvious misprints have been corrected) :

The origin of the song is thus stated. Dibdin had an elder brother, Thomas by name, captain of an East Indiaman. He was struck by lightning and became partially paralysed; and voyaging homewards, died at the Cape of Good Hope. It was to commemorate the death of his brother Tom that Dibdin wrote the pathetic strain that has immortalised his name. It may be that, in these days of strenuous music, vocalists have lost the art of the perfect rendering of such a gem as this. Who could have heard Sims Reeves sing 'Tom Bowling' without having been moved by his wonderful interpretation of this song? And will it not remain a life-long memory? From his lips perfect vocalization, exquisite pathos, and the art which conceals art came forth in tones which touched chords of deepest emotion.

John O'Keefe has recorded his impressions of Dibdin's entertainments in these words :

Dibdin's manner of coming on the stage was in happy style; he ran on sprightly and with nearly a laughing face, like a friend who enters hastily to impart to you some good news. Nor did he disappoint his audience; he sang and accompanied himself on an instrument,

*Andante.*

Here a sheer hulk, lies poor Tom Bowling, the dar-ling of our . . crew, . . No more he'll hear the

tem-pest howl-ing, For death hath brought him to. His form was of the man-liest beau-ty, his

heart was kind and . . soft; . . Faith-ful be-low, Tom did . . his du-ty, And now he's gone a-

-loft, . . And now he's gone a-loft.

Tom never from his word departed,  
His virtues were so rare;  
His friends were many and true hearted,  
His Poll was kind and fair:  
And then he'd sing so blithe and jolly,  
Ah! many's the time and oft;  
But mirth is turned to melancholy,  
For Tom has gone aloft.

Yet shall poor Tom find pleasant weather,  
When He, who all commands,  
Shall give, to call life's crew together,  
The word to pipe all hands.  
Thus death, who Kings and Tars dispatches,  
In vain Tom's life has doffed;  
For, though his body's under hatches,  
His soul has gone aloft.

which was a concert in itself; he was, in fact, his own band. A few lines of speaking happily introduced his admirable songs, full of wit and character, and his peculiar mode of singing them surpassed all I had ever heard.

Charles Dibdin, who was entirely self-taught, excelled as an actor, as a poet, as a singer and as a melodist. He is said to have written the words and composed the music of over 1,300 songs. Of these only two have survived, 'Poor Jack' and 'Tom Bowling,' both of them nautical ditties. He seems to have been the first pianoforte accompanist in England, judging from an old play-bill in the possession of Messrs. Broadwood which thus records the incident:

By particular desire.

For the benefit of MISS BRICKLER.

Theatre Royal in Covent Garden.

On Saturday next, being the 16th of May, 1767,

THE BEGGAR'S OPERA.

End of Act I, Miss Brickler will sing a favourite song from Judith, accompanied by Mr. Dibdin on a new instrument called Piano-Forte.

Dibdin died at his residence in Arlington Street, London, on July 25, 1814. His remains were interred in the burial ground (belonging to the parish of St. Martin-in-the-Fields) in Pratt Street, Camden Town, where there is a monument to his memory. An interesting lecture on the famous sea-song composer, delivered by the late Mr. W. A. Barrett, is reported in THE MUSICAL TIMES of February, 1886; and an exhaustive bibliography of 'The works of Charles Dibdin,' by his descendant, Mr. E. Rimbault Dibdin, will be found in various issues of *Notes and Queries* between July 13, 1901, and June 25, 1904.

## Church and Organ Music.

### THE TUNE 'ST. BRIDE'S.'

Of the many psalm-tunes of former days, in the minor key, few have survived. Among them is one, however, that has found a place, and that right worthily, in nearly all modern hymnals—the short-metre tune St. Bride's, or, as it was originally designated 'St. Bridget's,' composed by Dr. Samuel Howard. 'St. Bride's' made its first appearance in a collection entitled:

*PAROCHIAL HARMONY; Consisting of a Collection of PSALM-TUNES in three and four Parts, by some of the most eminent ancient & modern Composers and others.*

Particularly adapted to the variety of Metres in the New Version of Psalms, and intended to supply the great Deficiency of Tunes in that Version.

To which are added, Reasons for publishing this Collection and Remarks on other Publications of this Nature.

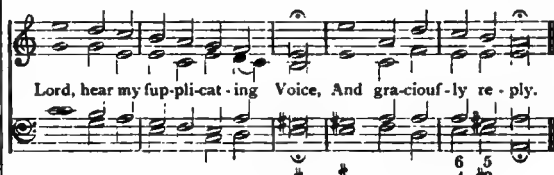
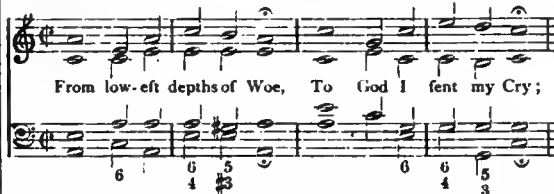
By WILLIAM RILEY, Principal Teacher of Psalmody to the Charity Schools in London, Westminster and Parts adjacent.

O sing unto God with the Voice of Melody. Ps. XLVIII. 1.

London, Printed for the Editor, and sold at his House in Great James Street, Bedford Row, Holborn. At Whitaker's Music Shop the North Gate of the Royal Exchange. Lewer's in Moorfields. Johnson's in Cheapside, and Fentum's in Exeter Exchange in the Strand.

In the above psalmody the tune is thus set forth, but in vocal score:

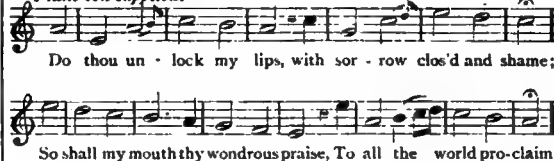
\* Pf. 130. N. 1'. ST. BRIDGET'S TUNE. By Mr. Saml. Howard.



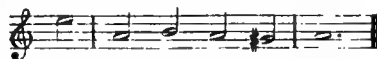
(The absence of the third in some of the chords will be noticed.)

The name 'St. Bridget's' is after Wren's well-known church (St. Bride's), just off Fleet Street, of which Dr. Howard was formerly organist. It is the only church in London thus dedicated. In the north of England the tune was known as 'All Saints,' a description adopted by Dr. Edward Miller (of Doncaster) in his 'Psalms of David' (1790), where the melody appears in this form:

*Piano con supplica.*



Another and no less unjustifiable alteration of the melody of the last line is the following:



a 'tinkering' which is still current—e.g., in 'The Bristol Tune Book.'

The construction of this beautiful old tune—so pathetic in its melodic beauty—is of the simplest nature. It opens with the intervals of the key-chord followed by a stepwise progression to the tonic note; line 2 (of the words) is an exact repetition of line 1, but in the relative major key; line 3 is a scale passage from dominant to dominant (one octave); line 4 begins with a key-chord interval, to which succeeds a skip of a fourth, and the tune concludes with another stepwise progression to the tonic. In its naturalness and the ease with which a congregation can immediately 'pick it up,' the tune bears favourable comparison with not a few modern hymn-tunes that lack both beauty and vitality.

Nothing appears to be known about Mr. William Riley who compiled 'Parochial Harmony,' beyond the information conveyed in the above title-page. That he was an enthusiast and keen on obtaining an improvement in psalmody is evident from the preface to his book—forewords so quaint and forcible that no apology is needed for quoting them in full:

To all Lovers of Parochial  
HARMONY.

I had several Reasons for publishing a Collection of Psalm Tunes, which are as follow, (*viz*) That, in opposition to the opinion of some modern Enthusiasts,

who have adopted certain ludicrous Melodies for Divine Worship; a set of more proper Tunes might appear, to inform the World how far *those People* are mistaken in this particular, and by their being composed by the most eminent antient and modern Masters, they will further shew how exactly *They* agree in the Composition of this kind of Music.

Secondly, That though there are some who object to so great a number of Tunes, and recommend the use of five or six only, yet it is well known that so few are not sufficient, because that number must be repeated almost every Sunday for want of greater variety, and a great number of the Psalms, especially the new Version, being in particular Measures, would therefore never be used; or else, those who use the new Version, must almost constantly sing the old 100th & 113th Psalm Tunes, the greatest part of that Version being in those Measures.

Thirdly. That though the Supplement to the new Version of Psalms has supplied us with several good Tunes, which are now in common use, there were still more wanting, as will plainly appear upon a due examination of it.

This deficiency is here abundantly supplied, & several Tunes in the Supplement, & other Collections that were incorrectly printed, and in improper Keys, as also in but two Parts; are here corrected, and Parts added to them.

The \*Melody, or Air of each Tune is put in ye Treble Cliff, agreeable to the design of the Composers, which in fact, is agreeable to the Rules of Composition; though most Publishers of Psalm Tunes have put the Air of the Tunes in the Tenor Cliff, and made the Treble a kind of an inner Part to fill up the Harmony, but this is entirely wrong, because the Treble Part being the highest, always claims the Melody as its own Property, and every Scale of Voice has something peculiarly relative to its kind; for as *Mr Galiard* observes,† 'The Soprano has generally most Volubility, and becomes it best, and also equally the Pathetick. The Contr'Alto more of the Pathetick than the Volubility; the Tenor less of the Pathetick, but more of the Volubility than the Contr'Alto, though not so much as the Soprano. The Bass, in general more pompous than any, but should not be so boisterous as now too often practised.'

How ever, it is certain that the Melodies of all the Psalm Tunes were originally set in the Treble Cliff, with the other Parts under them, as appears by the first Publication of them by their several Composers, and the alteration before mentioned, has been made by some of the greatest Novices in the Science, who have published them so, in opposition to the opinion of the most eminent Masters.

Nothing is more common than for Practioners in plain Psalmody not to be taught the use of the Appoggiatura, which was invented to adorn the Art of Singing, and is a little Note placed immediately before a great one, for the arriving more gracefully to it; it is therefore hoped that those who think proper to introduce any of the following Tunes, will make use of the Appoggiaturas where ever they are marked.

There are proper Words put to every Tune, but as it is improper to sing any Tune constantly to one set of Words, except such as are in particular Measures, it is necessary to sing ye Tunes to other Psalms as often as occasion shall serve.

Mr. Riley appears to have had quite a modern eye to 'copyright,' if we may judge from the following note of warning which appears under his 'Index':

NB. This Book is entered at Stationers Hall, and whoever reprints any of the following new Tunes, will be prosecuted.

To prevent any one pleading Ignorance, all the new Tunes are marked thus \*.

Riley seems to have issued with his Psalmody a dissertation entitled 'Parochial Music Corrected.' On some future occasion we may refer to this trenchantly and amusingly written discourse. In the

meantime we may quote a few words from the section headed 'The Performance of Organists.' Mr. Riley is of opinion that:

Great regard should be had to the loudness of the organ, for the full organ is too loud for congregations in general, which not only overpowers the voices, but is also apt to mislead them; therefore the same number of stops should not always be used, but such a quantity only as are proportionable to the bulk of the congregation and to the size of the fabrick; for Art is intended only to assist Nature, and not to overbear it. I mention this because I have known some who, in this particular, have made no distinction between a congregation where not above fourscore people usually sing, and one of five or six hundred, besides an hundred charity-children.

The making of a shake at the end of every line is also very often improper, because the sense is not always complete in single lines; in this case the succeeding line should begin without a shake, rather than disturb the sense. The following verse will shew the impropriety of shaking at the end of every line;

The Lord's commands are righteous, and  
Rejoice the heart likewise;  
His precepts are most pure, and do  
Give light unto the eyes.

Dr. Samuel Howard, the composer of 'St. Bride's,' was born in 1710, the birth-year of Arne, Avison and Boyce. A chorister in the Chapel Royal, under Dr. Croft, he subsequently studied under Dr. Pepusch. Like many 18th century London organists he seems to have been a pluralist, in that he was organist of the churches of St. Clement Danes, Strand, and St. Bride's (or St. Bridget's), Fleet Street. He did not confine his creative gifts to the church, as in 1744 he composed the music for a Drury Lane pantomime entitled 'The Amorous Goddess, or, Harlequin Married.' As a contrast to this pantomimic achievement he assisted Boyce in the compilation of his Cathedral Music, and graduated Doctor of Music at the University of Cambridge. He composed sonatas, cantatas, anthems and many songs.

Burney naively refers to the patriotism of our composer in these words: 'The ballads of Dr. Samuel Howard, which were long the delight of natural and inexperienced lovers of music [!], had the merit of facility; for this honest Englishman, brought up in the Chapel Royal, preferred the style of his own country to that of any other so much, that he never staggered his belief of its being the best in the world, by listening to foreign artists or their productions.' 'The Dictionary of Musicians' (1824) says that Howard 'was not more esteemed for his musical talents than beloved for his private virtues, being ever ready to relieve distress, to anticipate the demand of friendship, and to prevent the necessities of his acquaintance.'

Dr. Howard, who was a contemporary of Handel, died in London, July 13, 1782. Like other old-time composers he is now known by one production—one that he regarded least, perhaps—his simple hymn-tune 'St. Bride's.'

Dr. Brewer, organist of Gloucester Cathedral, has been entrusted by the Dean and Chapter with the selection of six gentlemen who will reinforce the cathedral choir at the Sunday services. Each of these gentlemen will be asked to accept an honorarium of £10 per annum in recognition of his services; but this sum will be contributed by the Dean and Canons in their individual capacity, and will not in any way be a charge upon the funds of the cathedral. The following have been selected: altos, Messrs. W. H. Bubb and C. Rowles; tenors, Messrs. H. W. Young and H. N. Pitt; basses, Messrs. J. E. Mott and S. W. Underwood.

(Continued on page 666.)

\* Call'd by some old Authors the Plain Song.

† See Notes on Tosi's Florid Song Chap I P. 10.

## FOUR-PART SONG.

Words by THOMAS INGOLDSBY.

Composed by RICHARD H. WALTREW.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andante semplice.*

SOPRANO. *p* There sits a bird on yon-der tree, More fond than Cush - at Dove; There

ALTO. *p* There sits a bird on yon-der tree, More fond than Cush - at Dove; There

TENOR. *p* There sits a bird on yon-der tree, More fond than Cush - at Dove; There

BASS. *p* There sits a bird on yon-der tree, More fond than Cush - at Dove; There

*Andante semplice. ♩ = 66.*

(For practice only.) *p*

sits a bird on yon-der tree, And sings to me of love. Oh, stoop thee from thine

sits a bird on yon-der tree, And sings to me of love. Oh, stoop thee from thine

sits a bird on yon-der tree, And sings to me of love.

sits a bird on yon-der tree, And sings to me of love.

Copyright, 1903, by Novello and Company, Limited.

ey - rie down And nes - tle thee near my heart, And the  
 ey - rie down And nes - tle near my heart, For the moments fly, And the  
 And nes - tle near my heart, For the moments fly, And the  
 And nes - tle near my heart, And the

hour is nigh, When thou and I must part, . . . My love! When thou and I must  
 hour is nigh, When thou and I must part, . . . My love! When thou and I must  
 hour is nigh, When thou and I must part, My love! . . . When thou and I must  
 hour is nigh, When thou and I must part, My love! When thou and I must

part. . . In yon - der cov - ert lurks a Fawn, The pride of the syl - van  
 part. . . In yon - der cov - ert lurks a Fawn, The pride of the syl - van  
 part. . . In yon - der cov - ert lurks a Fawn, The pride of the syl - van  
 part. . . In yon - der cov - ert lurks a Fawn, The pride of the syl - van

scene; In yon-der cov - ert lurks a Fawn, And I am his on - ly queen; Oh, *f*  
 scene; In yon-der cov - ert lurks a Fawn, And I am his on - ly queen; Oh, *f*  
 scene; In yon-der cov - ert lurks a Fawn, And I am his on - ly queen; Oh, *f*  
 scene; In yon-der cov - ert lurks a Fawn, And I am his on - ly queen; Oh, *f*

bound . . from thy se - cret lair, For the sun is be-low the west ; .. No

bound . . from thy se - cret lair, For the sun is be-low the west ; .. No

bound from thy se - cret lair, For the sun is be-low the west ; .. No

bound from thy se - cret lair, For the sun is be-low the west ; .. No

bound from thy se - cret lair, For the sun is be-low the west ; .. No

mor - tal eye May our meet-ing ' spy, For all are closed in rest, . . . My  
 mor - tal eye May our meet-ing spy, For all are closed in rest, . . . My  
 mor - tal eye May our meet-ing spy, For all are closed in rest, My love!  
 mor - tal eye May our meet-ing spy, For all are closed in rest, . . . My

love! Each eye is closed in rest. . . . Oh, sweet . . is the

love! Each eye is closed in rest. . . . Oh, sweet . . is the

Each eye is closed in rest. . . . Oh, sweet is the

love! Each eye is closed in rest. . . . Oh, sweet . . is the

breath of morn, When the sun's first beams ap - pear; Oh, sweet is the shepherd's strain, . . .

breath of morn. When the sun's first beams ap - pear; Oh, sweet the shepherd's strain, When it

breath of morn, When the sun's first beams ap - pear; Oh, sweet is the shepherd's strain, When it

breath of morn, When the sun's first beams ap - pear; Oh, sweet the shepherd's strain, When it

on the list - ning ear;

dies on the list - ning ear;

dies on the list - ning ear; And sweet the soft voice which speaks The

dies on the ear; And sweet the soft voice . . which speaks The



*p e dolce.*

But sweet - er far By yon pale mild star, With our

*p e dolce.*

But sweet - er far By yon pale mild star, With our

*p e dolce.*

Wan - der - er's wel - come home ; But sweet - er far By yon pale mild star, With our

*p e dolce.*

Wan - der - er's wel - come home ; But sweet - er far By yon pale mild star, With our

*p*

*rall. pp*

true love thus to roam, . . My dear! With our own true love . . to roam!

*rall. pp*

true love thus to roam, . . My dear! With our own true love . . to roam!

*rall. pp*

true love thus to roam, My dear! . . With our own true love . . to roam!

*rall. pp*

true love thus to roam, My dear! With our own true love to roam!

*rall. pp*

## CHURCH AND ORGAN MUSIC—Continued from page 660.

The following advertisement appeared in a London daily newspaper :

Starving Organist.—Will a church offer musical work now to a University Graduate of ability? Willing and anxious.—Address, &c.

## ORGAN RECITALS.

Mr. C. E. B. Dobson, Addison Street Congregational Church, Nottingham.—Allegro pomposo, *C. Vincent*.

Mr. Fred Gostelow, St. James's, St. Peter Port, Guernsey.—Intermezzo, *Hollins*.

Mr. Julian H. W. Nesbitt, St. Columba's Parish Church, Oban.—Marche Pontificale, *Lemmens*.

Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Festal March, *Smart*.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Suite, *Borowski*.

Mr. J. W. Ivimey, Parish Church, Kirkley.—Marche de Fête, *Gigout*.

Mr. Louis H. Torr, Holy Trinity, Swansea.—Fugue in A, *Wesley*.

Mr. Percy Collings, Parish Church, Chagford.—Postlude in B flat, *West*.

Mr. J. Matthews, St. Margaret's, King's Lynn.—Fantasia on a theme by Handel, *Lux*.

Mr. W. A. Montgomery, SS. Philip and James's, Ilfracombe.—Tempo di Minuetto, *Cutler*.

Mr. Henry Newbould, Wesley Church, Pretoria.—Allegretto in B minor, *Guilmant*.

Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool.—Passamezzo, *Bernard Johnson*.

Mr. G. Fryatt Mountford, Christ Church, Oswego, New York.—Triumphal March, *Mountford*.

Mr. S. Gatty Sellars, United Methodist Free Church, Kingswood, Bristol (opening of a new organ built by Messrs. Sweetland & Co., Ltd.).—Choral and Fugue from the 5th Sonata, *Guilmant*.

Mr. W. Cecil Williams, Parish Church, Tenby.—Seraph's Strain and Le Carillon, *Wolstenholme*.

Mr. Louis H. Torr, Holy Trinity, Swansea.—Fantasia in F minor, *Mozart*.

Mr. W. Wolstenholme, Lytham Parish Church.—Benediction nuptiale, *Hollins*.

Mr. Montague F. Phillips, St. Michael and All Angels, Little Ilford.—Allegro maestoso from Sonata in G, *Elgar*.

Miss K. Cholditch Smith, Holy Trinity, West Runton.—Offertoire in D minor, *Faithles*.

Mr. James M. Preston, Wyclif Baptist Church, Newcastle-on-Tyne (inauguration of new organ built by Messrs. Blackett & Howden, of Newcastle).—Allegretto pastorale, *Luigi Bottazzo*.

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. H. E. Brook, Wensley and Leyburn Parish Churches.

Mr. Arthur A. Burrows, Holy Trinity Church, Horsham.

Mr. J. Cornish, Parish Church, Belvedere, Kent.

Mr. W. Lynnwood Farnam, Church of St. James the Apostle, Montreal.

Mr. Howard Gribble, Christ Church, Colchester.

Mrs. Daydon Jackson, organist, and Mr. George Clowser, choirmaster, St. John the Evangelist, Clapham Rise.

Miss Margaret Kennedy, The American College for Girls, Constantinople.

Mr. J. A. Meale, Queen's Hall, Hull.

Mr. G. A. Piercy, St. John's Church, Birkenhead.

Mr. J. Turton Smith, St. Luke's Church, Cork.

Mr. Bruce Steane, St. Bartholomew's Hospital, London.

Mr. Bryan E. Warhurst, St. John's Church, Old Colwyn.

## SHEFFIELD FESTIVAL NOVELTIES.

MR. FREDERIC CLIFFE'S

'ODE TO THE NORTH-EAST WIND.'

The genius of Charles Kingsley found its perfect expression in prose and verse in his 'Westward Ho!' and the 'Ode to the North-east wind.' Both these creations, though suggested by opposite points of the compass, were of the year 1854, when their author was in the full flush of his mental powers. One could quite imagine that Kingsley wrote the stirring lines of the Ode purposely to be sung by Sheffield voices. May not Mr. Frederic Cliffe, himself a Yorkshireman, have selected this poem for musical treatment, knowing full well that its vigorous subject-matter and north-easterly breeziness would stir the imagination and rouse the voices of Dr. Coward's choristers? And assuming the music to be 'all right'—and we think it is—what better hall-mark could a work have than that of Sheffield?

Mr. Cliffe's setting of Kingsley's poem is for chorus and orchestra—a non-solo work. That the words furnish the fullest scope for dramatic choral interpretation goes without saying, and choirs who study the music will here find the full gamut of interpretative expression upon which, so to speak, they can vocally play. The composer has laid out his score in five sections, of which one, a *Nocturne*, is purely instrumental. With G minor as the key, and 'nine-eight' as the rhythm, the opening chorus is marked *Con fuoco*, but with a *ma non troppo allegro* as a caution against a scampering utterance. At bar 5 we have a marked characteristic of the work—a scale of whole-tones, suggestive of the ruggedness of Britishers who are not afraid of even a 'black North-easter'! Here is the scale, which appears in various forms in the course of the development :



The first four lines of the poem are assigned to the tenors and basses :

Welcome, wild North-easter !  
Shame it is to see  
Odes to every zephyr ;  
Ne'er a verse to thee.

To this succeeds an instrumental figure of energetic character :

Ex. 2. *Con fuoco, ma non troppo allegro*  
*Molto marcato.*



After sixteen bars of this, and by way of contrast, a fine, broad theme passes over the scene in the following sustained strain—a real tune which is introduced with fine effect in the *Finale* :



The full chorus enters, in strenuous and splendidly pitched chords, at the words :

Welcome, black North-easter !  
O'er the German foam.

This section is not only well developed, but is replete with contrasts, e.g., the tender-toned passage :

Ex. 4. *Più lento tranquillo.* of list-less, list-less . . .

*pp* Tired of list-less dream-ing, Through the la-zy day, dream-ing, Through the la-zy day. . .

*calando.*

dream . . . . . ing.

The 'lazy day' is a very short one, and immediately a more jocund strain is antiphonally tossed to and from the women and men, starting thus :

Ex. 5. *Con fuoco.* Jo-vial wind of win-ter! Turn us out to

*mf* Jo-vial wind of win-ter! Turn us out to play! wind of

*&c.*

wind of

with some triplet passages, one of which would have rejoiced the piscatorial heart of Kingsley himself and that must be quoted :

Ex. 6. SOPRANOS AND ALTOS.

Ev-ry . . . plung-ing . . . pike.

TENORS *See lower.*

This movement, which embraces more than a third of the poem, proceeds to a strenuous conclusion, a fine point being made of the *forte* outburst, after the whispered words 'Shatt'ring down the snow-flakes,' in the stentorian unison phrase 'Off the curdled sky.'

We have dwelt at some length on the opening section—that being one that well samples the nature of the work—that only brief reference must be made to the succeeding pages. Section II.—in the key of E flat, *con spirito*, and beginning 'Hark! the brave North-easter!' contains a very beautiful concluding phrase, assigned to the altos alone :

Go! and rest to-morrow,  
Hunting in your dreams.

To this succeeds a charming *Nocturne*—key E flat, *andante, poco lento*. In this melodious movement the composer recalls strains that have been already heard,

and foreshadows those that are to come in a highly ingenious manner. This orchestral interlude, while furnishing a modern, effective contrast and giving the chorus breathing-space, fills the hiatus caused by the omission of the lines :

While our skates are ringing  
O'er the frozen streams

which the composer has not set.

To soprano and contralto voices is assigned the opening of Section IV.—key D, rhythm 6-8, and speed *allegro*. After ten bars of instrumental introduction the fair members of the chorus sing to a semiquaverous accompaniment :

Ex. 7. *Allegretto, molto grazioso.* SOPRANOS 1 & 2.

Let the lus-cious South-wind Breathe in Let the lus-cious South-wind

CONTRALTOS 1 & 2.

lov-ers', lov-ers' sighs, &c. Breathe in lov-ers' sighs,

Then the male members of the vocal force ask the question (concerning the South-wind) :

What does he but soften  
Heart alike and pen ?

In no part of this movement are the male and female voices combined—they both have their say, and, as may be expected, the ladies have the last word when, in dulcet tones, they sing :

Bringing home their true-loves  
Out of all the seas.

The final section (V.) furnishes an adequate and convincing peroration of all that has gone before. It begins in the minor key (G) with a fiery 6-8 swing and in true snowstorm style. The music here is thoroughly Kingsleyan in its keen out-door character. After the storm the key and rhythm are changed and the music thus proclaims a conquering note of no uncertain sound :

Ex. 8.

*Moderato maestoso.*

Come, as came our fa-thers, Her-ald-ed by (senza orch.) Come, as thee, Con-quer-ing, con-quer-ing, &c. (Orch.) (senza orch.) trem. came our fa-thers'

From s  
and are  
effective  
Sheffield  
North-e  
congrati  
subject,  
occasio  
up and  
thoroug  
achieve,

MR. N  
Milton  
Mr. N  
Festiv  
(with  
En  
tru  
and  
imp  
is dis  
much  
adops  
to M  
harm  
of M  
settin  
meas  
ever  
will  
will  
bro  
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Ter  
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Janu  
long  
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and  
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Ceme

Wi  
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He b  
strong  
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the f t tin  
section of  
quiet and u  
of force. F  
demonstratic  
townsfolk of

The death,  
Signor TAMA  
at Turin in  
on July 5, 18  
of 'Otello.'  
Tamagno h  
great fortu  
sense not tr

## THE

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Actual not important works entitled 'Hy THE MUSIC some critical are sincerity one hand, evidence of colouring. coupled with and without element in libretto, composed well arranged ardour of Foster—in representing soul, distaste Altogether Mr. Atkins musician referred to

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### NATIONAL CO-OPERATIVE FESTIVAL, CRYSTAL PALACE.

The annual Festival of this enterprising and useful body was successfully held at the Crystal Palace during the week ending August 26. On the last day the features were the concerts given by two large choirs, and choral competitions of junior and senior choirs. A junior concert was held in the early afternoon under the direction of Mr. Charles J. Jeapes. The programme proved to be attractive. One of the most effective items was a long action piece 'Patriotic Poessies' (Kate Boundy), which introduces a number of national songs, and affords scope for spectacular display. The voices were sweet and tuneful, but the alto parts were not sufficiently in force. The organ dominated sometimes to the detriment of the effect. At the adult concert there were about 2,000 singers and a large orchestral band. The programme included Oliver King's masterly setting, for choir and orchestra, of 'The sands of Dee.' This beautiful ballad was admirably performed. A choral fantasia of national airs, arranged by Mr. George F. Vincent, was much appreciated. Highly creditable performances of the mixed-voice arrangement of 'The long day closes' (Sullivan), and 'O peaceful evening' (German), were also secured under the spirited and insistent beat of Mr. Allen Gill, who once again demonstrated his power to control large numbers of executants. Mr. Frank Idle was an efficient organist at the adult concert. At the competition, five adult choirs entered, and the Novello Challenge Trophy was won by the Gloucester Choir (Mr. W. H. Morgan) for the third time. According to the rules the Trophy now becomes the permanent property of the Gloucester Choir. Peterborough (Mr. W. J. Roberts) came very close behind, and gained the second prize. The named test-piece was Sullivan's 'Cradle Song.' Nine junior choirs entered for the Plunkett Shield. Stratford (Mr. Sears) won the first place, and Gravesend (Mr. F. Gosling) the second place. Dr. Turpin, who adjudicated, stated that the juvenile singing was the best he had ever listened to. The test-piece was a three-part arrangement of 'Blow, blow, ye winter winds' (Stevens).

### CONVENTION OF MUSIC TEACHERS AT HULL.

A gathering of choirmasters, musical workers in Day and Sunday schools, and amateurs and professionals generally concerned in popular musical education, organised by Mr. J. S. Curwen, took place at the Royal Institution, Hull, on September 14, 15 and 16. Admission was free, but a collection was made each day towards the expenses. The meetings were not always very well attended, but those who came were much interested in the proceedings. We cannot do more here than enumerate the names of the speakers and the topics they introduced for discussion: Mr. W. H. Griffiths, 'How to train a choir of boys'; Mr. H. Ernest Nichol, 'Hymns and Tunes for Children'; Mr. Frank Kidson, 'Sailor Songs and Chanties'; Mrs. Russell Starr, 'Pianoforte Playing and Teaching'; Dr. H. Fisher, 'Psychology in relation to Music Teaching'; Miss Eleanor Coward, 'The Common Faults of Solo Singing'; Dr. T. G. Buffey, 'First Steps in the Playing of Orchestral and Chamber Music'; Mr. H. Chisholm Jackson, 'Recent Developments in Mission Music'; Mr. W. Smith Woods, 'The King's Scholarship Examination'; Mr. W. K. Flint, 'Musical Education and the Elementary Schools,' with references to the new 'Suggestions' of the Board of Education; Mr. R. McLeod, Mr. Newton Laycock, and Mr. Edward Mason gave specimen lessons in singing to school classes. The Mayor of Hull presided at the opening meeting, and Mr. A. Bosville, of Thorpe Hall, Bridlington, was another of the chairmen. The secretaries were Mr. J. Graham, of London, and Mr. C. E. Howell, of Hull.

Mr. Collingwood Banks writes to say that he held the post of organist of Christ's Hospital from 1879 (on the death of the late Joseph Thomas Cooper) until 1902, when the School was removed to West Hoorham.

### PROMENADE CONCERTS.

The artistic interest and importance of the Queen's Hall Promenade Concerts have steadily increased for some years past, and the season commenced on August 19 shows a lively desire on the part of Mr. Henry J. Wood to raise the standard of these performances still higher. As an instance of this may be quoted the programme of September 13, which included Elgar's 'Enigma' Variations, Tchaikovsky's pianoforte concerto in B flat minor (with Mr. York Bowen as soloist), Strauss's 'Sinfonia Domestica' (its third performance in England), and Rimsky-Korsakoff's 'Capriccio Espagnol.' Another satisfactory feature of this year's scheme is the greater recognition of British composers and the number of novelties introduced and promised. Taking these in the order of performance, notice is first demanded by Max Bruch's Suite on Russian Folk-Tunes (Op. 79b), produced at Barmen last Autumn and heard for the first time in England on August 22. This suite is in five movements, of which the most distinctive is the fourth, a funeral march, dignified in character and richly scored.

On August 29 a symphonic poem entitled 'Nella Foresta Nera' (In the Black Forest), by Signor Alberto Franchetti, was presented. A well-scored and scholarly work, its sentiment is somewhat shallow in comparison with its subject-matter. At this concert was also played Sir Charles Stanford's variations for pianoforte and orchestra on 'Down among the dead men,' the soloist being Miss Elsie Horne.

'The Swan of Tuonela,' styled a legend for orchestra, by the Finnish composer Herr Jean Sibelius, was played for the first time in London on August 31. The legend which the music illustrates is taken from the Kalevala, and relates how a swan swims singing his song of life and death on the black stream which surrounds the kingdom of Tuonela, the land of death of Finnish mythology. The song of the swan is given to the cor anglais, and appropriate sombreness of tone-colour is sought by omitting from the score flutes, clarinets (except the bass clarinet), and trumpets, and by subdivision of the strings. The result is impressive but somewhat depressing.

Three pieces, severally named 'Méditation,' 'Mélodie,' and 'Scherzo,' by Tchaikovsky, for violin and orchestra, scored by M. Glazounoff, were played by Madame Beatrice Langley on September 5, but scarcely call for comment except that the first was originally intended for the slow movement of the violin concerto, but discarded, and wisely, for the canzona. It may be added that the pieces were written in 1878 and published under the title of 'Souvenir d'un Lieu Cher.'

On September 7 was played, for the first time in England, Herr Draeseke's 'Jubilee' overture, written in 1898 at the request of the authorities of Dresden to commemorate the seventieth birthday and the twenty-fifth anniversary of the accession of the late King Albert of Saxony. The work is laid out for a large orchestra which includes four trumpets and two tubas, and the composer writes in a generous frame of mind for the brass generally. The two principal themes, the one pompous and grandiose, and the other thankful in character, are well contrasted, but the working-out is not satisfactory, and the composer seems to have been unable to overcome the apparently inevitable influence exercised by the knowledge of writing to order.

A suite for small orchestra, entitled 'Miniatures,' by Mr. J. D. Davis, was played for the first time on September 9 and proved an imaginative and cleverly-scored work, but unbalanced with regard to the length of the respective numbers. This in particular applies to the second and concluding movements, the former being a *Scherzando* of extreme briefness while the latter consists of a theme and seven variations of some length. Notable contrapuntal skill and resource is shown in the variations, and they manifestly made a favourable impression.

Liszt's Hungarian 'Storm' march was announced as first performance in London on September 12. The work dates from 1843, and is dedicated to Count Alexander Teleki. It may be described as brave music, but it is scarcely of great artistic value. At this concert Mr. Robert Burnett sang Sir Charles Stanford's 'Five songs of the sea,' which were enthusiastically received.

Considerable interest attached to the production on September 19 of a symphonic poem, No. 5, entitled 'Sir William Wallace (A.D. 1305),' by Mr. William Wallace.

The work has for its basis the patriotism of the Scottish hero, and in a note contributed to the programme the composer says: 'The themes are not based on any traditional Scottish tunes, with the exception of "Scots wha hae wi' Wallace bled" and its mournful version "The land o' the leal." These, however, are used only in a fragmentary and rhythmical form, suggesting rather than reproducing the actual notes.' The work, in four sections, is scored for full orchestra, including English horn and two harps. The third section forms the slow movement, and is the most expressive and satisfactory portion of the composition. If the other parts are energetic and robust, the style generally seems too complex for the subject, although the music attests to Mr. Wallace's musicianship and command of his art.

At the concert on September 20 Mr. Howard-Jones played Brahms's pianoforte concerto in D minor with remarkable success. He not only interpreted the music in the true Brahms spirit and with technical skill that was above reproach, but he added thereto all needful intelligence and emotion. He also played some pieces in the second part of the programme with refinement and artistic insight.

### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Our season began with a week's visit of the Moody-Manners Opera Company to the Prince of Wales's Theatre, commencing on September 11. The operas given were 'Lohengrin,' 'Carmen,' 'Maritana,' 'Faust,' 'Tannhäuser,' and 'The Bohemian Girl.' The principal artists included Madame Fanny Moody, Madame de Vere, and Miss Zélie de Lussan; Messrs. Joseph O'Mara, Wilson Pembroke, and John Child. Good houses were the rule during the week.

The various choral societies have now issued their schemes. The Festival Choral Society (conductor Dr. Sinclair) propose to give Mendelssohn's 'Elijah,' Walford Davies's 'Everyman,' with the third act of 'Tannhäuser,' a Handel concert, comprising 'Acis and Galatea,' and selections from other works, the last concert being devoted to Elgar's 'The Apostles.'

The City Choral Society (conductor Mr. Fred Beard) will give three concerts. At the first there will be a recital of Saint-Saëns's 'Samson and Delilah'; at the next Elgar's 'King Olaf' will be revived, Stanford's 'Songs of the Sea' completing the programme; and Gounod's 'Redemption' will be performed at the last concert.

The Midland Musical Society (conductor, Mr. A. J. Cotton) will give four concerts in the Town Hall on Saturday evenings at popular prices, bringing forward Smart's 'The Bride of Dunkerron,' Mendelssohn's 'Elijah,' Sullivan's 'Golden Legend' and 'Prodigal Son,' and Rossini's 'Stabat Mater.' Similar work will be done by the Choral and Orchestral Association and the Choral Union. The former, conducted by Mr. Joseph H. Adams, will give that composer's 'King Conor,' Handel's 'Samson,' and a concert recital of Gounod's 'Faust.' The Choral Union (conductor, Mr. Thomas Facer) promise Gounod's 'Messe Solennelle,' 'The Lamentation of David over Absalom,' by Heinrich Schütz, a concert recital of Wallace's 'Maritana,' the 'Messiah,' and Costa's 'Eli.'

Messrs. Harrison will introduce the London Symphony Orchestra, with Sir Edward Elgar as conductor. The Queen's Hall Orchestra will play at their fourth concert.

Mr. Max Mossel's drawing-room concerts enter upon their tenth season on October 26. At the second, Signor Busoni will make his only appearance in Birmingham this season. I hope to refer to other announcements next month.

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Mr. Herbert Walton's eighth autumn series of organ recitals at the cathedral has again heralded the approach of the regular concert season. At three of the six recitals the cathedral organist maintained his high reputation, and at the remaining three performances Dr. Peace, Mr. E. H. Læmare, and Sir Walter Parratt respectively performed to crowded congregations.

The approaching concert season of the Glasgow Choral and Orchestral Union will embrace a period of fifteen weeks, during which sixteen classical concerts—four choral and twelve orchestral—will be given, and, in addition, the usual popular orchestral concerts on Saturday evenings. The choral works selected for performance are Bach's 'Passion' (St. Matthew), Elgar's 'The Apostles,' Handel's 'The Messiah,' Wagner's 'Flying Dutchman,' and Cowen's 'John Gilpin.' The three first named will be much enhanced by the addition of the organ part played on the newly reconstructed instrument in St. Andrew's Hall. The Scottish Orchestra will, as formerly, number eighty performers, with Mr. Henry Verbruggen as leader and Dr. Cowen as conductor-in-chief, the other conductors being Messrs. Colonne, Siegmund von Hausegger, and Dr. Richter. As usual the choral concerts will be under the direction of Mr. Joseph Bradley, with Mr. Thomas Berry at the organ.

The Pollokshields Philharmonic Society, ably conducted by Mr. John Cullen, have in hand parts 1 and 2 of Berlioz's 'Childhood of Christ,' Massenet's 'Narcissus,' and Coleridge-Taylor's 'Hiawatha's Wedding Feast.' This enterprising Society will make a new departure this year by including in their scheme three chamber concerts by the Verbruggen Quartet, and prior to these Mr. Cullen will give short analytical lectures (illustrated on the pianoforte) on the principal works to be performed.

The choir of the Young Men's Christian Association, under Mr. R. L. Reid, will take up the 'Messiah' and Haydn's 'Spring,' while the Sunday School Union Choir, conducted by Mr. Alec Steven, will essay Mendelssohn's 'St. Paul.' The third season of the Govan Choral Union (Mr. Alec Steven, conductor) will be devoted to Handel's 'Judas Maccabæus.' Amateur opera will be represented by no fewer than four societies, viz., the Orpheus Club (Mr. James Barr, conductor), the Athenæum School of Music (Gounod's 'Faust' and Donizetti's 'Daughter of the Regiment'), the Glasgow College of Music (Lecocq's 'Pepita'), and the Glasgow Amateur Operatic Society (Sullivan's 'The Emerald Isle').

Of choral societies in the neighbourhood the following arrangements are announced: Hamilton (Mr. T. S. Drummond, conductor), Handel's 'Messiah' and 'Alexander's Feast,' and Coleridge-Taylor's 'Hiawatha's Wedding Feast'; Dumbarton (Mr. E. Owston, conductor), Handel's 'Acis and Galatea' and Mendelssohn's 'Hymn of Praise'; Clydebank (Mr. W. J. Clapperton, conductor), a first performance of Learmont Drysdale's 'Tamlaine' and Haydn's 'Creation'; Coatbridge and Vale of Leven (both societies conducted by Mr. W. J. Clapperton), the 'Messiah' and 'Elijah.'

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Now is the winter, not of our discontent, but of our monotonously drab and smoky outlook, to be made gloriously summerlike by the most beautiful and most enlivening of all the arts. Our music's Spring, like that of latitudes still more northern, bursts upon us with delightful suddenness. Already our recently bare and silent fields of music are colouring for the harvest; and presently the air all about them will be filled with varied song. There is every reason to believe that the season will be welcomed with unabated keenness. Manchester's well-won musical fame undoubtedly prompts local appreciation of the art with a chivalrous and almost jealous zest, a zest which gives a special impulse to professional effort, and prompts both audiences and performers to live up to, and not merely upon, the city's reputation. And this reputation, if persistency in an art is accepted as conclusive of conviction in it, is amply justified.

The Gentlemen's Concerts, our oldest musical Association, presses hard for age the London Catch Club, with its registry of birth in 1741. Our Gentlemen's Glee Club is rejoicing in its seventy-five years of representative as well as genially social life. The Hallé Concerts—technically the Hallé Concerts Society, since Sir Charles Hallé's death in 1895—are nearing their fiftieth milestone. The Manchester Vocal Society is entering upon its thirty-ninth season, and the

Philharmonic Choral Society which, under the conductorship of Mr. G. Brand Lane, rehearses weekly the whole year round—three weeks in August excepted—has twenty-five years of leavening life behind it. Even the most important of our amateur orchestras—the Beethoven Society—is seen to be vigorous and enterprising at the end of eighteen years of private and public practice. The youngest born of Manchester's musical family is, in one sense, the bonniest of them all—it is the Brodsky Quartet. These exclusively instrumental concerts most encouragingly flourish, and the six that constitute the series confessedly add to the musically educating, as well as pleasurable influences, exerted in Manchester.

At the moment of writing the details of the programmes of the Hallé Concerts (to begin on October 19) have not been published. But in a day or two Dr. Richter will be back from his well-earned rest in Germany, and we shall soon learn what golden fleeces the great Argonaut brings with him, or finds the executive committee in possession of. The Gentlemen's Concerts, Dr. Richter conducting, will commence their season of the usual eight concerts on October 23. The syllabus of his seven subscription concerts, which Mr. Brand Lane has issued, is an interesting and very generous one. Dr. F. H. Cowen's 'John Gilpin' (which is also in the Vocal Society's programme), and a concert-room rendering of selections from 'Carmen' figure in the list of choral works.

Dr. Henry Watson will fill his accustomed place as director of the Vocal Society's four subscription concerts. The programmes of Mr. Percy Harrison's visiting concerts grow with the years in interest and importance. The Queen's Hall Orchestra, conducted by Mr. Henry J. Wood, is again engaged,—for the fourth and last concert—and the interest of novelty is concentrated in the appearance at the second concert of the newly-formed London Symphony Orchestra. Sir Edward Elgar is to conduct; and selections, instrumental and vocal, from his works, will mark the programme. The interesting concerts at the Schiller Anstalt, and of Mr. Max Mayer, will be resumed, as will the popular Saturday evening concerts of Mr. Cross.

The one new enterprise so far known to me is that of a series of promenade concerts in the Free Trade Hall, carried out somewhat on the lines of the Queen's Hall Promenade Concerts in London. The band, numbering from fifty to sixty performers, will be selected exclusively from the Hallé Orchestra, and Mr. Simon Speelman, the viola leader, a member of the Brodsky Quartet, will conduct.

## MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Two works entirely new to this district, Dr. Walford Davies's 'Everyman' and Dr. Cowen's 'Ruth,' are to be given by our chief choral organization, the Newcastle and Gateshead Choral Union, in conjunction with the Hallé Orchestra, and under the direction of Mr. J. M. Preston. In connection with this Society the Scottish Orchestra, conducted by Dr. Cowen, will pay us a visit in February. The Amateur Vocal Society promise a welcome revival of Schumann's 'Paradise and the Peri,' and will give Gounod's 'Redemption' after Christmas. The Philharmonic Society will rehearse Mendelssohn's 'Hymn of Praise' and Cowen's 'John Gilpin.' The Postal Telegraph Choral Society are taking 'St. Paul' and 'St. John's Eve,' by the same two composers.

The combined forces of the Darlington Choral and Orchestral Society will probably perform the 'Hymn of Praise' and Brahms's 'Song of Destiny,' and the instrumental section of the Society Dvorák's Suite in D and Wieniawski's violin concerto. The Bishop Auckland Choral Society propose to rehearse Cowen's 'Rose Maiden' and probably Goetz's 'Nenia.' The Choral Society at South Shields is also finding material in Dr. Cowen's 'John Gilpin,' Sir Frederick Bridge's 'Inchcape Rock,' and Beethoven's 'Mount of Olives'—which has not been heard in this district for some years—and a repetition of Coleridge-Taylor's 'Minnehaha.' It is much to be deplored that no room has been found in the various schemes for the choral

works of J. S. Bach, and of our English Bach, Sir Hubert Parry.

The students' Society at the Armstrong College will include Jensen's 'Feast of Adonis' in their programme, and the choir in connection with the Newcastle Co-operatives, Barnby's 'Rebekah.' In the neighbouring town of Gateshead, the Vocal Society will rehearse Handel's 'Samson,' and the Dunston Choral Society the 'Hymn of Praise' and Jensen's 'Feast of Adonis.'

## MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

This is the fiftieth season of the Nottingham Sacred Harmonic Society, and the works announced to be given in this jubilee year are Berlioz's 'Faust,' Elgar's 'Caractacus,' Walford Davies's 'Everyman,' and a work entitled 'The Awakening,' composed by John Cullen, a musician well known and much respected in the city. The orchestral concerts in connection with this Society will be held as usual, and the programme includes Schumann's symphony in B flat, Dvorák's 'New World' symphony, and German's 'Welsh Rhapsody.'

The West Bridgford Choral Society are preparing Stanford's 'Revenge' and Mendelssohn's 'Hymn of Praise.'

The New Musical Society at Leicester propose to undertake Mendelssohn's 'St. Paul,' Bridge's 'Callirhoe,' and Stanford's 'Revenge.' The Leicester Philharmonic Society are preparing Sullivan's 'Golden Legend' and Walford Davies's 'Everyman.' A new feature of the coming season at Leicester will be made by the Leicester Symphony Orchestra under the baton of Mr. J. Addison Adcock: the works for performance are to include Beethoven's first Symphony, the same composer's pianoforte concerto in C minor, in addition to works by Bach, Elgar and Rossini.

At Boston the Choral Class will make a start with Coleridge-Taylor's 'Hiawatha's Wedding Feast,' while the 'Hymn of Praise' is to follow. The 'Song of Miriam' (Schubert) and the 'Banner of St. George' (Elgar) are the prospective works for the Derby Choral Union, whilst 'Elijah' has been fixed upon for performance by the Melbourne Glee and Madrigal Society.

The Loughborough Philharmonic Society have decided to perform the 'Golden Legend' (Sullivan) and 'Faust' (Gounod) for the coming season. At Grantham the Philharmonic Society are studying 'Samson,' 'The Last Judgment,' and Rossini's 'Stabat Mater.' Mr. Arthur Richards's orchestral concerts (Nottingham) are to be continued, and the programme of the first will contain Grieg's 'Sigurd Jorsalfar' suite, Handel's second concerto for organ and orchestra, and Sullivan's 'In Memoriam' overture.

## MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Triennial Festival has somewhat interfered with the resumption of rehearsals by the various musical societies in Sheffield, and until that event is over a serious settling down to the winter's work is not expected. Most of the works to be given during the season are now chosen. It is a matter for regret that so few works new to the city figure in the list.

The Amateur Musical Society (conductor, Mr. Henry J. Wood) are rehearsing Verdi's 'Requiem' and the Choral Epilogue from the 'Golden Legend.'

The Musical Union (Dr. Coward) announce 'Elijah,' 'The Messiah,' 'Everyman' (Walford Davies), and 'John Gilpin' (Cowen).

The Choral Union (Mr. J. Duffell) have selected 'Hohenlinden' (Duffell) and 'Blest pair of Sirens,' and promise 'The Messiah,' 'Stabat Mater' (Dvorák), and Schubert's Mass in E flat.

The Heeley Musical Union (Mr. M. Tomlinson) will give the 'Hymn of Praise' and 'The Messiah'; the Burngreave Choral Society (Mr. H. Chisholm Jackson) Costa's 'Eli' and 'The Creation'; and the Walkley Musical Society 'The Messiah.'

The Barnsley St. Cecilia Society (Dr. Coward) have chosen Coleridge-Taylor's 'Hiawatha,' Mackenzie's 'Dream of Jubal,' and Cliffe's 'Ode to the North-East Wind.'

The post of conductor of the Hanley Glee and Madrigal Society, rendered vacant by the death of Mr. James Garner, is to be filled by Mr. John James, who has made himself widely known as the conductor of the Hanley Cauldon Vocal Society. The operations of the Glee and Madrigal Society (not a very good title for a society distinguished for its fine performance of large works) will be carried out as arranged. Bach's Passion Music ('St. Matthew') will be given in March, 1906.

The annual conference of the South Wales Tonic Sol-fa Association, to be held at Mountain Ash on October 27 and 28, is exciting much local interest. Lectures will be given by Mr. J. T. Rees on 'How to write effectively for strings and wood-wind instruments'; Mr. W. T. Samuel on 'Mental Effects'; and by Mr. W. H. Griffiths (London) on 'Top Notes, and how to produce them.' Mr. D. W. Lewis (Brynamman) will deliver his presidential address, taking as his subject 'Our nation's musical taste.'

The London Bach Society has just been started for giving performances of the great Cantor's works. The conductor is Mr. C. G. Thomas, and the rehearsals will be held at St. Mark's Church, Marylebone Road.

The Finsbury Choral Society has, we regret to state, ceased to exist, but many of its members are sure to find their way to the Alexandra Palace Society in order not to lose the benefit of Mr. Allen Gill's inspiring conductorship.

Mr. Richard A. Northcott has been appointed musical critic of *The Daily Chronicle* in succession to his father, the late and much-respected Mr. John Northcott.

The British Symphony Orchestra (conductor, Mr. W. Sewell) is a new combination of orchestral players which seeks for public favour.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

**ADELAIDE.**—An excellent concert was given by the Bach Society on July 27 in the Town Hall, and was attended by the Governor and Lady Le Hunte. The programme included Mozart's 'Requiem'; Beethoven's C minor Symphony, splendidly played by the orchestra; Bach's Motet 'I wrestle and pray'; and Parry's 'Blest pair of Sirens.' The choir sang throughout with excellent tone and attack, and Dr. Harold Davies conducted with much skill and discretion. The solo parts in the 'Requiem' were sung by Misses Hilda Hales, L. H. Dunstan, and Gwen Chaplin; Mr. A. E. Hawkes and Mr. Stanley Newman. Mr. G. Gardner presided at the organ.

**BLOEMFONTEIN.**—Under the patronage of His Excellency the Lieutenant-Governor, the united choirs of Bloemfontein gave a performance of Handel's 'Messiah' in the Town Hall, under the conductorship of Mr. George H. Deale, on August 17. The choir and orchestra, numbering 140 performers, were admirably trained, the choruses being given with great precision and accuracy in attack, the parts being well balanced and the expression admirably observed. Mr. Charles Saunders—who was specially engaged to sing the solo tenor music—congratulated Mr. Deale on his orchestra, which he considered one of the best he had sung to since he left England.

**CHRISTCHURCH, N.Z.**—The Musical Union gave a successful concert on August 3 in the Canterbury Hall, when the programme was mainly orchestral. It included Mendelssohn's 'Ruy Blas' overture and 'Cornelius' march, Beethoven's C major symphony and Grieg's 'Peer Gynt' suite. The solo vocalists, Miss Livingstone and Mr. Claude Allan, were excellent, and Dr. J. C. Bradshaw conducted with care and skill.

**DURBAN, S.A.**—The Durban Musical Association closed its music-makings so far as the conductor, Mr. Charles Hoby, is concerned, on August 19. During the season a highly successful performance was given of Dvorák's 'Stabat Mater,' with Miss Ada Forrest, Miss Catherine Kips, Mr. Richard Evans and Mr. Alick Gray as soloists, and full orchestra

and chorus. On August 19 a miscellaneous concert was given, consisting of excerpts from 'Carmen' and 'Faust,' and the 'Banner of St. George,' with orchestral pieces by Mendelssohn, Elgar and others. The principal soloists were Miss Ada Forrest and Mr. Philip Suckling. This was Mr. Hoby's farewell appearance. The Durban Orchestral Society (conductor Mr. Hoby), after five years' successful work, during which time many classical masterpieces have been brought to a first hearing in the Colony, has terminated its career in consequence of acute financial depression passing over the Colony. The collapse of the Society is much to be regretted, as the orchestra was complete in every department, and has had a great educational effect on the community.

**PENZANCE.**—Mr. John H. Nunn, who has for forty-seven years been conductor of the Choral Society, has been compelled to resign owing to ill-health. Mr. Richard White, for many years assistant-conductor and organist, has been appointed to the vacant post, his place as organist having been taken by Mr. Alan H. Thorne. Mr. Nunn's name will continue to be associated with the Society as honorary conductor.

**SIMONSTOWN, S.A.**—The fourth concert of the Simons-town Philharmonic Society was held on August 16, when Cowen's cantata 'The Rose Maiden' was rendered. The soloists were Miss Jessie Boyd, Miss Annie Rous, Mr. R. B. Hendry, and Mr. T. Rosser-Dummer. Miss Violet Lankester was the accompanist, and the concert was a great success under Mr. H. Austin Palmer's direction.

## Answers to Correspondents.

**W. W.**—(1) In 1755 Dr. Boyce composed his anthem 'Lord, Thou hast been our refuge' for the Festival of the Sons of the Clergy held in St. Paul's Cathedral, the year of his appointment to the conductorship of that annual service. (2) Yes, the Boyce edition of Purcell's Te Deum and Jubilate is still obtainable. (3) We do not know of an article on Handel's oratorio 'Joseph.' (4) We cannot tell upon what authority Crosse, in his 'Account' of the York Musical Festival of 1823, made the statement (p. 31) that no oratorio had been performed north of the Trent previous to the year 1766, when Joah Bates conducted a performance of 'The Messiah.' Perhaps some Yorkshire antiquary, jealous for the musical honour of his county, will set to work to refute Mr. Crosse's statement. See the articles on Joah Bates in our January and February issues of the present year.

**B.**—(1) Try the exercises in Stainer's 'Choral Society Vocalisation' Primer. Possibly the reason why the voices of the ladies in your choir sound 'muffled' is because the said fair ones do not sufficiently open their mouths and thus fail to get the needful resonance. (2) If you wish to become a Fellow—and the desire is a most laudable one—why not work up for the examinations of the Royal College of Organists? (3) To sing the last verse of every Psalm more slowly than the preceding ones is not desirable; but the last line of the final verse that is chanted may be effectively slackened.

**A. E.** (Wellington, N.Z.) writes to inform W. H. L. (see p. 338 of the May issue) that the three sketches for the pianoforte, entitled, 'Sunday morning,' 'Sunday evening,' and 'Parting,' were composed by Dr. J. L. Hopkins, formerly organist of Trinity College, Cambridge, and not by the late organist of the Temple Church, Dr. E. J. Hopkins. On behalf of 'W. H. L.' we desire to thank our far-away reader, 'A. E.' for kindly sending this information across the seas.

**E. C.**—Benjamin Cooke was in business as a music-publisher at the Golden Harp, New Street, Covent Garden, about 1728, and he published 'Twenty-four Country Dances for the Year 1738.' Peter Wamsley, the violin maker, can be traced as living at the Harp and Hautboy, in Pickadilly, between 1735 and 1751. Therefore the publication of your copy of Corelli's Sonatas bearing both the above names may be assigned to the latter part of the first half of the 18th century.

J. W. W.—In William Byrd's madrigal 'While the bright sun,' the word 'Phalon' is a misprint for 'Philon.' The first line of the words in the original reads 'While that the sun,' the alteration having doubtless been made to secure a better accentuation of the words. It first appeared in Byrd's 'Songs of sundrie natures' (1589). The words of this madrigal are by an anonymous poet: Philon is doubtless an imaginary name for the shepherd.

J. N. McC. (Brisbane).—(1) The only way to obtain the autograph portraits you desire would be to write to the various sitters. (2) As the late Mr. Walter Macfarren never received the honour of knighthood, the prefix 'Sir' to his name in your printed list of musical celebrities should be deleted.

MARA.—For bass songs (small compass) see: 'O rushing wind' (Addison), 'The old plaid shawl' (Haynes), 'The shipwright' (Molloy), 'The Gordons' (Needham), 'Bad luck to their marching' (Needham), 'A wet sheet and a flowing sea' (Shaw), 'Cheerily O!' (West).

D. M. C.—We have not the conditions of the examination before us, but would it not be well to include in your selection a piece by a composer of the romantic school, Chopin or Schumann? Otherwise your choice appears to be 'good enough.'

J. W. T.—You ask us to 'kindly inform' you 'the requirements in order to become a musical director,' but you do not indicate the kind of 'musical director' you wish to become. Your question should be a little more directly direct.

D. S. (Mandal, Norway).—A 'list of standard books on music' is a little vague. Do you wish for purely literary (biographies, history, &c.) books, or text-books? Please let us know, and we will endeavour to help you towards a selection.

F. J. R.—We regret to be unable to trace the author of the words of the anthem 'Holy, holy,' by Abbé Vogler, No. 108 in the 'United Free Church Anthem Book.' Perhaps some of our readers can furnish a clue.

A. E. S.—The examinations of Trinity College include those that are 'easy,' and there is no age limit. You should study something better than those flower-named pianoforte pieces if you wish to make artistic progress.

READER.—Mr. Ffrangcon-Davies's 'The Singing of the Future' is certainly 'a book worth reading' on the subject of which it so ably treats.

W. W.—In the absence of any agreement to the contrary, the vicar of the church is supreme in such matters; but had you not better consult a solicitor?

M. R.—The traditional music to each of Shakespeare's plays is published by Messrs. French & Co., Southampton Street, Strand.

ORGAN.—'Modern Organ Tuning,' by Hermann Smith, is published by William Reeves, 83, Charing Cross Road, price 3s. 6d.

REX.—We do not know of any collection of 'varied hymn-tune accompaniments' other than that by Mr. J. W. Elliott.

SPHINX.—Handel's 'Largo' is an arrangement, by Hellmesberger, of the air 'Ombra mai fu' from the opera of 'Serse' ('Xerxes'), produced April 15, 1738.

J. M. P.—Full particulars respecting the Patron's Concert Fund can be obtained upon application to the Registrar, Royal College of Music, South Kensington.

A. C. H.—In Bach's fugue in C sharp minor (No. 4, Book I, of the '48') the variant of the counter-subject is quite correct and no one has any right to alter it.

J. P. H.—Yes, we quite hope to have an article on the school you mention.

W. W. P.—Write to Messrs. W. Hill & Sons, 140, New Bond Street, W., for the information.

M. G. W.—See an announcement on p. 657 of the present issue.

A. C.—The publishers of the song beginning 'In sheltered vale' are Messrs. Ascherberg & Co.

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# THE TEN VIRGINS

## A SACRED CANTATA

### FOR FOUR SOLO VOICES, CHORUS, AND ORCHESTRA

BY

ALFRED R. GAUL.

BACUP TIMES, NOVEMBER 19, 1904.

We have pleasure in giving a full description of this very excellent cantata to be performed at Bacup on Sunday next. It will be remembered that a performance last year of a similar work by the same composer ("The Holy City") proved of exceptional merit and great popularity, and we should imagine that "The Ten Virgins," a newer work, will prove equally or even more attractive.

In "The Ten Virgins," Mr. Alfred R. Gaul, following the example of Wagner, has become his own librettist, an arrangement which undoubtedly has many advantages.

"The Ten Virgins" is founded on the parable as related in the 25th chapter of St. Matthew. The greater portion of the parable is allotted to the narrator (baritone) in the third person. The various incidents of the allegory are interspersed with reflections by means of which the composer tells us he has endeavoured to accentuate the spiritual teaching underlying them. In this way portions of the Lord's Prayer, Miss Winkworth's translation of "Sleepers, wake" (with which the work very appropriately commences), and Tennyson's beautiful lines

*Late, late, so late! and dark the night and chill!*

*Late, late, so late! but we can enter still!*

have been worked in with charming effect. The parable ends with the ominous words "And the door was shut," but Mr. Gaul has preferred to end his work with the idea set forth in the words of the Psalmist, "My song shall be of mercy and judgment," and so appropriately closes with the words "God willeth not the death of a sinner," followed by a double chorus, "O sing unto the Lord a new song." The libretto has been compiled with much skill and thought; the story is one which lends itself admirably to musical treatment, and with regard to its arrangement Mr. Gaul has achieved a measure of success greater than that usually attained by literary works of a like nature.

So far we have dealt with the libretto, now we might turn to the musical portion of the work. The cantata opens with a short introduction suggestive of wedding bells, in the midst of which we hear the first strains of the well-known chorale which has frequently been used by composers before, and notably by Mendelssohn in his oratorio "St. Paul," where, as in the present work, it is wedded to the words "Sleepers, wake, a voice is calling." These words, given out to the basses in unison, *pianissimo*, constitute, together with a chorus which follows and which ultimately gives way to the chorale in its entirety, a most appropriate and effective introduction to the parable. Having thus prepared the way, as it were, the baritone voice, in the person of the narrator, proceeds to relate the parable with the words "The Kingdom of Heaven is like unto Ten Virgins." It will be observed that the utterances of the narrator are almost invariably preceded by four chords identical in construction. Following this is a setting of a portion of the Lord's Prayer for tenor soloist, beginning with the words "Thy kingdom come," which is a charming number, very devotional in character, and during the singing of which it is suggested that all should stand. A fine chorus, "Let your loins be girded," follows, in the course of which is a very effective quartet which starts (unaccompanied) "Blessed are those servants whom the Lord, when He cometh, shall find watching." Another noteworthy feature of the chorus is the fugal exposition commencing at the words "Your lights be burning," the subject of which is extensively used in the accompaniment as the chorus develops. We should imagine that this chorus will prove thoroughly effective and probably popular. This number leads without any pause to a duet for soprano and contralto, "They that trust in the Lord," which in time gives way to a contralto solo, "Thou art the guide of our youth," which is chiefly remarkable for its truly devotional character. The narration of the parable is again resumed, the baritone voice relating in the words of Scripture how the wise virgins "Took oil in their vessels with their lamps," and the five foolish virgins "took their lamps but took no oil with them." This suggests another departure in the shape of a reflection upon the value of wisdom and that which is the beginning of all wisdom "The fear of the Lord." A chorus of virgins, "Come and let us walk in the light of the Lord," follows, and then the narrator resumes the story: "While the Bridegroom tarried they all slumbered and slept." A soprano solo to the words of the popular hymn "Sun of my soul, thou Saviour dear" is followed by an intermezzo depicting "Sleep." At its close the first phrase of the chorale "Sleepers, wake," is heard very softly as a contralto solo, the idea being obvious. This is followed by a very beautiful baritone solo, "How long, oh heavenly Bridegroom, how long wilt Thou delay?" It is of the good old orthodox form with which Handel, and after him Mendelssohn, in a modified form have familiarized us. The parable is then resumed, first by the narrator and afterwards by a solo for soprano "Wisdom crieth in the streets," which in turn gives way to an exceedingly fine fugal chorus "O how great is Thy goodness," one of the best numbers of the work. The subjects are brought in most effectively, and with all the skill and vocal effect that we are accustomed to from Mr. Gaul. A short recitative for the narrator, "And while they went to buy, the Bridegroom came," brings us to a festal march, another number which will certainly become popular. In this march the phrase of the chorale "Sleepers, wake," is again introduced; in fact this phrase forms the musical text upon which the work is built, just as in his "Lobgesang" Mendelssohn uses as his text the phrase given out by trombones at the opening of that work. The narrator then proceeds, "And they that were ready went in with Him to the marriage, and the door was shut," after which there is a quartet and double chorus, containing some effective eight-part writing. After a tenor solo and semi-chorus, "Ascribe unto the Lord," we come to a very interesting quartet, "O worship the Lord," which is a cleverly-devised canon, four in one, the subject of which, in four-part harmony, is afterwards sung as a semi-chorus. Again the narrator resumes his story: "Afterwards came also the other virgins, saying, Lord, open to us," in response to which the guests from within (represented by four voices at a distance) are heard singing "Glory and worship are before Him." The foolish virgins persist in their cry "Open to us," while the narrator proceeds: "Verily I say unto you, I know you not." This leads to what will probably be the gem of the work—the setting of Lord Tennyson's beautiful poem "Late, late, so late!" Special care seems to have been bestowed on these lines, and the music appears appropriate, suggestive, and effective. The first two lines are sung by female voices, the response, "Too late, too late! ye cannot enter now," being given to the basses in unison. This and a spirited chorus, "The wicked are like the troubled sea," which follows is the most dramatic portion of the work. The chorus is very effective, and has an accompaniment in which the bass moving in rapid triplets is a conspicuous feature and very descriptive of the sentiments of the words. The contralto solo and quartet "God willeth not the death of a sinner," which is another gem, and the final chorus for a double choir, "O sing unto the Lord," form a worthy conclusion to a very charming and effective work.

The above Cantata has been specially planned to meet the requirements of Musical Societies, the greater portion being choral, including three numbers for Sopranos and Contraltos (The Virgins). In the matter of the Orchestral parts, the following plan has been adopted—i.e., when the Strings are *tacet*, instead of employing rests, anything that is written for other instruments will appear in small notes in the string parts, and a similar plan has been adopted with regard to the reed instruments—i.e., any Clarinet or Oboe Solo will be expressed in small notes in the Flute part. This arrangement, it is hoped, will make it possible to give a fair rendering of the work with a limited orchestra.

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JOHN E. WEST.

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### PREFATORY NOTE TO THE MUSIC EDITION.

The music of the Council School Hymn Book has been selected for its melodic interest and general suitability to children's voices. These essentials have been kept steadily in view as regards the new tunes composed expressly for the book, wherein many well-established favourites find a place. It will be observed that some of the tunes appear in lower keys than usual in order that young voices may not be unduly strained.

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The Hymns chosen are those of proved value and reputation, including such Hymns as embody principles like the love of country and the duty of good citizenship. New Hymns have been specially written for the book by the Bishop of Durham, Mr. Arthur C. Benson, Dr. T. W. Jex-Blake, and others.

Prayers for the opening and closing of school form an Appendix to the book.

To meet the requirements of Education Authorities the publishers are prepared to issue the book with special name and title for different Councils and localities.

### PRESS NOTICES.

#### SCHOOL GUARDIAN.

We are agreeably surprised with this book, which from its title would seem to us to profess to be an undenominational hymn-book, but several hymns which we expected to find excluded from such a hymn-book are included. We only hope that its excellence will not prejudice it in the eyes of those who want to wear down the teaching in Council Schools to the low level of the world.

#### CHRISTIAN WORLD.

Outwardly unpretentious, "The Council School Hymn Book" will be eagerly scanned by those who know how important it is to preserve sanity and wholesomeness in hymns that are often sung by children. Put briefly, the aim of the editors has been to avoid sectarianism and doggerel; and they have succeeded so well as to prompt the wish that this book could displace those in use at the average Sunday school.

#### THE BOOKSELLER.

We do not think that a better hymnal for use in public elementary schools than the present could be wished or hoped for. The editors, it is sufficiently clear, were bound in such a publication to exclude strictly denominational hymns, and to select those only which express the central truths of religion. This they have consistently done throughout, and have at the same time admirably suited the varied collection to the capacities of the young. Such classics as "The spacious firmament on high" (Addison), "Hark! the herald angels sing" (C. Wesley), "Let us with a glad mind" (Milton), and other more modern hymns, of which the inclusion has been permitted by the Rev. S. Baring-Gould, the Rev. J. Page Hopps, and Miss Betham-Edwards, among other writers; and the prayers at the end of the collection (and chosen on the same principle) for the opening and closing of school, and for certain special occasions, will be found well adapted to their object.

#### PUBLISHERS' CIRCULAR.

The contents have been selected by the standard of their religious truth and suitability to the mental capacity of children. At the end are forms of Prayer for the opening and closing of school, &c.

#### ABERDEEN FREE PRESS.

A handy compilation for elementary schools, containing a great many familiar pieces by writers of various faith—Anglican, Presbyterian Wesleyan, Congregational, Quaker, and Unitarian.

#### BRISTOL TIMES AND MIRROR.

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#### THE SCOTSMAN.

A useful little compilation for elementary schools. It is handy, well edited, and well printed, and has no particular denominational tendency.

#### WESTERN MORNING NEWS.

Whoever were the compilers of this book, they have discharged their task very well. The 150 hymns selected express the central truths of the Christian Faith, and with one or two exceptions are just suited to the comprehension of the children for whom the selection is intended. As should be, catholicity is the note of the book; cheek by jowl we find John Bunyan and John Keble; Walsham How and J. Montgomery; T. Kelly and F. W. Faber; J. Page Hopps and R. S. Hawker; C. Wesley and J. M. Neale; Bishop Wordsworth and John Milton; Baring-Gould and Isaac Watts. How's Diamond Jubilee Hymn, "O King of kings" appropriately finds its place, and perhaps Kipling's "Recessional" might have been included also. The short prayers at the end of the book are drawn up on the same broad principle as the hymns, and some special ones are added for "Our Country," "before and after holidays," for times of "dangerous sickness," and for those connected with the school who are in "trouble or sorrow." Altogether the compilation is a model of what such a book should be, and it richly deserves the widest use in the Council schools of the land.

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PRODUCED BY THE LEEDS CHORAL UNION,  
DECEMBER 7, 1904.

## BYRON

POEM

FOR ORCHESTRA AND CHORUS

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THE MUSIC COMPOSED BY

JOSEPH HOLBROOKE

(Poem No. 6, Op. 39).

PRICE ONE SHILLING AND SIXPENCE.  
String Parts, 5s. 6d. Full Score and Wind Parts, on Hire only.

## YORKSHIRE POST.

A feature of the concert of more than local interest was the production of a new work by Mr. Joseph Holbrooke—"Byron," a poem for chorus and orchestra. The choral portion may be omitted, but it has an obvious practical use in recommending the work to the attention of Festivals and Choral Societies. The choral portion is indeed vocal and effective, and contains some fine climaxes. There is distinction in the themes, and they are woven into a beautiful texture, glowing with colour. The climaxes are finely wrought. The choral portion is exceedingly tender and expressive.

## LEEDS MERCURY.

Mr. Holbrooke's contribution to the recent Leeds Festival showed that in him we have a young composer of the highest promise, and his later work "Byron" emphasises the fact. The orchestral treatment forms the most happy feature. There are some broad choral effects, with poignant chords, that make for the end desired. The work has idea and interest, and it was performed under the composer's direction in a way that served to warmly recommend it. Needless to add, it was well received, and the composer-conductor warmly recalled.

## PALL MALL GAZETTE.

Leeds has again gone forth to honour a new work by the young composer Joseph Holbrooke, entitled "Byron," and performed by the Choral Union, the whole having been done under the conductorship of the composer. The success of the work was great; and we are not in the least surprised, because Mr. Holbrooke is assuredly a musician who has come to make a great name in modern English music. . . . Our belief is great in Mr. Joseph Holbrooke.

## MUSICAL WORLD.

We have examined the vocal score of his "Byron" poem, and are delighted with it. The colouring, always good, is subservient to the *idée fixe* of the words by Keats. The chorus is most judiciously written, for "Byron" breathes the presence of a poet as well as a musician.

## MUSICAL STANDARD.

Great interest was attached to the concert which was given in the Town Hall on December 7, by the first performance of a new work by Mr. Joseph Holbrooke—"Byron." The orchestration has many beautiful themes, which are interwoven with a masterly mind, and form a texture at once noble and interesting. The choral portion is particularly dainty and tender, and was sung with a fine grandeur of tone. Mr. Holbrooke must have been delighted with the cordial reception it received, especially from the choir, &c.

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TO BE PERFORMED AT THE NORWICH MUSICAL FESTIVAL,  
OCTOBER 27.

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4.	LONG LIVE FAIR ORIANA ... ..	( " ) ...	ELLIS GIBBONS	3d.
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15—29. ( <i>In the Press.</i> )				
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	LO! COUNTRY SPORT ... ..	...	JOHN WILBYE	
	SWEET LOVE, IF THOU WILT GAIN ...	...	JOHN WILBYE	
	WHEN SHALL MY WRETCHED LIFE ...	...	JOHN WILBYE	
	LOVE NOT ME FOR COMELY GRACE ...	...	JOHN WILBYE	
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AND  
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TO BE PERFORMED AT THE  
NORWICH MUSICAL FESTIVAL, OCTOBER 26.

# INTRODUCTION AND ALLEGRO FOR STRINGS (QUARTET AND ORCHESTRA)

COMPOSED BY  
**EDWARD ELGAR.**  
(Op. 47.)

Full Score, 12s. ; Quartet Parts, 4s. ; Orchestral Parts, 7s.  
Pianoforte Duet Arrangement, 4s.

## THE TIMES.

The alternation of tone-colouring gives many charming effects, and the disposition of the instruments is of the happiest. . . . What is really a remarkably poor little Welsh tune is turned to noble purposes in the two movements, and never has the composer given us work of finer or more individual quality, in spite of the tenuity of his theme. Phrases of admirable breadth and beauty occur, and there is an amusing *fugato* of capital structure in the development section. When it is as familiar as the spirited "Cockaigne" and the beautiful "Variations," there is little doubt that it will rank as high as they.

## DAILY TELEGRAPH.

Far more important than the March is the piece for strings. This showed that the composer can make his mark without the aid of a ponderous orchestra. It proved, indeed, that Sir Edward Elgar can produce from his strings surprisingly varied effects of colour, especially when, as yesterday, he has the advantage of a solo quartet. The work is made up of excellent material, and, simply as music, satisfies the connoisseur.

## MORNING POST.

The second novelty, an Introduction and Allegro for strings, is an interesting and extremely ingenious work. A solo quartet is employed in the most effective manner, in addition to the strings of the orchestra, and the piece is elaborated in a masterly fashion.

## DAILY NEWS.

It is an old idea made new, and the contrast of the quartet with the full orchestra of strings has the happiest effect. A theme in the Welsh idiom gives a special character to the work, and it is finely worked up in the *Coda*. The elaborate *fugato* section which takes the place of the ordinary development is full of energy and interest, and the whole work is one of the most powerful the composer has yet written for the orchestra.

## DAILY CHRONICLE.

It was an Introduction and Allegro in G for orchestra and string quartet, and was received with hearty enthusiasm by the crowded audience. It is based on a melody written in the Welsh style, which Sir Edward, with his customary skill, twists and turns with remarkable facility, and a *fugato* is introduced with striking effect before the composition closes with the tune played *forte* by the whole orchestra. This, deservedly, will become popular, for the instrumentation shows Elgar at his best.

## YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the native little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

## GLOBE.

The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

## ST. JAMES'S GAZETTE.

Sir Edward has here adopted with excellent results an orchestral disposition of the kind that Handel approved. This, without being designed on the grand scale, is a very pleasant, grateful piece of music. . . . I will venture to say that while the *Allegro* (especially the animated *fugato*) is fully as clever as everything of Elgar's must be, it has considerable charm and is not superficial.

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STANDARD.

This represents, so far, Mr. Atkins's largest work, and marks a great advance on his previous efforts. . . . The work is worthy of high praise, as an earnest and expressive composition; and in the orchestral part Mr. Atkins reveals a true feeling for tone-colour and variety, which stamps the work as far away from the ordinary and a welcome departure from the usual cathedral service type of music.

MORNING POST.

The hymn extols Faith, and the composer's treatment of the words is scholarly, yet not dry. The music, with its ecclesiastical subject-matter, shows modern influence and here and there that of Elgar, yet not so as to suggest direct imitation. The work, commendably short, promises well for Mr. Atkins's future as a composer.

DAILY NEWS.

Mr. Atkins has evidently been influenced by the music of his librettist, and, as far as the orchestra is concerned, by the modern school in general. Strangely enough, the most striking music of the new work is to be heard in the orchestra, which, by many picturesque touches of appropriate instrumentation, illustrates the text with the happiest effect.

PALL MALL GAZETTE.

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ATHENÆUM.

Mr. Atkins shows skill in musicianship, yet it never becomes unduly prominent. . . . The Hymn under notice is excellent of its kind, and festival authorities will no doubt soon give its author an opportunity of displaying his powers on a larger scale.

YORKSHIRE POST.

The composer has produced an exceedingly well proportioned work. In sustained dignity of utterance, the music reaches a high level. It has real solemnity without any dryness, and the sensuous beauty frequently attained in the colouring has no touch of either tawdriness or vulgarity. There is something of Sir Hubert Parry's influence perceptible in the strong texture and fine construction of the music, together with a richness of colour which is outside the range of Sir Hubert's simple palette. . . . The music is eminently natural, and two unaccompanied passages for the chorus achieve a genuinely impressive effect by very simple means. And there is not a bar that can be styled sentimental, pretty, or sensational, which is negative praise of a high order.

BIRMINGHAM DAILY POST.

The musical treatment is in the modern continuous manner, without break, the alternating choral and solo sections forming one organic whole. Representative themes are employed, and with no little skill. One standing for Faith is the most important. A motive given at the outset by the brass gives an ecclesiastical stamp to the work, and use is made of part of the ancient hymn tune, "Vexilla Regis." But Mr. Atkins has the gift of melody, if not as yet of a very individual type; and there is lyric charm in the solo, "Unless the Lord has been my help," which is gracefully scored. The orchestration throughout is very good, and the voice-writing is effective.

BIRMINGHAM GAZETTE.

Of the cantata as an art work I have no hesitation in speaking in terms almost superlative. Mr. Atkins is at once solid and interesting. There is not a dull moment; everywhere the music has a contagious warmth. One has the impression that all was given off at white heat. There is nothing laborious, nothing of the dry-as-dust style traditionally attributed to cathedral organists, nothing of the universally despised Kapellmeister-musik. On the contrary, Mr. Atkins, while in warp and woof having some kinship with Bach, is in colour and feeling as modern as Strauss. The solo, with its exquisite accompaniment, was especially beautiful, even where all was beautiful. Mr. Atkins has made his mark, and if he continues to progress at the same rate will, before many years, attain the highest rank.

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17 All among the barley (Prise) ... .. E. Stirling 2d.	11 Integer Vitis. T.T.S.B. ... .. Fleming 4d.
20 An emigrant's song ... .. W. Macfarren 2d.	24 June (She is coming) (Prise). S.A.A. ... .. Finlay Dun 2d.
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34 Football song (Brawling Boreas blows) ... .. E. G. Monk 3d.	26 The fair flower of Northumberland ... .. E. F. Rimbault 2d.
38 God speed the plough. S.A.T.T. ... .. E. Richter 2d.	6 The home fairy (Quartet). T.T.S.B. ... .. Winter 2d.
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28 Green leaves (Prise). S.A.T.B. ... .. Bianchi Taylor 2d.	9 The students' greeting. T.T.S.B. ... .. Berner 2d.
13 Harvest song (Prise). S.A.T.B. ... .. W. Macfarren 2d.	33 There is a ladie sweete ... .. Ford 2d.
35 Haymakers' song (Prise) ... .. R. P. Stewart 3d.	7 The wreath ... .. J. Benedict 2d.
16 In all thy need ... .. Douland 2d.	18 When icicles hang by the wall ... .. G. A. Macfarren 2d.

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37 Old May-day, in A ... .. 3d.
38 Invocation to Sleep ... .. 3d.
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## HENRY SMART.

43 Consolation ... .. 1d.
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48 The Sea King ... .. 3d.

SEVEN SHAKSPEARE SONGS BY  
G. A. MACFARREN.

49 Orpheus with his lute ... .. 3d.
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55 Blow, blow, thou Winter Wind ... .. 3d.

## J. L. HATTON.

56 The Belfry Tower ... .. 4d.
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58 Come, celebrate the May ... .. 1d.
59 Song to Pan ... .. 3d.
60 The Indian Maid ... .. 3d.
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## VOL. II.—G. A. MACFARREN.

62 Robin Goodfellow ... .. 3d.
63 Break, break on thy cold grey stones ... .. 3d.
64 Echoes (The Splendour falls) ... .. 3d.
65 Song of the Railroads ... .. 1d.
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67 Adieu, Love, Adieu ... .. 3d.

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68 Sir Knight, Sir Knight ... .. 3d.
69 The Wounded Cupid ... .. 1d.
70 Woman's smile ... .. 3d.
71 Autolycus' Song ... .. 3d.
72 Footsteps of Angels ... .. 3d.
73 The Sun shines fair on Carlisle wall ... .. 3d.

## HENRY LESLIE.

74 The Pilgrims ... .. 3d.
75 My soul to God, my heart to thee ... .. 3d.
76 Awake, awake, the flow'rs unfold ... .. 3d.
77 How sweet the moonlight sleeps ... .. 1d.
78 Land, Ho! ... .. 3d.
79 Up, up, ye Dames ... .. 3d.

## VOL. II. (continued).

## SIX MADRIGALS.

Including the Bristol Prize Madrigals.

80 Thine eyes so bright (S.A.A.T.B.) ... .. 4d.
Henry Leslie
81 All is not gold (S.A.T.T.B.) ... .. 3d.
W. J. Westbrook
82 Hark how the birds (S.A.A.T.T.B.) ... .. 3d.
Henry Leslie
83 All ye woods (S.A.A.T.B.) Do. ... .. 1d.
84 My love is fair (S.A.T.B.B.) H. Leslie ... .. 3d.
85 Charm me asleep (S.A.A.T.B.B.) Do. ... .. 3d.

## VOL. III.—HENRY HILES.

86 When twilight dews ... .. 1d.
87 A Finland love song ... .. 1d.
88 Evening ... .. 1d.
89 To the Morning Wind ... .. 3d.
90 To Daffodils ... .. 3d.
91 Summer longings ... .. 3d.

## FRANCESCO BERGER.

92 Night, lovely Night ... .. 1d.
93 Essay, my Heart ... .. 3d.
94 Childhood's melody ... .. 1d.
95 Now ... .. 3d.
96 Sunset ... .. 1d.
97 Arise, the sunbeams hail ... .. 3d.

## J. BAPTISTE CALKIN.

98 Night winds that so gently blow ... .. 1d.
99 Breathe soft, ye Winds ... .. 1d.
100 My lady is so wondrous fair ... .. 1d.
101 Chivalry of Labour (S.A.A.T.B.) ... .. 4d.
102 Come, fill, my boys (A.T.T.B.) ... .. 3d.
103 Echoes ... .. 1d.

## J. BARNBY.

104 Phœbus ... .. 1d.
105 Luna ... .. 1d.
106 A Wife's Song ... .. 1d.
107 Home they brought ... .. 1d.
108 Annie Lee ... .. 1d.
109 Starry Crowns of Heaven ... .. 1d.
110 The Wind ... .. 3d.
111 The Skylark ... .. 3d.

## G. A. MACFARREN.

112 The Sands of Dee ... .. 3d.
113 Alton Locke's Song ... .. 1d.
114 The Starlings ... .. 1d.
115 The Three Fishers ... .. 3d.
116 The World's Age ... .. 1d.
117 Sing, heigh ho ... .. 3d.

## VOL. IV.—A. ZIMMERMANN.

118 Fairy Song ... .. 3d.
119 Good Night ... .. 1d.
120 Gone for ever ... .. 3d.
121 Flowers ... .. 3d.
122 To Daffodils ... .. 1d.
123 Good Morrow ... .. 3d.

## VOL. IV. (continued).

EIGHT SHAKSPEARE SONGS BY  
G. A. MACFARREN.

124 Sigh no more, ladies ... .. 3d.
125 You spotted snakes (S.S.A.A.) ... .. 3d.
126 Take, oh, take those lips away ... .. 1d.
127 It was a lover and his lass ... .. 4d.
128 O mistress mine ... .. 1d.
129 Under the greenwood tree ... .. 1d.
130 Hark, the lark ... .. 3d.
131 Tell me where is fancy bred ... .. 1d.

## HENRY LESLIE.

132 The Violet ... .. 3d.
133 One morning sweet in May ... .. 3d.
134 Daylight is fading ... .. 1d.
135 Down in a pretty valley ... .. 3d.
136 The Primrose ... .. 1d.
137 Arise, sweet love ... .. 3d.

## HENRY SMART.

138 'Tis break of day ... .. 3d.
139 My true love hath my heart ... .. 2d.
140 Doth not my lady come ... .. 1d.
141 Spring Song ... .. 2d.
142 The Curlew ... .. 2d.
143 Hear, sweet spirit ... .. 2d.

## SAMUEL REAY.

144 Spring Voices ... .. 3d.
145 Waken, lords and ladies gay ... .. 3d.
146 As it fell upon a day ... .. 3d.
147 Huntman, rest ... .. 3d.
148 'Tis May upon the mountain ... .. 3d.
149 Take, oh, take those lips away ... .. 1d.

## VOL. V.—ARTHUR SULLIVAN.

150 The Rainy Day ... .. 1d.
151 Oh, hush thee, my babe ... .. 3d.
152 Evening ... .. 1d.
153 Joy to the Victors ... .. 3d.
154 Parting gleams ... .. 1d.
155 Echoes ... .. 3d.

## W. MACFARREN.

156 Spring ... .. 3d.
157 Summer ... .. 1d.
158 Autumn ... .. 3d.
159 Winter ... .. 3d.
160 You stole my love ... .. 1d.
161 Dainty love ... .. 1d.

## J. LEMMENS.

162 Drops of Rain ... .. 3d.
163 The Fairy Ring ... .. 3d.
164 The Light of Life ... .. 3d.
165 Oh, welcome him ... .. 3d.
166 Sunshine through the clouds ... .. 3d.
167 The Corn Field ... .. 3d.

## SONGS OF THE RIVER

FOUR FOUR-PART SONGS

THE WORDS WRITTEN BY EDWARD OXENFORD

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

## No. 2.—Water-lilies.

*Andante con moto.* *p*

**SOPRANO.**

On the bo-som of the ri-ver, As it gent-ly flows a -

**ALTO.**

On the bo - - som of the ri-ver, As it

**TENOR.**

On the bo - - som of the ri-ver, As it

**BASS.**

On the bo - - som of the ri-ver, As it

**PIANO.**  
(*ad lib.*)  
♩ = 60.

*Andante con moto.* *pp*

- long, Wa-ter-li-lies rest, and qui-ver, As they lis-ten to its

flows, Wa - - ter - li-lies qui-ver, As they lis-ten to its

gent-ly flows a-long, Wa - ter - li-lies qui-ver, As they lis-ten to its

flows, Wa - - ter - li-lies qui-ver, Lis-ten to its

# WATER-LILIES.

*poco cres.*  
 song! Gleam - ing on the crys-tal wa - ters, Bright as jew-els  
*poco cres.*  
 song! Gleam - ing on the crys-tal wa - ters, Bright as jew-els  
*poco cres.*  
 song! Gleam - ing, gleam - ing on the crys-tal wa - ters, Bright as jew - els  
*poco cres.*  
 song! Gleam - ing on the crys - tal wa-ters, Bright as

*mf.* rich and rare, Flo - ra's well-be - lov-ed daugh-ters, Sweet it is to *poco rit.*  
*mf.* rich and rare, Flo - - ra's be - lov-ed daugh-ters, Sweet it is to *poco rit.*  
*mf.* rich and rare, Flo-ra's well - be - lov-ed daugh-ters, Sweet it is to *poco rit.*  
*mf.* jew - els rich and rare, Flo-ra's be - lov-ed daugh-ters, Sweet it is to *poco rit.*

*a tempo.*  
 see them there! *a tempo.* As the wa - ters to the  
*a tempo.* see them there! *a tempo.* Ris-ing, fall - ing, as the wa - ters, Ev - er to the  
*a tempo.* see them there! *a tempo.* Ris - ing, ris - ing, fall - ing, as the wa - ters, Ev - er to the  
*a tempo.* see them there! *a tempo.* Ris - ing, fall - ing, Ev

# WATER-LILIES.

o - cean flow . As the wa - ters ev - er

o - cean flow, . . Ris - ing, fall - ing, as the wa - ters, Ev - - er to the

o - cean flow, . . Ris - ing, fall - ing, as the wa - ters, Ev - - er to the

- - - er, Ris - ing, fall - ing, Ev

*p*

flow, . . Flo - ra's well - be - lov - ed daugh - ters, Flo - ra's well - be - lov - ed

o - cean flow, Flo - ra's well - be - lov - ed daugh - ters, Flo - ra's well - be - lov - ed

o - cean flow, Flo - ra's well - be - lov - ed daugh - ters, Flo - ra's well - be - lov - ed

- - - er, Flo - ra's well - be - lov - ed daugh - ters, Flo - ra's well - be - lov - ed

*cres.*

daugh - ters, Fair the wa - - ter - li - lies grow, . . fair the li - lies, fair the

daugh - ters, Fair the wa - - ter - li - lies grow, . . fair the li - lies, fair the

daugh - ters, Fair the wa - ter - li - lies grow, . . fair the li - lies, fair the

daugh - ters, Fair the wa - - ter - li - lies grow, . . fair the li - lies, fair the

*mf*

# WATER-LILIES.

li - lies grow, . . . fair . . . the li - lies grow!

li - lies grow, fair the li - lies, the li - lies grow!

li - lies grow, fair the wa - ter - li - lies, the li - lies grow!

li - lies grow, fair the li - lies, the li - lies grow!

*poco rit.*

'Mid their pe-tals white and gold - en, Wa - ter-sprites de - light to . .

'Mid their pe - - tals white and gold - en, Sprites do

'Mid their pe - - tals white and gold - en, Wa - ter -

'Mid their pe - - tals white and gold - en, Sprites do

*pp*

dwell, Close-ly in their cups en - fold - en, Lull'd up - on the rip-ple's'

dwell, In their cups en-fold - en, Lull'd up-on the rip-ple's'

sprites de-light to dwell, In their cups en-fold - en, Lull'd up-on the rip-ple's'

dwell, In their cups en-fold - en, Lull'd on the rip-ple's'

# WATER-LILIES.

*p poco cres.*  
swell ! When at eve come mel-low'd whis - pers O'er the ri-ver's

*p poco cres.*  
swell ! When at eve come mel-low'd whis - pers O'er the ri-ver's

*p poco cres.*  
swell ! When at . . eve, at eve come mel-low'd whis - pers O'er the ri - ver's

*p poco cres.*  
swell ! When at eve come mel - low'd whispers O'er the

*p poco cres.*  
sil-v'ry breast, 'Tis the wa-ter-sprites at ves - pers, Ere they soft - ly sink to rest !

*p poco rit.*  
sil-v'ry breast, 'Tis wa-ter-sprites at ves - pers, Ere they soft - ly sink to rest !

*p poco rit.*  
sil-v'ry breast, 'Tis the wa - ter-sprites at ves - pers, Ere they soft - ly sink to rest !

*p po corit.*  
ri - ver's sil-v'ry breast, 'Tis wa-ter-sprites at ves - pers, Ere they soft - ly sink to rest !

*a tempo.*  
As the wa - ters to the o - cean flow, . .

*a tempo.*  
Ris-ing, fall - ing, as the wa - ters, Ev - er to the o-cean flow, . .

*a tempo.*  
Ris - ing, ris-ing, fall - ing, as the wa - ters, Ev - er to the o-cean flow, . .

*a tempo.*  
Ris - ing, fall - ing, Ev - er



# WATER-LILIES.

As the wa - ters ev - er flow, . . Flo-ra's well - be - lov - ed  
 Ris - ing, fall - ing, as the wa - ters Ev - er to the o - cean flow, Flo-ra's well - be - lov - ed  
 Ris - ing, fall - ing, as the wa - ters Ev - er to the o - cean flow, Flo-ra's well - be - lov - ed  
 Ris - ing, fall - ing, Ev - er, Flo-ra's well - be - lov - ed

daughters, Flo-ra's well - be - lov - ed daughters, Fair the wa - ter - li - lies grow, fair the  
 daughters, Flo-ra's well - be - lov - ed daughters, Fair the wa - ter - li - lies grow, fair the  
 daughters, Flo-ra's well - be - lov - ed daughters, Fair the wa - ter - li - lies grow, fair the  
 daughters, Flo-ra's well - be - lov - ed daughters, Fair the wa - ter - li - lies grow, fair the

li - lies, fair the li - lies grow, fair . . the li - lies grow!  
 li - lies, fair the li - lies grow, fair the li - lies, the li - lies grow!  
 li - lies, fair the li - lies grow, fair the wa - ter - li - lies, the li - lies grow!  
 li - lies, fair the li - lies grow, fair the li - lies, the li - lies grow!

# NOVELLO'S PART-SONG BOOK (continued).

## VOL. V. (continued).

### HENRY SMART.

166	Wah! to the hunting	3d.
169	Dost thou idly ask	3d.
170	A Psalm of Life	18d.
171	Only Thou	18d.
172	I prithee send me back my heart	18d.
173	The Moon	3d.

### CIRO PINSUTI.

174	A Spring Song	3d.
175	An Autumn Song	3d.
176	The Two Spirits	3d.
177	The Crusaders	3d.
178	The Caravan	3d.
179	Stradella	3d.

## VOL. VI.—J. L. HATTON.

180	When evening's twilight	ad.
181	Absence	ad.
182	April showers	3d.
183	The red, red rose	3d.
184	Beware, beware	3d.
185	The Sailor's Song	3d.
186	Good Night	ad.
187	Blythe is the bird	ad.
188	Stars of the summer night	3d.
189	The hemlock-tree	ad.
190	Jack Frost	3d.
191	I loved her	3d.
192	The Village Blacksmith	3d.
193	The Bait (Come, live with me)	3d.
194	Softly fall the shades of evening	3d.
195	Auburn (Sweet village)	3d.
196	Bird of the wilderness	3d.
197	The Summer gale	3d.
198	I met her in the quiet lane	3d.
199	If thou art sleeping	3d.
200	Spring Song	3d.
201	Good wishes	3d.
202	Parting and Meeting	ad.
203	Whether kissed by sunbeams	3d.
204	The roses are blushing	3d.
205	The Rival	3d.
206	The village dance	3d.
207	Song of the Gipsy maidens	3d.
208	The Waterfall	3d.
209	Over hill, over dale	3d.
210	Love me little, love me long	3d.
211	Going a-laying	3d.
212	See, the rooks are homeward flying	3d.
213	Sweet Lady moon	3d.
214	Hark, the Convent bells are ringing	3d.

## VOL. VII.—J. L. HATTON.

### MALE VOICES.

215	When evening's twilight	ad.
216	Warrior's Song	3d.
217	Absence	ad.
218	April showers	3d.
219	The red, red rose	3d.
220	Beware, beware	3d.
221	The happiest land	3d.
222	The Sailor's Song	3d.
223	Busy, curious, thirsty fly	3d.
224	Good night, beloved	3d.
225	Bacchanalian Song	3d.
226	Stars of the summer night	3d.
227	King Wlad's drinking horn	3d.
228	Tare! Song	3d.
229	The hemlock-tree	ad.
230	Jack Frost	3d.
231	The Lye	3d.
232	I loved her	3d.
233	The Village Blacksmith	3d.
234	The Letter	3d.
235	Shall I waiving in despair	3d.
236	The way to build a boat	ad.
237	I loved a lass, a fair one	ad.
238	The Lifeboat	3d.

## VOL. VIII.—HENRY SMART.

239	The Shepherd's farewell	ad.
240	The waves' reproof	3d.
241	Ave Maria	ad.
242	Spring	ad.
243	Morning	3d.
244	Hymn to Cynthia	3d.
245	Cradle Song	3d.
246	The joys of Spring	3d.
247	Dream, baby, dream	ad.
248	A song for the Seasons	3d.
249	O say not that my heart is cold	ad.
250	Love and mirth	3d.
251	Sweet vesper hymn	3d.
252	Crocuses and Snowdrops	3d.
253	Stars of the summer night	3d.
254	Wind thy horn	3d.
255	The land of wonders	3d.
256	Ye little birds that sit and sing	ad.
257	How soft the shades of evening creep	3d.
258	How sweet is summer morning	3d.
259	Now May is here	3d.

## VOL. IX.—WALTER MACFARREN.

260	Hunting Song	3d.
261	Summer Song	3d.
262	The Curfew bell	3d.
263	The Warrior	3d.
264	Love's heigh-bo!	3d.
265	Good-night, good rest	3d.
266	The Fairies	3d.
267	Cradle Song	3d.
268	Morning Song	3d.
269	Ye pretty birds	3d.
270	More life	3d.
271	Sweet content	3d.
272	Sea Song	(T.T.B.B.) 3d.
273	The stars are with the voyager	ad.
274	Autumn	3d.
275	Highland War Song	3d.
276	Shortest and longest	3d.
277	Windlass Song	3d.
278	O Lady, leave thy silken thread	3d.
279	Lover's Parting	3d.
280	Shepherds all and maidens fair	3d.
281	Night, sable goddess	3d.
282	Hence, all you vain delights	3d.
283	Swallow, swallow, hither wing	3d.

## VOL. X.—R. L. DE PEARSALL.

284	The Hardy Norseman	ad.
285	Nymphs are sporting	3d.
286	O who will o'er the downs	ad.
286	O who will o'er the downs (A.T.T.B.)	ad.
287	Who shall win my lady fair	ad.
288	Why with toil	3d.
289	When Allen-a-Dale went a-hunting	ad.
290	I saw lovely Phillis. Madrigal	ad.
291	The River Spirit's song (A.T.T.B.)	ad.
292	It was upon a Spring-tide day. (5 v.)	ad.
293	Take heed, ye shepherd swains	ad.
294	Spring returns. Madrigal (S.A.T.B.)	ad.
295	Great god of love. 8 voices. Madrigal	ad.
296	In dulci jubilo. Christmas Carol	3d.
297	The song of the Frank companies	3d.
298	How bright in the May-time	3d.
299	The Winter Song	3d.
300	The Bishop of Meims	3d.
301	When last I strayed	ad.
302	See how smoothly	ad.
303	Let us all go maying	ad.
304	List! Lady, be not coy. (S.S.A.T.T.B.)	3d.
305	O ye roses. Madrigal	3d.
306	Sing we and chaunt it. Double Choir	ad.
307	Ditto, for 4 voices	ad.
308	The Red Wine flows (T.T.B.B.)	ad.
309	Shoot, false love, I care not	ad.

## VOL. XI.—R. L. DE PEARSALL.

310	Laugh not, Youth, at Age. Madrigal	ad.
311	Down in my garden fair	3d.
312	Adieu! my native shore	ad.
313	Purple glow the forest mountains	ad.
314	Caput apri defero	3d.
315	A Chieftain to the Highlands	ad.
316	A King there was in Thule	ad.
317	Come, let us be merry	ad.
318	Mihi est propositum (A.T.B.B.)	ad.
319	Light of my soul. Madrigal (S.A.T.B.B.)	3d.
320	Lay a garland. Madrigal for 8 voices	ad.
321	Summer is y-coming in. (S.S.A.T.B.B.)	ad.
322	Why should the Cuckoo's tuneless note. Madrigal	3d.
323	Why weep, alas! my lady love. Madrigal	3d.
324	There is a paradise on earth (A.T.B.B.)	3d.
325	O! all ye ladies fair and true	ad.
326	War Song of the Norman Baron Taillefer	ad.
327	Why do the roses. Madrigal	ad.
328	Sweet as a flower in May. Madrigal	ad.
329	The praise of good wine (T.T.B.B.)	ad.
330	{ The Watchman's Song (T.T.B.B.) } do. (S.A.T.B.)	ad.
331	The Waters of Elle (S.S.A.T.B.B.)	ad.
332	Nol nol Nigella. For Double Choir	ad.
333	Sir Patrick Spens. In 10 parts	ad.

## VOL. XII.—ROBERT FRANZ.

334	Already snow has fallen	3d.
335	At parting	3d.
336	The fairest time	3d.
337	Spring's faith	3d.
338	May Song	3d.
339	A morning walk	3d.

### FRANZ ABT.

340	Home that I love	3d.
341	Eventide	3d.
342	O thou world so fair	3d.
343	Spring's awaking	3d.
344	Night Song	3d.
345	Evening glow on the woods	3d.

## VOL. XII. (continued).

### F. HENSEL, *né* MENDELSSOHN.

346	Dost thou hear the trees	18d.
347	The unknown land	3d.
348	In Autumn	18d.
349	Morning greeting	3d.
350	The woodland valley	18d.
351	When woods are glowing	3d.

### A. C. MACKENZIE.

352	How I love the festive boy	3d.
353	Autumn	18d.
354	When Spring	ad.
355	The day of love	3d.
356	The stars are with the voyager	18d.

### E. PROUT.

357	Hail to the chief	ad.
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### J. L. HATTON.

358	At the coming of the Spring	3d.
359	Calm night	3d.
360	Come, live with me	3d.
361	Echo's last word	18d.
362	He that hath a pleasant face	3d.
363	Keep time, keep time	3d.
364	Lo, the peaceful shades	18d.
365	Not for me the lark is singing	3d.

## VOL. XIII.

366	Spring, the sweet Spring	J. L. Hatton 3d.
367	Take heart	3d.
368	The fishing boat	18d.
369	The lark	3d.
370	The moon shone calmly bright	3d.
371	The reproach	18d.
372	The swing	3d.
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431	Her eyes the glow-worm	4d.





Robert Schumann.

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Book 4, p. 118); (Augener & Co., Vol. 8, p. 546); (Breitkopf & Härtel,  
Vol. 6, p. 46). Sonata in A, No. III., Mendelssohn (Novello & Co.);  
(Augener & Co.). Fugue in D major, G. E. Eberlin (Novello & Co.);  
(Augener & Co.). "Cecilia," Vol. 2, p. 102.

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# The Musical Times.

NOVEMBER 1, 1905.

## WORCESTER CATHEDRAL.

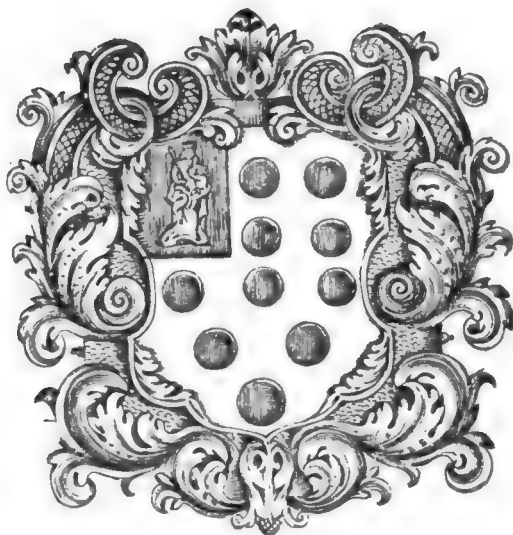
'The Talbot in Sidbury at that old City [Worcester] was our Inne, where we met a good She-Informer, a briske, and merry Hostesse. In this ancient City wee found planted 11. Churches, besides the Cathedrall. . . . 20. Singing Men, 10. Singing Boyes [in the cathedral choir]. After we had heard their voyces, and Organs, at Prayer, view'd their stately, rich glaz'd Cloyster, the Bishops Pallace, and the other Church buildings, there scituated . . . we then march'd into the Towne.' (*From a diary written in 1634.*)

Worcester is *par excellence* an 'interior' cathedral. But the privileged visitor who beholds the fair fane from a Canon's garden is rewarded with a view that is quite picturesque. The ground round about here—the south side of the cathedral—is rich in old-world interest. Entering what is now College Green by the Edgar Tower, we are on the site of the old Benedictine monastery. 'Edgar' is a modern designation as applied to this tower, and was probably bestowed in honour of King Edgar, who in his day had been a great patron of the monastery. Some documentary evidence exists which goes to prove that the tower was built by King John; but probably no part of the structure as it now stands is older than the beginning of the 14th century, though it undoubtedly replaced an older gateway which formed the main entrance to the monastery. In a room in the Edgar Tower are preserved the diocesan records, among them being the bond before marriage entered into by Fulk Sandells and John Rychardson for the marriage licence of 'William Shagspere and Anne Hathwey of Stratford 28 Nov. 25 Eliz.' The refectory (A.D. 1372) is a magnificent apartment, now used as 'big school' of the King's School founded by Henry VIII.; it is probably the finest schoolroom in England. On the other side of the pleasant Green—the russet brown of its stately trees looking beautifully rich in the subdued light of the autumn sun—stood the castle of Worcester, the strong fortress of the 'faithful city'; while on the banks of the silvery Severn, which pursues its silent course at the west end of the cathedral, are the ruins of the monks' infirmary and dormitories.

A hasty portion of prescribed sleep,  
Obedient slumbers—that can wake and weep,  
And sing and sigh, and work, and sleep again,  
Still rolling a round sphere of still returning pain.

To return to the aforesaid Canon's garden, one of those calm retreats that arouse envy in the breast of a busy London man. Here is the lovely old ruin of the noble Guesten Hall, erected in 1320, in which distinguished visitors were entertained by the monks with almost royal hospitality (see p. 710.) The

long tracery windows, now ivy-covered, form a most pleasing prospect, so pleasing indeed that an American young lady once remarked to the fortunate Canon here 'in residence' that she thought it was very cute of him to have planted such a beautiful ruin in his garden! In the Slype, forming the passage-way from this garden to the cloisters, are some ancient pillars, part of the former Saxon church. By reason of their red-sandstone construction and the highly decorated nature of their vaulted roof, the cloisters at Worcester possess a warmth of colour and richness of effect that entitle them to high rank. The chapter-house, entered from the east cloister, is a happy blending of strength and beauty, its lower part being Norman and the upper part Perpendicular, early 15th century. Its circular form and central pillar, from which spring graceful vaulting ribs, is believed to be the earliest specimen in England of this design, other examples of which are to be found at Westminster, Salisbury, and Lincoln.



THE ARMS OF THE CATHEDRAL.  
FROM A BOOK-PLATE IN THE LIBRARY.

In what respect, or respects, does Worcester justify the designation 'an interior cathedral'? This single question invites many answers. Begun by Bishop Wulstan in the year 1084, and completed about 300 years later, it is all glorious within. Great height in proportion to width, the same roof elevation throughout the entire building, the double transepts, the Early English Choir—these are some of the manifest beauties of this House of the Lord. The charm of variety is here in rich abundance, and yet one feels no harshness in the harmonisation of the whole design. In the nave the two westernmost bays are Transitional Norman, while the remainder of those on the south side are Early Perpendicular, and those of the north, Decorated. This difference in dates is strikingly shown in the capitals of the pillars—the north side being much richer in ornamentation. Here is found one of the earliest examples of the subdivided vaulting



shaft. The Choir (completed in 1218), which is reached by a flight of steps from the nave, is one of the most beautiful of any cathedral. Not only is it one of the earliest buildings erected in the Early English style, but it is one of the most perfect. The large shafts of dark Purbeck marble give added charm to the octangular columns with their exquisite foliated capitals. Other interesting features of the choir are the eastern transepts which, not having coloured windows, give just the needful lightness to this part of the building, and then there are the 14th century misereres—of oak, but as hard as iron—of which a specimen illustration is given below.

No less beautiful is the Ladye Chapel, which is reached from the choir by a flight of steps,

contains a representation of the Creation, in which there is the figure of a *red* lobster!—the monuments are specially interesting. Chief among them is that of King John, who was buried in the cathedral in the year 1216. His regal recumbent monument—the oldest royal effigy extant in England—is now located in front of the altar steps. In 1797 the tomb was opened and the body exposed to the gaze of 'some thousands of spectators,' among them being the mother-in-law of the late Dr. William Done, organist of the cathedral 1844-95, therefore this lady had the rare privilege of beholding King John's red beard. Of special interest is the beautiful chantry erected in 1504 by Henry VII. in memory of his son, Prince Arthur, born in 1486 and married to Katharine of Arragon.



A MISERERE IN THE CHOIR.

whereby its elevation corresponds with that of the nave. Even more refined and delicate in treatment than the choir, its most striking feature consists of the wall-arcading which extends along the entire length of the eastern transepts and the Ladye Chapel. An example of the artistry of those 13th century sculptors is given on p. 707. It represents the dead bursting open their coffins. The most beautiful specimen of this work is a chaste representation of the Crucifixion, in which the sacred figure on the cross and the figures of the two women who stand one on each side, are most refined and pathetic in their treatment. The Norman apsidal crypt, one of only four in England, stands to-day practically in the same form as when Wulstan built it in 1084—nave and aisles complete, but the curved aisle at the east end is walled up. The Holy Communion is annually celebrated in this most beautiful crypt on St. Wulstan's Day in memory of the saint and other benefactors of 'The Cathedral Church of Christ and the Blessed Mary the Virgin of Worcester.'

If the stained glass at Worcester is not of supreme importance—the great west window

Here repose the remains of the prince, while around his tomb is the following inscription :

Here lyeth buried PRINCE ARTHUR, the first begotten sonne of the right renowned King Henry the Seventh, which Noble Prince departed out of this transitory life, at the Castle of Ludlow, in the seventeenth yeere of his father's rayne, and in the yeere of our Lorde God, one thousand five hundred and two.

This chantry is an exquisite specimen of Tudor work—one of the best examples, in fact. The figures at the east end have been much damaged either by Cromwellians, or more probably, as Green surmises, at an earlier date (1549), in obedience to an Act of Edward VI. enjoining 'that all images of stone, timber, alabaster, or earth be removed'; this chantry, however, still retains much of its former beauty and delicate workmanship.

The wife of Izaak Walton, a half-sister of Bishop Ken, is buried on the left side of the altar in the Ladye Chapel. The inscription on her monument



—said to have been written by the immortal angler—reads:

*Ex terris*



M. S.

Here lyeth buryed, soe much as  
could dye, of ANNE the wife of

IZAACK WALTON  
who was,

A woman of remarkable prudence:  
and of the *Primitive Piety*: her great  
and generall knowledge, being adorn'd  
with such true Humility, and blest  
with soe much Christian meeknesse, as  
made her worthy of a more memorable  
Monument.

She dyed (Alas that she is dead)  
the 17<sup>th</sup> of Aprill 1662 Aged 52  
Study to be like her.

Another inscription may be quoted—that of Bishop Bullingham, a native of Worcester and 'a paynfyl preacher,' who held the See in the 16th century:

N. 1576. B.

NICOLAUS. EPVS WIGORN.

Here borne here Bishop buried here  
A Bullingham by name and stocke  
A man twise married in Godes feare  
Chief Pastor late of Lincoln flocke  
Whom Oxford trayned up in yowthe  
Whom Cambrdyge Doctor did create  
A paynfyl Preacher of the Truthe  
He chayngd this Lief for happie State  
18 Aprilis 1576.

The See of Worcester, founded A.D. 680, can boast of some distinguished prelates, e.g.,



SPECIMEN OF ARCADE SCULPTURES.

THE DEAD RISING FROM THEIR TOMBS AND PUSHING OPEN THE LIDS OF THEIR COFFINS.

Saint Wulstan, the builder of the cathedral, who was canonized in 1203; Hugh Latimer and John Hooper, the martyrs; Sandys, one of the compilers of the Book of Common Prayer; and, in

later times, Dr. Perowne, and Dr. Gore, now Bishop of Birmingham.



REDUCED FACSIMILE OF THE INITIAL LETTER OF THE REGISTER OF PRIOR MOORE, C. 1518: THE ORIGINAL IS A FOOT SQUARE. ON THE LEFT HAND SIDE IS A JUGGLER; ON THE RIGHT A LUTE PLAYER; BOTH THESE FIGURES ARE INTERESTING AS SHOWING THE COSTUME OF THE PERIOD.

One thousand years old! That is the age of Worcester Cathedral Library. The guide-books state that Lady Godiva founded the library, but this is a myth which, like the story of her famous ride through Coventry, archæologists have destroyed. Lady Godiva did however present a 'bibliotheca,' in two parts—in other words, a Bible—to the Worcester library. On the shelves are books which are as old as Lady Godiva or the Norman Conquest, as, for example, a much-mutilated Anglo-Saxon missal made for use at Winchester. As Mr. Floyer, the learned ex-librarian says:

It begins with a mass for fair weather on S. Swithin's Day, which seems very appropriate, for the legend says that when the clergy of Winchester attempted to remove the body of S. Swithin, there came on such a storm of rain as effectually stopped the procession, and it continued for forty days. Even in these times it is uncertain to many minds whether S. Swithin has forgiven the insult to his disturbed bones. Perhaps the book was brought to Worcester by Living or Aldred, both of whom came from Winchester to be Bishops of Worcester in the 11th century.

A 12th century MS. is The Commentary of Vacarius on Justinian, the only copy of this work in England. The unique Worcester Service Book (13th century) is a combination of Processions, Antiphoner, Kalendar, Psalter, Litany, Hymnal, Collects, *Sanctorale*, *Dirige*, and Missale, according to Worcester use. The monks of old were very fond of writing upon the fly-leaves of their venerable tomes, the subject of their remarks being very varied. In one there is an Anglo-Saxon charm against fever; in another a preventative against drunkenness, set forth in old English of the 13th century:

Item gif to h̃y yt (hym that) ys dronkelew (*sic*) ye ashys of (wormwood?) ybrend and he shall nevr be dronke experience seyth yt ys certeyn!

In regard to music, the library contains four of the ten separate voice-parts of Barnard's 'First Booke of Selected Church Music' and a complete set of



WORCESTER CATHEDRAL.

FROM THE SOUTH-WEST AND THE RIVER BANK.

(Photograph by Mr. W. W. Harris, Worcester.)

the 'Musica deo Sacra' of Thomas Tomkins, to which further reference will subsequently be made. From a paper read by the Rev. J. K. Floyer before the Society of Antiquaries we extract the following interesting description of Worcester bindings :

The typical Worcester book is worth describing. It is essentially a home production. The sheep of the farms provided the cover, the oak trees furnished the boards. The quires of vellum are sewn with hemp on ligatures of hide, the ends of which are taken down through holes in the oak boards, brought up again an inch further on, and finished in a neat knot. The ligature is let into the board on both sides so as to provide a smooth surface for the covering skin. A stiffening of plaited hemp is also worked on the upper and lower edges of the back. The whole is then covered with white sheepskin. A strap is riveted with an iron stud on to one front edge of the cover, carrying a brass clasp, which fits on to an iron pin set in a small brass plate about the middle of the reverse cover. Some of these clasps are preserved, and are often chased with some care. A vellum label is then stuck outside the last cover with the title of the book . . . . The whole production is most workmanlike and durable, as is proved by the fact that some of these bindings are still supple and in good order after four or five hundred years of wear, dust, neglect, and other destructive influences.\*

\* For further information concerning Worcester Cathedral Library the following erudite papers may be consulted with advantage—they are all by the Rev. J. K. Floyer, M.A., F.S.A., formerly librarian. 'A thousand years of a cathedral library: being an account of the formation of the Worcester Cathedral Library' (*Reliquary and Illustrated Archaeologist*, January, 1901); 'The early monastic writers of Worcester' (*Worcester Diocesan Architectural and Archaeological Society*, 1899); and 'The Mediæval Library of the Benedictine Priory of St. Mary, Worcester Cathedral' (*Archæologia*, 1902, p. 561).

The library is reached by ascending a flight of fifty steps from the westernmost corner of the north cloisters. It is a spacious room, built of red sandstone, and 121 feet long, and located above and occupying the entire length of the south side of the nave. At the end of the library there is a tiny recess having a small opening to the south transept. Here one can listen to the service, and catch the strains of the music as they rise upward to this lofty nook in the beautiful cathedral.

The bells form a peal of twelve in the key of D flat, with three extra half-tones, in addition to a sonorous clock-bell weighing  $4\frac{1}{2}$  tons, 6 ft. 4 in. in diameter, and sounding B flat. The Westminster Chimes are struck on the bells and the tower contains a fine carillon—the latter, which plays every three hours throughout the day (from 9 A.M. to 6 P.M.), is provided with four barrels, each with seven tunes, and an additional one for special occasions.

In treating of matters more strictly connected with the service-music of Worcester's fair fane, reference must first be made to the Cathedral Choir School. There can be no question that the education of cathedral choristers is one which every cathedral body is called upon to face and to respond to as a solemn duty. In former days the Worcester choristers were town boys who went to the King's School for their education. But as these boys were necessarily withdrawn every day

during school hours for their cathedral duties, they came to be regarded by the school authorities as a disturbing element in the daily routine and as 'casuals' on whom no particular trouble need be expended.

In 1881, as a remedy for the unsatisfactory state of things, the Rev. H. H. Woodward—one of the Minor Canons, who now holds the office of Precentor—proposed the establishment of a Choir School as a *Preparatory School* for the sons of gentlemen and professional men, and he offered to carry it through during the necessary transitional period until it should become self-supporting. The Dean (Lord Alwyne Compton and recently Bishop of Ely), Canon Butler (afterwards Dean of Lincoln), and Canon Knox Little gave their hearty approval and the scheme was sanctioned by the Chapter. Mr. Woodward was appointed Warden and Bursar, and Mr. C. B. Shuttleworth became classical and mathematical master, and both of these from the commencement have discharged their duties with rare skill and kindly zeal. A suitable house was found in College Green and dedicated to the use of the Choir School by Bishop Philpott on November 3, 1882.

What have been the results? Most satisfactory in every way. In education the boys have so successfully competed with other schools that up to the present time they have gained no fewer than seventeen entrance scholarships elsewhere. The distinctions won by old choristers who have passed through the School include four choral scholarships

at Cambridge; a Jubilee Scholarship for pianoforte-playing at the Royal Academy of Music; while the degree of Mus. Doc. at Oxford has been taken by an ex-chorister. Among others, five are in Holy Orders, and two of these took Theological honours at Oxford and Cambridge. As the Precentor and Warden says: 'Another gain to the cathedral has been the care and reverence with which, since the establishment of the choir school, the daily services are rendered, a fact which has called forth the encomiums of four successive Bishops of Worcester.' There is a Guild for old choristers, and as showing their attachment to the school, the old boys have founded an annual prize for the benefit of the present occupants of the Cathedral Choir School. The holidays of the choristers are on a liberal scale—six weeks in summer, three weeks in January, and a fortnight after Easter. To see them at work, their daily practice, to hear of their excellent behaviour, and to visit their schoolroom (while work is going on), dormitories and dining-hall, gives one the impression that they are a very happy and contented set of boys. What would dear old Miss Hackett, the choristers' friend, have said to so well-equipped and admirable an adjunct to cathedral life?

The choristers, twenty in number, are vocally trained, and well trained, by the cathedral organist, Mr. Ivor Atkins, whose aim it is to make musicians of his little men. This is evident at the daily practice—held in the Chapter House from 8.30 to 9.30 a.m.—when the good tone, phrasing, and



THE CHOIR, LOOKING WEST: KING JOHN'S TOMB IN THE CENTRE.

(Photograph by Mr. W. W. Harris, Worcester.)



THE RUINS OF THE GUESTEN HALL OF THE BENEDICTINE MONASTERY, WHICH STAND IN A CANON'S GARDEN ON THE SOUTH SIDE OF THE CATHEDRAL.

(Photograph by Mr. W. W. Harris, Worcester.)

alertness of the boys are exemplified in such strains as Goss's 'O pray for the peace of Jerusalem,' a veritable gem in the rich diadem of English church music. Questions are asked on matters of intervals, &c., the answers thereto showing that these bright boys are keen upon their work, and that the practice-hour is one that passes most pleasantly. It is found that the time necessarily devoted to the daily practices and services does not handicap the boys in their scholastic career; on the contrary, the mental discipline of music is found to sharpen their intelligence, so to speak, with results that are highly satisfactory in their success at public schools after they have left the Choir School. Among the ten lay-clerks are Mr. J. A. Smith and Mr. W. Mann Dyson, who have pursued the even tenor of their ways—vocally and otherwise—at the cathedral for upwards of forty years.

To spend a week-end at Worcester is a pleasant experience, as it affords an opportunity of hearing the Sunday services in the cathedral. Criticism *per se* would of course be contrary to the worshipful spirit; but it may in truth be said that the music was most reverently rendered throughout the day. The evening service, held in the nave, is distinctly parochial in its simplicity, the canticles being sung to chants and the great congregation joining

heartily in three hymns. For this service there is a highly-efficient voluntary choir—men and boys—of seventy voices. The boys of this choir take the places, at the daily Evensong and Sunday services, of the regular choristers when the latter are absent on their holidays; at those times the music at daily Matins is sung by the lay-clerks.

The earliest mention of an organ in the records of Worcester Cathedral is of the year 1448:

To master Daniell ye kep.  
of organs, xiiij monks lofes.

This entry, which probably refers to the organist, shows that this and other officers received rations as well as money. In this instance the term 'monks lofes' distinguished the coarse from the best bread which the prior and guests enjoyed. Green, the historian of Worcester, gives the following information concerning the early organs belonging to the cathedral:

The chapel of St. Edmund, wherein was a pair of organs, and the chapel of St. George, in which was a great pair of organs, were pulled down by Dean Barlow, A.D. 1550. The great organ (supposed to have been in the choir) was taken down on the 30th August, 1551. In 1556 a pair of organs was set up on the north side of the choir. These, it may be supposed, remained till the civil wars in the next century, when it appears that the two fair pair of organs, which were found in the cathedral, were broken.

Early in the 17th century Prebendary Thornhill and two others 'buy themselves off from residence for a year by giving twenty nobles towards making the organs.' The corporation of the city, the bishop, and the dean each contributed £20, and there was a general subscription throughout the county. This new instrument, consisting of a great and chaire organ, was built in 1614 by Thomas Dallam, not long after his return from his voyage to the Grand Turk at Constantinople (*see THE MUSICAL TIMES*, October issue, p. 649). This organ—which cost the large sum in those days of £211—was placed on the screen which then separated the nave from the choir, a position occupied by the instrument for two-and-a-half centuries, until 1865, when the screen was removed and the cathedral thrown open from end to end. Habington, in his 'Survey of Worcester,' thus

refers to Thomas Dallam's 'faire and excellent organ':

At the west end and highest ascent into the Quire is mounted aloft a most faire and excellent Organ adorned with imperiall crownes, red roses, including the white flowre-de-luses, pomgranades, being all Royall badges. Towardes the topp are towne stars with the one, W. Parry, Episcopus; with the other, A. Luke, Decanus; and written aboute the Organ, By the meditation and mediation of Thomas Tomkins, Organist heere vnto the Righte reverend Bishop and venerable Deane, who gave theire munificent giftes and invited the fryndes by the industry of the said Thomas Tomkins.

[Then follows a list of the subscribers.]

A.D. 1614.

'Additional accompaniments' appear to have been in vogue in the year 1619, as an item in the accounts reads:

Paid to Goodman Stanton the musitian for playinge on the cornetts in the quire . . . . . xxxs.

In 1642 a payment of 15s. 9d. was made for 'mending the great organ bellows, for candles, glue, leather, whipcord, &c.'; and in the same year there is a record of 'removing y<sup>e</sup> old organ from y<sup>e</sup> west end of y<sup>e</sup> church into our Ladye Chappell.'

The Dallam organ existed until 1644 when, as the result of a Cromwellian ordinance, 'the organs were taken down out of the cathedral church. Shortly after the Restoration, Thomas Harris, the rival of Father Smith, came upon the scene. (Rimbault inaccurately states that Smith built the Worcester organ.) In an agreement made with the

Dean and Chapter (July 5, 1666,) Harris covenanted to 'set up in the choyre a double organ, consisting of great organ and chaire organ.' There is no need to quote the whole of this document, but the following extracts therefrom may prove interesting:

\*The great organ case to be designed after the manner of Windsor church before the wars, a double prospective, the great pipes on the north and south ranging with the middle columns of the stone arch, and so the next great declining toward the east continually till the smallest in the middle meet within 2 or 3 ft., resembling the diminution of pillars in a prospect, and rising by degrees to that end, &c.

In the chaire organ, one principal of metal in front, according to the design of Windsor before the wars, a cherub expanding its wings so as to turne down perpendicular, and that the great pipes shall be in the place of the first and second quills, on the north and south sides, and the rest proportionately less and less towards the cheeks of the cherub; one stopped diapason of wood, one open diapason, one 15th of metal, one two-and-20th (as they call it); the bellows, sound-boards, and all the timber and iron, as at Sarum and Gloucester, or wh. soever is the fairest, &c.

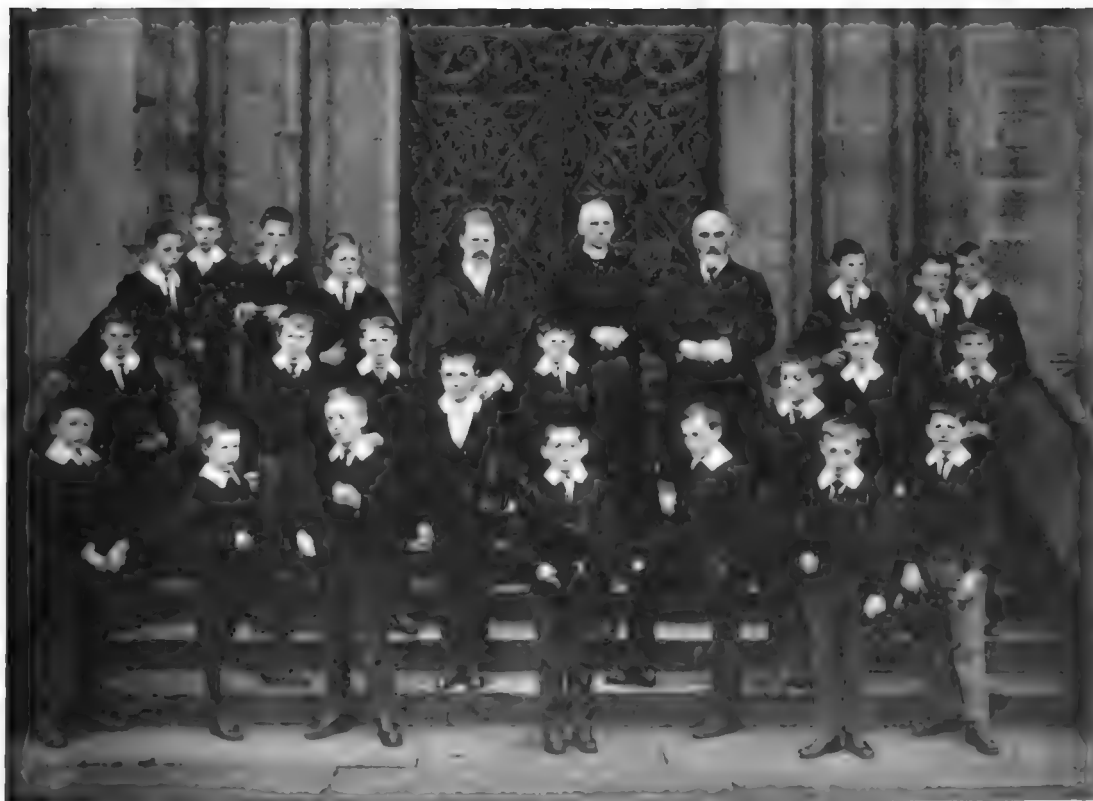
Harris received £400 in payment for this organ, in addition to £4 'for a soft stop in ye choir organ, and ye sum of £5 for mending and removing ye old organ.' His work gave so much satisfaction, however, that the Dean and Chapter gave him the sum of £24, 'above my due,' as he says:

in which I do acknowledge their great kindness and bounty, and I do hereby promise and oblige myself, in confirmation of what I have expressed, in my petition unto them, that I will constantly attend upon the said

THE ORGANIST  
(Mr. Ivor Atkins).

THE PRECENTOR  
(Rev. H. H. Woodward).

THE SCHOOLMASTER  
(Mr. C. B. Shuttleworth).



THE CHORISTERS OF WORCESTER CATHEDRAL.  
(Photograph by Mr. W. W. Harris, Worcester.)

organ during my life and do all things touching the keeping of it in good order, at my own cost, without any charge to ye said dean and chapter.

Richard Davies, organist in 1674, was allowed '40s. for his paines in setting the Lesser organs in order in the body of the church.' Bernard ('Father') and Christian Smith seem to have done repairs, &c.—the latter was paid £3 'towards mending the organ at the lower end of the church'—as did Schwarbrook (or Swarbrick) later on. Here, as elsewhere, rats feasted on the organ, as a payment was made in 1701 to

D Johns for 2 years killing rats at ye organ loft - - £1



THE ORGAN CONSOLE.

(Photograph by Mr. W. W. Harris, Worcester.)

That there were two organs in use is proved by an entry in the Chapter Books which reads thus :

April 5, 1715. That the little organ having not been used for some time past, and having been shamefully neglected when it was used, it is ordered that the salary of £3 per annum, which has been hitherto allowed for the playing upon it, be stopped.

Coming to more recent times, Messrs. Hill built an organ in 1842 which stood on the screen until its removal to the north side of the choir in 1865. The late Earl Dudley gave an additional organ (also built by Hill) in 1873, which was placed in the south transept. In 1896 these two organs were joined together in electric matrimony by Mr. Hope Jones, who also enlarged and rebuilt the instrument. It is now in three sections—one each on the north and south sides of the choir (as shown in the photograph on p. 709), and the third section is located in the south transept. The console stands immediately behind the stalls on the north side of the choir, the player facing the

south side of the church. Here is the specification of the instrument as it is at the present time :

#### GREAT ORGAN (11 Stops).

	Feet.	COUPLERS AND ACCESSORIES.
Diapason Phonon .. .. .	16	Sub-octave (light wind).
Tibia Plena .. .. .	8	Super-octave (heavy wind).
Diapason Phonon .. .. .	8	Solo to Great (sub).
Open Diapason .. .. .	8	Solo to Great (unison), Double touch.
Höhl Flute .. .. .	8	Solo to Great (super).
Viol d'Amour .. .. .	8	Swell to Great (sub).
Octave Diapason .. .. .	4	Swell to Great (unison), Double touch.
Quintadena .. .. .	4	Swell to Great (super).
Harmonic Piccolo .. .. .	2	Choir to Great (sub).
Tuba Profunda .. .. .	16	Choir to Great (unison).
Tuba .. .. .	8	Five compound Composition Keys for Great stops, Pedal stops, and Couplers.
		Two compound Composition Keys for Great Couplers.

#### SWELL ORGAN (15 Stops).

Viols Celestes (Double touch) .. .. .	8	Sub-octave.
Contra Viola .. .. .	16	Super-octave.
Tibia Clausa .. .. .	8	Solo to Swell (Second touch).
Horn Diapason .. .. .	8	Choir to Swell (Second touch).
String Gamba .. .. .	8	Tremulant (light wind stops).
Quintadena .. .. .	8	Five compound Composition Keys to Swell stops, Pedal stops, and Couplers.
Gambette .. .. .	4	Two compound Composition Keys for Swell Couplers.
Harmonic Flute .. .. .	4	Two compound Composition Keys bringing on
Harmonic Piccolo .. .. .	2	{ 1. Heavy reeds only.
Double English Horn .. .. .	16	{ 2. Strings only.
Cornopean .. .. .	8	{ 3. Both combined.
Oboe .. .. .	8	
Cor Anglais (free reed) .. .. .	8	
Vox Humana .. .. .	8	
Clarion .. .. .	4	

#### CHOIR ORGAN (10 Stops).

Double Open Diapason .. .. .	16	Sub-octave.
Open Diapason .. .. .	8	Super-octave.
Cone lieblich gedact .. .. .	8	Swell to Choir (sub).
Viol d'Orchestre .. .. .	8	Swell to Choir (unison), Double touch.
Tiercina .. .. .	8	Swell to Choir (super).
Dulciana .. .. .	8	Three compound Composition Keys for Choir stops, Pedal stops, and Couplers.
Flute .. .. .	4	Two compound Composition Keys for Choir Couplers.
Flautina .. .. .	2	
Cor Anglais (beating) .. .. .	8	
Clarinet .. .. .	8	

#### SOLO ORGAN (5 Stops).

Vacant slide .. .. .		Sub-octave.
Röhr Flute .. .. .	4	Super-octave.
Bombarde .. .. .	16	Three Composition Keys for Solo stops.
Tuba mirabilis .. .. .	8	Two Composition Keys for Solo Couplers.
Tuba sonora .. .. .	8	
Orchestral Oboe .. .. .	8	

The Tuba mirabilis is common to the Solo Great and Choir (Second touch).

#### PEDAL ORGAN (13 Stops).

Gravissima .. .. .	64	Solo to Pedals.
Double Open Diapason (wood) .. .. .	32	Great to Pedals.
Double Open Diapason (zinc) .. .. .	32	Swell to Pedals.
Tibia profunda .. .. .	16	Choir to Pedals.
Open Diapason .. .. .	16	
Violone .. .. .	16	
Bourdon .. .. .	16	
Octave Violone .. .. .	8	
Flute .. .. .	8	
Diaphone .. .. .	32	
Diaphone .. .. .	16	
Tuba profunda .. .. .	16	
Tuba .. .. .	8	

Manual Compass, CC to C = 61 notes.

Pedal Compass, CCC to F = 30 notes.

#### GENERAL ACCESSORIES.

Stop switch (key and pedal).  
Four Composition Pedals controlling Great Organ stops and couplers.  
Four Composition Pedals controlling Swell Organ stops and couplers.  
The Swell Crescendo Pedal and Solo Crescendo Pedal can be operated by two hand switches placed to left of player.

Sforzando Pedal.

Crescendo Pedal acting upon the stops throughout the instrument.

The Swell (in a brick box) is placed on the north side of the cathedral behind the choir stalls, and the Great, Choir, and part of the Pedal on the south side. The Tuba mirabilis, Solo Organ and main Pedal Organ are located at the end of the south-west transept.

The wind supply, which is practically inexhaustible, is obtained from a Patent Kinetic Blower, put in by the Kinetic Swanton Co., of Lincoln.

The Console, placed immediately behind the stalls in the north aisle of the choir, is connected with the various parts of the organ by means of a single flexible cable 1½ inches in diameter.

The roll of Worcester organists begins with the Mr. Daniell above referred to, who held office about the year 1448. Some well-known names in music follow—e.g., R. Greene, John Hampton



(perchance an ancestor of the genial Warden of St. Michael's College, Tenbury), and Daniel Boyce (probably a forbear of Dr. Boyce). We may pass on, however, to Nathanaell Patrick, the composer of

Tomkins, who was buried at Martin Hussingtree, near Worcester, on June 9, 1656, is favourably known as a composer of madrigals and church music, and more especially as the author of a collection entitled:

*Musica Deo Sacra & Ecclesiæ Anglicanæ; or, Musick dedicated to the Honour and Service of God, and to the use of the Cathedral and other Churches of England, especially of the Chappel-Royal of King Charles the First.*

This publication includes an anthem for twelve voices, 'O praise the Lord, all ye heathen,' and another for ten voices, 'Glory be to God.' Tudway justly describes these two compositions as 'very elaborate and artful pieces, and the most deserving to be recorded and had in everlasting remembrance.'

The next name of importance is Dr. William Hayes, who officiated from 1731 to 1734. Two 19th century organists—Thomas Pitt and Jeremiah Clarke—were former choristers of the cathedral, while the late Dr. William Done—who most worthily discharged the duties of 'chief musician' for the long period of nearly fifty years—was a native of Worcester. In 1889 Mr. Hugh Blair was appointed acting organist, and in 1895, on the death of Dr. Done, he succeeded to the full office, from which he retired in 1897.



NORMAN DOORWAY LEADING TO THE CLOISTERS.

(Photograph by Mr. W. W. Harris, Worcester.)

a fine service in G minor (wrongly attributed by Arnold and Rimbault to *Richard* Patrick), who was organist in the closing years of the 16th century—he died in 1594. An entry in the Stationers' Registers, dated October 22, 1597, is that of a publication, bearing the name of Thomas Este as publisher, entitled:

*Songs of sundrye Natures, whereof somme ar Divine, some are Madrigalles, and the rest Psalmes and Hymnes in Latin composed for 5 and 6 voyces and One for 8 voyces, by Nathanaell Patrick sometyme Master of the Children of the Cathedrall Church of Worcester, and organist of the same.*

As the title 'Songs of sundrie Natures' had been used by Byrd, in a publication issued by him in 1589, it is probable that Patrick's book was never published: at all events, no copy is known to exist, and although the book was entered in the Stationers' Registers, it does not follow that it came into circulation. Perhaps some of our readers can trace the whereabouts of a copy of Nathanaell Patrick's 'Songs of sundrye Natures.'

One of the earliest first performers on the Dallam organ was Thomas Tomkins, a pupil of Byrd, and brother of John Tomkins, organist of St. Paul's Cathedral. A man of mark, Thomas Tomkins held the joint office of Gentleman and organist of the Chapel Royal concurrently with his Worcester appointment. In 1625 the sum of forty shillings was paid to him 'for composing of many songs against the coronation of Kinge Charles.'



MR. IVOR A. ATKINS, MUS. B.

ORGANIST AND MASTER OF THE CHORISTERS OF WORCESTER CATHEDRAL.

(Photograph by Messrs. Russell & Sons.)

Mr. Ivor Algernon Atkins, the present organist and master of the choristers, was born on November 29, 1869, at Cardiff, where his father, the late Mr. Frederick Pyke Atkins, a distinguished



musician known throughout the length and breadth of Wales, was for thirty-five years organist of St. John's Church. Mr. Ivor Atkins received his earliest training in music from his father and took some organ lessons from Mr. C. Lee Williams, at that time organist of Llandaff Cathedral, to whom he was indebted for his earliest impressions of cathedral services. As a boy-organist he officiated at two churches, Marstow and Pencoyd. In 1885, aged fifteen, he went to Truro as a pupil of and assistant to Dr. (then Mr.) G. R. Sinclair, whom he followed to Hereford in 1890. Two years later Mr. Atkins took the degree of Mus. B. at Oxford, and soon afterwards obtained the Fellowship of the Royal College of Organists. In 1893 he became organist of Ludlow Parish Church, where he organized from the musical material of the town oratorio services with chorus and orchestra. In June, 1897, he was appointed organist and master of the choristers of Worcester Cathedral. His fine technique as an organist is manifested in his accompaniments—always in reverent taste—and in the voluntaries; indeed, his masterly manipulation of the complicated console of the Worcester instrument is a clever combination of organ-playing and engineering skill.

In his official capacity he conducted the Three Choirs Festivals of 1899, 1902, and 1905. For the last-named Festival—which he conducted with conspicuous ability—Mr. Atkins composed a cantata entitled 'Hymn of Faith,' for which Sir Edward Elgar furnished the libretto, a composition which was received with marked favour. The creative side of his musicianship can also be credited with two Evening Services for chorus and orchestra, composed for the opening of the Hereford and Gloucester Festivals of 1903 and 1904, in addition to anthems, songs, &c. A motet in five parts, 'Almighty God, give us grace,' was an attempt to arrive at what he considered the true church style. Beyond the cathedral walls Mr. Atkins's energies find full outlet in his conductorship of the Worcester Festival Choral Society, which is in a very healthy state artistically—ancient and modern music find their place in the operations of the Society, which can pride itself upon being one of the pioneers in the revival of the vocal works of Cornelius. Mr. Atkins is now engaged in organizing an orchestral society for the county. In regard to hobbies he takes a keen interest in antiquarian research. In this connection he has collected much material concerning his predecessors in the organistship, especially in regard to Thomas Tomkins and Nathanael Patrick.

For valuable assistance kindly rendered in the preparation of this article the thanks of the writer are due to Canon T. Teignmouth Shore, M.A. (most genial of cicerones); to the Rev. H. H. Woodward, M.A., Precentor of the Cathedral; to Mr. C. B. Shuttleworth, master of the Choir School; and to Mr. Ivor A. Atkins, Mus. B., organist and master of the choristers; also to Mr. W. W. Harris, of Worcester, for his excellent photographs.

DOTTED CROTCHET.

## SIR HENRY IRVING AND MUSIC.

SOME REMINISCENCES

BY SIR ALEXANDER MACKENZIE.

The death of Sir Henry Irving—which took place with startling suddenness at Bradford on October 13—has created widespread regret. This regret at the passing away of so great an exponent of the drama is shared by those who practise the sister art of music. With the knowledge that Sir Alexander Mackenzie had enjoyed a long and intimate friendship with the eminent actor, it seemed natural to ask the genial Principal of the Royal Academy of Music for information concerning Sir Henry Irving and his attitude towards music. Sir Alexander readily complied with the request for 'a few words' that might be acceptable to readers of THE MUSICAL TIMES. In his sanctum at Tenterden Street he began his reminiscences by stating that Sir Henry Irving distributed the prizes to the students of the Royal Academy of Music in July, 1900. In the course of his remarks on that occasion the distinguished prize-distributor said:

'My position here to distribute the prizes is, I am afraid, purely ornamental. I say "ornamental," for I do not suppose that my very old friend—I may say my dear and valued friend—Sir Alexander Mackenzie desires me to persuade you or himself that I have the least title to speak as an authority on music. Indeed, I have a suspicion as to the real design of Sir Alexander in inviting me here to-day. He knows that in the theatre, music, however excellent, is treated as somewhat incidental, and he wants to take me out of that atmosphere and away from the tyranny of the drama, and introduce me to a place where the real fitness of things is properly observed, and where music, instead of being incidental, is all-sufficient and supreme. This seems, perhaps, a suitable occasion for me to make a confession to you—that I have in my time taken dreadful liberties with music. In the course of a somewhat chequered career I have sometimes striven to deceive an audience into believing that I was playing the pianoforte. I remember once executing a very charming melody on that instrument, it being not really produced by my accomplished fingers, but by a lady or gentleman (I do not know which, at the moment—I think it was a lady) who was very carefully concealed behind a door in the wings, and who played this tune on quite a different pianoforte. The worst of it was that I was getting the idea that I was becoming rather fascinating, and I dare hardly tell you of the very many subterfuges I was put to when requested sometimes at some social gathering to play that charming air which I so delightfully rendered on the stage the other evening.'

Towards the close of his interesting speech he said:

'The drama owes a very great deal to music, and many plays at the Lyceum Theatre have been enhanced by the power of music, which I

acknowledged, I think, during my management by securing the services of many of our gifted composers—among others those of my old friend your Principal, Sir Alexander Mackenzie, and I hope it may yet be my privilege to have his services at the Lyceum again—and I think with such an orchestra as this playing “Manfred,” and conducted by Sir Alexander Mackenzie, the result would be very entertaining.’

In reply to the question ‘Will you recall some incidents of your intercourse with Sir Henry Irving, more especially in connection with the music you composed for his various plays?’ Sir Alexander replies:

‘I wrote the music for three of his pieces. Unluckily, two of these were *not* among his most fortunate productions; in fact, the gloomy ones seemed always to fall to my share, as you will see. The first was “Ravenswood.” In this I attended only the last rehearsal, and found the music practically untouched. Irving told me that he had never had a play so well fitted with music, and wrote me a most complimentary letter to that effect. On the first night—when the Master shot the bull *from the window*—more than a titter went round the house at the heroic action. On the following Monday I went to rehearsal, as I had an idea that the music accompanying the shot rather heightened the absurdity of the situation by reason of a note or two for the trombones which helped to bring the groan of the expiring “Moo-cow” (as Ellen Terry called it) before the mind’s eye of the audience. I made my confession, and told Irving that I thought the brass had better be struck out—and this I did, but he only said: “Never mind, Mackenzie, I got the best laugh in the piece.”

‘In connection with “Ravenswood,” I remember playing all the music on the pianoforte to him in his room at the Lyceum. When I came to the last picture—where the sable plume is seen lying on the shifting sands—I had the *love motive* which runs through the piece in a triumphant burst suggesting the lovers united after death. Irving asked me what I meant by it. The explanation was that the lovers were not *severed*, as in “Faust,” but *joined* in death. He had thought of a *cold, moonlight scene*, indicating misery. At the moment he said nothing, but the next morning I received from him the following charming letter:

Lyceum Theatre,

15 Feb., 1890.

Dear Mackenzie,  
You were right after all. Faust lives, and I hope gets up to Heaven in the second part—Edgar and Lucy, I am sure, go together.

At all events your music will certainly send them there—and the moonlight—on the sea—I shall change to the breaking of the rising sun.

Sincerely yours,

H. IRVING.

I mention this in order to show that he was willing to take an idea from the musician. The final tableau turned out to be one of the most impressive moments of “Ravenswood.”

‘Did he not at one time propose to perform “Manfred”?’

‘Yes, he had frequently talked to me about that drama—which fascinated him very much—particularly as he knew that, as a lad, I had fiddled in the orchestra during the production of “Manfred” under Chatterton (with Phelps) at Drury Lane, and could describe it all to him. I remember giving him many details—dresses, scenery, &c.—on several occasions. One Sunday afternoon he unexpectedly arrived at my house, saying that he had made up his mind to mount “Manfred.” At his request I had begun to work on the music more than a year previously. I showed him all that I had done: the three preludes—which have since found their way into the concert-room—and much of the vocal music—in fact, about as much as I could safely do without his personal help. Shortly after his visit, however, he wrote to me saying that he had reluctantly given up the notion of “Manfred,” “as there was no woman’s part in it.” Thus the matter dropped, although he had the whole play mapped out—four acts instead of the original three, &c. It was to be a big musical production, with an increased orchestra and a good many singers, whom I had undertaken to provide.’

‘And the Shakespeare plays, Sir Alexander?’

‘Well, I once started work on “Richard II.”—which had also occupied his thoughts—and even went to Birmingham to spend a day with him in order to discuss it. I have his marked copy of the text with all the music he wanted; but that play also was dropped.

‘The last piece in which I was associated with him was “Coriolanus.” While I was in Florence on a short holiday, I received a telegram asking me if I would write the music for it. I willingly agreed, and composed the music in Florence, sending it to London in acts, arriving in time for the first stage rehearsal. I never saw him so keen and restless over any play, and—unlike my previous experiences—I had to alter, add, shorten, &c., up to the very last moment, as he took up one new idea after another. We lived practically for a fortnight in the Lyceum Theatre; and I remember coming home a night or two before the production thinking that my work was quite finished. The next morning I received a letter from him requesting me to write a longer opening to the Senate Scene. In fact, we had a musical rehearsal only an hour before the doors were opened! On that occasion we had a good deal of trouble with the band, especially with the rather indifferent trombonists who persistently played wrong notes at all the rehearsals! On the evening of the production I was in a private box, just above my trombone friends. After the curtain fell, and while we were chatting on the stage, the Chief said to me: “Well, how did your trombones behave?” I replied: “Not at all well—lots of wrong notes!” “*That’s why I put you in that box*,” said he; and we indulged in a mutual grin of understanding! It was only a flam on his part, however.’

‘Had Irving any practical knowledge of music?’ we ask.

'Yes, he *did* know something about music—at least he knew very well what he wanted, and as he was generally right, I never had the slightest trouble in meeting his views. He had a great fancy for the *harp* in the orchestra, and several times suggested to me to make it prominent even when I thought it was "out of the situation." But he never insisted upon having his way with those in whom he had confidence. Further, he seemed to dislike the *clarinet* in incidental music. "*Must I have *Jem Baggs* there?*" he once remarked to me—referring to Robson's impersonation of the "Wandering minstrel"—whereupon I suppressed *Jem Baggs*. He could play the pianoforte (a little), and was particularly fond of Schubert's "*Erl King*." This he thought had been played often enough at the Lyceum, and he asked me if there was nothing similar of Schubert's to be found. So I quickly scored for him "*Die junge Nonne*"—that song having some of the same features—but I do not think it lessened his affection for "*The Erl King*."

'It always afforded me both pride and pleasure to work for Irving: one felt the invisible contact with a great artist. He was ever appreciative, sympathetic, and moreover liberal in his remuneration. On the last occasion that I received a generous cheque from him I remonstrated, saying, "You have given me too much." "Ah! think of what you did on those other plays which we did not produce," was the retort.'

'Can you recall any humorous incident, Sir Alexander?'

'On one occasion, while sitting opposite to him at a supper-party, he kept looking at me, and suddenly said: "Mackenzie, if you covered that"—pointing to the top of my bald pate—"with the traditional head-gear, what a fine Henry VIII. you would make!" Shortly afterwards his production of that play was announced, but I was *not* engaged for the character!'

The remains of Sir Henry Irving—after having been cremated—were laid to rest in Westminster Abbey on October 20, amid every manifestation of honour and respect due to a great genius. One of the pall-bearers was his old friend Sir Alexander Mackenzie, who worthily represented Music on that great occasion, and whose pathetic funeral march from '*Coriolanus*' was played during the progress of the remains to their last resting-place in Poets' Corner.

In addition to the plays referred to by Sir Alexander Mackenzie and with which he was musically associated, the following, we believe, completes the list of 'Incidental music' specially composed for the representations associated with the name of Sir Henry Irving:

Queen Mary	-	1876	-	Sir Charles Stanford.
Romeo and Juliet	-	1882	-	Sir Julius Benedict.
Faust	-	1885	-	Mr. Hamilton Clarke.
Machbeth	-	1888	-	Sir Arthur Sullivan.
Henry VIII.	-	1892	-	Mr. Edward German.
King Lear	-	1892	{	Messrs. Hamilton Clarke
Becket	-	1893		and Meredith Ball.
King Arthur	-	1895	-	Sir Charles Stanford.
				Sir Arthur Sullivan.

## SCHUMANN'S MUSIC IN ENGLAND.

It is an interesting coincidence that the earliest propagandist of both Schubert and Schumann in England was Mendelssohn. We refer, of course, to the larger works of those composers. In an article on 'Schubert's Music in England'—THE MUSICAL TIMES, February, 1897—we showed Mendelssohn's eagerness (in 1839) to make known in England Schubert's great C major symphony, and moreover that he conducted the first composition of that composer ever performed by the Philharmonic Society. As with Schubert, so with Schumann. Early in the year 1844 Mendelssohn wrote the following letter (in English) to Mr. Buxton, then proprietor of the music-publishing firm of Ewer & Co.:

Berlin, 27 Jan., 44.

DEAR SIR,—My friend Dr. Schumann wishes for an opportunity to publish his new work, '*Paradise and the Peri*,' in your country, and has desired me to write you my impression of his work, while I think he intends communicating himself to you his ideas about its publication.

I must accordingly tell you that I have read and heard this new work of Dr. Schumann with the greatest pleasure, that it has afforded me a treat which made me easily foretell the unanimous applause it has gained at the two performances at Leipzig and the performance at Dresden (which took place last month), and that I think it a very important and noble work, full of many eminent beauties. As for expression and poetical feeling, it ranks very high; the choruses are as effective and as well written as the solo parts are melodious and winning. In short, it is a worthy musical translation of that beautiful inspiration of your great poet Moore; and I think the feeling of being indebted to that poet for the charm that pervades the whole music has induced the composer to wish your countrymen to become acquainted with his work. He intends visiting England next year, when I am sure he and his music will be received as they so highly deserve.

I am, dear Sir, yours very truly,

FELIX MENDELSSOHN BARTHOLODY.

Although no immediate action was taken on the above recommendation, this letter goes to prove that the jealousy of Schumann with which Mendelssohn has been charged had no foundation in fact. And here it may be said that Schumann did not fulfil his intention of visiting this country in 1845: he never set foot on English soil.

One of the first concert-givers to introduce Schumann's music in England was John Ella, though his zeal was doubtless prompted by the many foreign artists who performed at his Musical Union Matinéés, as he used to call them. On March 28, 1848, at Willis's Rooms, Schumann's pianoforte quartet in E flat (Op. 47) was performed, probably for the first time in England, by Roeckel (pianoforte) and Sainton, Hill, and Piatti (strings). 'The perusal of the synopsis, previous to the performance of each piece, will greatly assist the amateur,' says Ella, who wrote his own synopses. In his usual cock-a-doodle-doo style, Ella thus dilates upon the composer and the quartet:

After a deliberate trial of new compositions, in the presence of artists and amateurs, a quartet for piano and stringed instruments by Doctor Schumann has been considered entitled to the suffrages of our members.

This composer, the husband of the celebrated pianiste Clara Wieck, is highly esteemed for his literary, as well as musical, compositions; and the quartet here chosen has had success both in Leipzig and Dresden, when performed by Mme. Schumann and others. Whether it succeed or not in conciliating the unanimous approval of its hearers at a single performance, there can be no two opinions on its claim to great excellence in the beauty of its harmonies, the classical purity of its scoring, and orthodox development of its *motivi*.

Later on Ella refers to 'the daring collisions of chords' in this quartet, which 'rather startled our preconceived notions of purity of harmony.' Nothing daunted, however, he brought forward the pianoforte quintet on March 17, 1853, in which Mdle. Clauss (pianoforte), Molique, Mellon, and Piatti (strings) took part. Five years later—under Ella's auspices, at St. James's Hall, June 22, 1858—the lovely Andante and variations for two pianofortes (Op. 46) was played by Rubinstein and Pauer. Other Ella introductions included the Sonata for pianoforte and violin (Op. 105)—played by Jaell and Joachim on May 31, 1864, and the pianoforte trio in F (Op. 80)—on April 24, 1866, interpreted by Hartvigson, Auer, and Piatti. On the latter occasion Ella, in his programme synopsis, wisely said: 'We invite amateurs, this day, to lend a willing ear, nor hastily condemn what passeth their understanding at a single hearing of a difficult work of acknowledged merit.'

But Ella must not have all the credit of making known Schumann's chamber music in England. On February 24, 1851, at one of his excellent quartet concerts given in the Throne Room, Crosby Hall, Bishopsgate Street, Joseph Haydon Bourne Dando 'led' the string quartet in A minor (Op. 41, No. 1) dedicated to Mendelssohn, his colleagues being Mellon, Hill, and Lucas. The programme—a copy of which is before us—states: 'First time of performance in this country.' The Fantasia in C for violin and orchestra (Op. 131) was performed, Joachim playing the solo at a concert given by the late Sir W. G. Cusins, at the Hanover Square Rooms, June 16, 1865. Before leaving this section of the subject, it may be mentioned that not a single note of Schumann's instrumental music was heard at the Popular Concerts until December 1, 1862, nearly four years after they had been started.

We may now turn to the quartet of Symphonies, with reference to the Overture, Scherzo, and Finale as a preliminary. This work—a symphony without a slow movement, and originally called a 'Sinfonietta'—was performed for the first time in this country at the Philharmonic Concert of April 4, 1853, under Costa's conductorship. The first performance in England of one of Schumann's symphonies was given by the Philharmonic Society on June 5, 1854, the work appearing in the programme thus:

Sinfonia in B flat (first time of performance in this country) - - - - - Schumann.

Costa conducted the work, and the concert was 'By command,' the selection of the symphony having been made by the Prince Consort, he, with

Queen Victoria, honouring the concert with their presence. Following the symphony came an air by Mozart, and then the overture to—'Zampa'!

In order to maintain chronological order, we must now turn to the Crystal Palace—that fostering home of the good and true in music. Here, within a month, two performances of the D minor symphony—then unknown in this country—were given by Sir (then Mr.) August Manns. The dates were February 16 and March 15, 1856, and in the programme-book of the latter concert the following remarks appeared:

This Symphony was first performed at these Concerts a few weeks ago. It is now repeated in order to give an opportunity of forming a better judgment as to its merit than could be gained at a first hearing. Although comparatively little known in England, the music of Robert Schumann has a very great popularity in Germany. He has been, in fact, put forward by one section of the musical public of Germany, as the rival to Mendelssohn, and it must be admitted that his admirers in that country are fully as numerous as those of Mendelssohn. The difference between the two composers is certainly immense. Schumann has much less melody than Mendelssohn, while there is a certain roughness and abruptness in his harmonies and the transitions of his composition, coupled with forced effects, which look like striving for originality, from which Mendelssohn is entirely free. Still with all this, nothing is so absurd as to speak of Schumann's music as is the fashion with many critics. That which is the delight of so large a number of musical people, not to say which carries with it such evidences of genius and knowledge, can never be contemptible, as some would have us believe. At any rate, no judgment can be formed till we are much better acquainted with it than the musical public of England now are. It should not be forgotten, that the compositions of Beethoven, and even of Mozart, were, for long after their first appearance, received with the same rapture and the same dislike by different sections of the musical world.

The Symphony in C did not obtain a hearing in England until the year 1864, when, on May 30, it was performed, under Sterndale Bennett's direction, at the Philharmonic. To the late Luigi Arditi belongs the credit of having introduced the fine E flat (Rhenish) Symphony—why has this noble work been shelved?—to an English audience at a Promenade Concert given by him at Her Majesty's Theatre, December 4, 1865. The occasion was a 'German night,' when a 'New Grand Selection from Wagner's Romantic Opera "Tannhäuser"' was also presented. A notice of the concert in the *Musical World* refers to the symphony as being 'wonderfully well played, and received with great favour—the *scherzo*, a very spirited and characteristic movement, being loudly and generally encored.'

Consideration of the overtures and other works must be held over till next month. But the opportunity must not be lost of referring to the hostile attitude of most of the leading musical critics towards the masterly creations of Schumann's genius. It would serve no good purpose to quote from the diatribes that were written to boycott 'the new music.' We may turn to something not only pleasanter but in the nature of a discovery. In Mr. C. L. Graves's 'Life and letters of Sir George Grove' is a letter written by the subject of that

admirable memoir to Mr. E. M. Oakeley. It is dated 'Crystal Palace, Dec. 3, 1868,' and contains the following sentences :

Did you see the *Pall Mall* of Monday, November 30th? If not, get it and read an article in it on Schumann which marks an era in English musical criticism.

Yours ever truly,

G. GROVE.

In a footnote to the same page (170) of Mr. Graves's 'Life' of Grove, in which the above letter appears, Mr. Oakeley attributes the *Pall Mall* article to Mr. J. W. Davison: but he is wrong! We have it on the best authority that the writer of this 'appreciation' of Schumann was Mr. Joseph Bennett. And this also we know, that it was 'much to the annoyance of "J. W. D." [Davison], and to the delight of "G" [Grove]!' 'G' was so taken with the article that he reprinted it in the Crystal Palace programme of December 12, 1868, and even 'J. W. D.', the champion anti-Schumannite, must have seen something in it, for he also reprinted the article in the *Musical World* of December 5, 1868. The tone of Mr. Bennett's 'appreciation,' which is headed 'Robert Schumann,' may be judged by his closing remarks :

The domain of music is a wide one, and affords ample room for Robert Schumann. Even if this were not so, room should be made for one who comes with such independent thought and original expression. If any have to remain outside let them be the manufacturers of music after other men's patterns, of whom we have enough, and to spare. But the author of Schumann's four symphonies, of the pianoforte concerto in A minor, of the quintet in E flat, of 'Das Paradies und die Peri,' and of much other of a like sort, should be welcomed as one who speaks, because having something new to say. His speech may be strange, but that of itself is no reason for rejection or even doubt. (*Pall Mall Gazette*, November 30, 1868.)

In these days, when Mr. Joseph Bennett is regarded by the 'young-bloods' as ultra-conservative in his views and opinions, it gives us peculiar pleasure to make it known that he was the first musical critic in this country to proclaim the genius of Robert Schumann.

The portrait of Schumann which forms one of our special supplements is of the year 1840, just after his marriage with Clara Wieck. It is after a daguerreotype by J. Ganz, and is reproduced by kind permission of Messieurs Dietrich et Cie., Brussels. The facsimile of Schumann's signature under the portrait is from a letter addressed to a firm of London music-publishers in 1853; it is kindly lent by Mr. Adolph Schloesser.

(To be continued.)

Dr. Henry Watson is preparing 'A Chronicle of the Manchester Gentlemen's Glee Club'—of which he is conductor—from its foundation in 1830 to the session, 1905-6. The book—to be illustrated with facsimiles, portraits, &c.—will contain complete lists of the music performed at the meetings, the names of all the vocalists who have sung thereat, and will record other incidents and features in the Club's history during its existence of seventy-five years.

## ELIZABETH MOUNSEY.

In the house in which she had lived for the long period of *eighty-three* years Miss Elizabeth Mounsey drew her last breath on October 3, within five days of completing her eighty-sixth year. The younger of the clever Mounsey sisters—the elder being the late Mrs. Mounsey Bartholomew—she began music at a very early age, and played the pianoforte, organ, concertina (see the *Musical World* of 1847, p. 811), and guitar. The death of William Adams, a sightless organist, caused a vacancy in the organistship of St. Peter's Church, Cornhill. Although only fourteen years of age, Elizabeth Mounsey competed for the appointment (in June, 1834) and obtained it, the salary being £35 per annum. The voting, first by the Vestry, and afterwards by a poll of the parish, was as follows :

	Vestry.	Poll of Parish.
Elizabeth Mounsey . . . .	36 votes	52 votes
Lisetta Rist . . . . .	6 "	1 vote
George Smith . . . . .	12 "	13 votes

In those days examinations and diplomas in music were unknown, except at universities, and a candidate's qualifications for an organistship were largely estimated by testimonials. In this respect the fourteen-year-old Miss 'Bessie' entered the contest with the best possible credentials. Before us is a printed list of her nine testimonials, the first of which, dated May 30, 1834, reads :

I have heard Miss E. Mounsey perform on the Organ, and consider her fully competent to undertake parochial duty at any church or chapel.

S. WESLEY.

Here are two more :

I have heard Miss E. Mounsey play on the Organ, and consider her fully competent to perform the Duties of the Church.

THOMAS ADAMS.

*Organist of St. George, Camberwell, and St. Dunstan's West.*

Having heard Miss E. Mounsey perform upon this Organ, I beg to state that I most fully concur in the above Testimonial of Mr. Adams.

JAS. TURLER,

*Organist to (sic) Westminster Abbey.*

Similar certificates of competency were given by Vincent Novello, Dr. Carnaby, Dr. Essex, and others. A Vestry Minute of St. Peter's, recorded at the Easter following her appointment, reads :

. . . and that she [Miss Mounsey] do therefore perform the whole of the accustomed Sunday duty at the organ; and do likewise continue as she hath hitherto to attend regularly and instruct the charity school children attending the church in Psalmody, on the Saturday weekly, and on other convenient or necessary occasions as may be requisite.

When the girl-organist began her duties at St. Peter's she found a G organ of Father Smith's. At that time Dr. Gauntlett was burning with enthusiasm for the introduction of the C compass into England, and St. Peter's was one of the earliest organs—though not the first, as is often stated—to be assimilated to the German plan. This occurred when Hill erected a new instrument (which incorporated some of the old work) in the year 1840, under Gauntlett's supervision. Gauntlett had some curious fads, e.g., the black keys were inlaid with tortoiseshell; the enormous draw-stop knobs—about 2½ inches in diameter!—were ornamented with mother-of-pearl rosettes in the centre; the name of each stop was engraved on a label placed immediately above each knob; and the stops were arranged in three columns on each jamb.

The specification of the organ drawn up by Gauntlett was as follows :

GRAND ORGAN.			
	Feet.		Feet.
1. Tenoroon diapason to Tenor C .. .. .	16	11. Stopped flute .. .. .	4
2. Bourdon (to meet No. 1)	16	12. Twelfth .. .. .	2½
3. Principal diapason .. 8		13. Fifteenth .. .. .	2
4. Stopped diapason, treble .. 8		14. Tierce .. .. .	1½
5. Stopped diapason, bass .. 8		15. Sesquialtera (3 ranks)	
6. Dulciana, to Tenor C .. 8		16. Mixture (2 ranks)	
7. Claribel flute, to Tenor C .. 8		17. Doublette (2 ranks)	
8. Principal octave .. 4		18. Corno trombone .. .. 8	
9. Wald flute .. 4		19. Corno clarion .. .. 4	
10. Oboe flute .. 4		20. Cromorne, to Tenor C .. 8	
SWELL ORGAN.			
21. Tenoroon dulciana, to Tenor C .. .. .	16	30. Fifteenth .. .. .	2
22. Bourdon, to meet No. 21	16	31. Piccolo, to Tenor C .. 2	
23. Principal diapason .. 8		32. Sesquialtera (3 ranks)	
24. Stopped diapason, treble .. 8		33. Mixture (2 ranks)	
25. Stopped diapason, bass .. 8		34. Echo dulciana cornet (5 ranks)	
26. Principal octave .. 4		35. Cornopean .. .. .	8
27. Suabe flute, to Tenor C .. 4		36. Tromba .. .. .	8
28. Flageolet, to Tenor C .. 4		37. Oboe .. .. .	8
29. Twelfth .. .. .	2½	38. Clarion .. .. .	4
PEDAL ORGAN.			
39. Grand diapason .. 16		40. Grand trombone .. 16	
COUPLERS, &c.			
Swell to Grand		Swell to Pedal	
Grand to Pedal		Octave Pedal	

## FOUR COMPOSITION PEDALS.

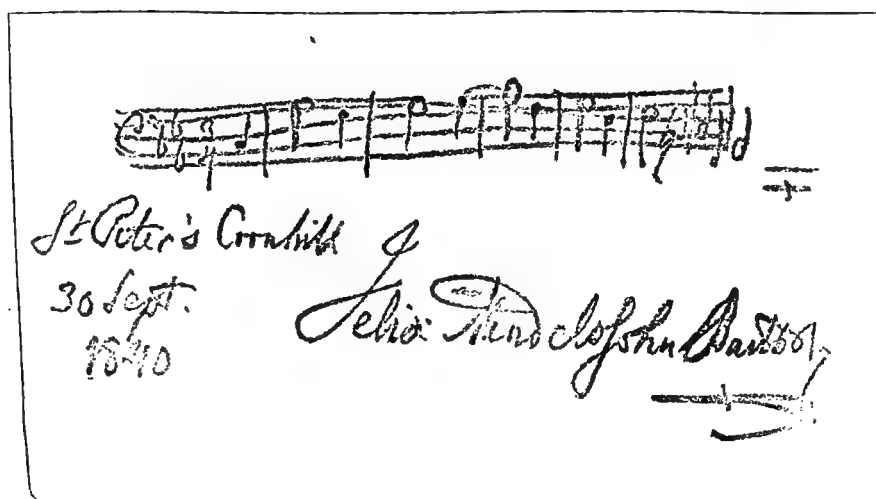
Manual Compass : CC to F = 54 notes.  
 Pedal Compass : CCC to BB = 12 notes.  
 Pedal clavier to Tenor A, 27 keys.

The organ, erected in the west gallery, was opened on Sunday, July 12, 1840, the young lady-organist having had in the meantime to accustom herself to a C compass instrument. On the following Thursday

'the parishioners were invited to a performance of music given by Dr. Gauntlett and Miss Elizabeth Mounsey.' In the autumn of that year Mendelssohn paid his sixth visit to England, when Gauntlett, on September 30, took him to St. Peter's in order that he (Mendelssohn) might try the organ and see the result of his cicerone's 'C compass' propaganda. On that occasion Mendelssohn played Bach's noble Prelude and Fugue in E minor, his own Prelude and Fugue in C minor (Op. 37, No. 1), and another fugue of his in F minor (first published in 1885 by Messrs. Stanley Lucas & Co.), of which the subject is:



finishing with Bach's 'Passacaglia.' Gauntlett and Miss Mounsey stood one on each side of the player, and when Mendelssohn asked the fair organist of the church to play to him, she modestly declined. In order to secure some souvenir of the event she asked him for his autograph. This he gave in the following form, the opening bars of Bach's 'Passacaglia' which he had so splendidly played. This memento—now preserved in the Vestry of the church, to which it was presented by Miss Mounsey—is here reproduced from the pencilled original by kind permission of the rector, the Rev. George Bell Doughy, B.A.



Two years later Mendelssohn was again in London, when Gauntlett once more conducted him to St. Peter's, on June 12. It was a Sunday morning, and they arrived at the church during the sermon. At the end of the service, while a hymn was being sung to the tune 'Austria' (Haydn's 'Hymn to the Emperor'), Mendelssohn made his way to the organ gallery, and, greatly to Miss Mounsey's astonishment, peeped round the corner while she was accompanying the great congregation. 'Ah! you would not play to me when I was here two years ago,' he laughingly said to her, 'but you have been obliged to now!' After the Benediction, Miss Mounsey begged the distinguished visitor to play the concluding voluntary. He complied with this request by taking the Haydn

tune which had just been sung as the subject of his 'playing out,' which he varied and extemporized upon in the happiest and most ingenious manner. As the occasion was a charity sermon, collections were taken at the doors of the church; but the congregation seemed to be in no hurry to depart, much to the chagrin of the churchwarden plate-holders, whose names, curiously enough, were Knight and Day. How Miss Mounsey used to delight in recalling these incidents of her early career! In a letter—dated London, June 23, 1833—Abraham Mendelssohn, the father of the composer, writes :

This morning [Sunday] Felix played the organ at St. Paul's, and, as the bellows-blowers had gone, Klingemann and two other gentlemen supplied their





THE OLD ORGAN KEYBOARDS AT ST. PETER'S CHURCH, CORNHILL, ON WHICH MENDELSSOHN  
IN 1840 AND 1842.

AS THE GLASS CASE, IN WHICH THIS RELIC IS PRESERVED, IS A FIXTURE, IT WAS NOT POSSIBLE TO INCLUDE THE WHOLE  
DRAW-STOP KNOBS IN THE PHOTOGRAPH.

places. Felix played an introduction and a fugue, and then extemporised. Afterwards he played with Attwood one of his [Attwood's] Coronation Anthems (four hands), and lastly three pieces by Bach. It sounded very well; the cathedral was empty, only two ladies, frequenters of the Philharmonic, stole in and listened unseen.

The 'two ladies, frequenters of the Philharmonic,' were the Misses Mounsey. That Mendelssohn had a high opinion of the younger sister's ability is evidenced by a letter to William Bartholomew, in which he says: 'present my compliments to Miss[E.] Mounsey, whose organ-playing I always recollect with so much pleasure.'

In 1891 the organ in St. Peter's, Cornhill, was rebuilt, and for a time the old keyboards and draw-stop jams were relegated to a cellar, from which they were fortunately rescued by one of Messrs. Hill's workmen, who suggested that so interesting a relic should be preserved. (Would that the quarter-tone keyboards of the Temple organ had been so rescued from destruction!) Accordingly the rector and churchwardens of St. Peter's had their old keyboards enclosed in a glass case and fixed to the wall of the vestry, where they are now to be seen, with Mendelssohn's autograph. Through the kindness of the rector we are enabled to give a photograph above of those old keyboards upon which Mendelssohn played.

St. Peter's, Cornhill, is traditionally said to be the first Christian church founded in England, A.D. 124.

An ancient tablet in the vestry thus tradition:

**B**EE IT KNOWNE TO ALL MEN THAT IN THE  
OVR LORD GOD 179. *LUCIVS* THE FIRST CHRIS  
OF THIS LAND. THEN CALLED BRITAINNE. FOUNDE  
CHVRCH IN LONDON. THAT IS TO SAY. *Y* CHVRCH O  
VPOON CORNEHILL AND HEE FOUNDED THERE AN  
HOPS SEE. AND MADE THAT CHVRCH *Y* METROPOLITAN  
CHEIFFE CHVRCH OF THIS KINGDOME AND SO  
SPACE OF 400 YEARES AND MORE. VNTO THE COM  
AVSTIN THE APOSTLE OF ENGLAND. THE WHICH  
INTO THIS LAND WITH *S<sup>T</sup> GREGORIS* *Y* DOCTOR OF *Y*  
THE TIME OF KING *ETHELBERT* AND THEN WAS  
BISHOPS SEE *Y* PALL REMOVED FROM *Y* FORES  
OF *S<sup>T</sup> PETER* VPOON CORNEHILL VNTO DORSET  
NOW IS CALLED CANTERBURY *Y* THERE IT  
TO THIS DAY. AND MILLET A MONKE WHICH  
THIS LAND WITH *S<sup>T</sup> AVSTIN*. HEE WAS MADE  
BISHOP OF LONDON AND HIS SEE WAS MADE  
CHVRCH. AND THIS *LUCIVS* KING WAS TH  
FOUNDER OF *S<sup>T</sup> PETERS* CHVRCH VPOON CORNE  
HEE REIGNED KING IN THIS LAND AFTER  
1241 YEARES AND IN THE YEARE OF OVR L  
124 *LUCIVS* WAS CROWNED KING AND TH  
OF HIS REIGNE WERE 77 YEARES AND HEE  
RIED (AFTER SOME CHRONICLES) AT LONDON  
SOME CHRONICLES HEE WAS BYRIED AT GLOCESTER  
PLACE WHERE *Y* ORDER OF *S<sup>T</sup> FRANCIS* STAND

To return to Miss Mounsey. It was a pleasant to visit her in the little house—58, Place, City Road—in which, we much regret



she recently died, and where she had lived for eighty-three years. The deafness which necessitated her resignation of the St. Peter's organistship in 1882, increased so much that she became totally oblivious to sound. Yet she took a keen interest in all that was going on, and nothing gave her greater pleasure than to relieve the solitude of her life by recalling past events. She would tell, over the tea cups, how 'old Sam' Wesley would occasionally call at the house and extemporize upon a little organ; that Lablache once sang in that little sitting-room and 'shook the house!' As the oldest Associate of the Philharmonic Society—she joined in 1842—Miss Mounsey well remembered the first time that Dr. Joachim, as a boy of thirteen, played Beethoven's violin concerto, under Mendelssohn's conductorship, at the Society's concert in 1844. 'I well remember Mendelssohn's bright look of pleasure and praise,' she recalled, 'at the rehearsal, while he was also amused. As conductor, he turned to the very young soloist, in short jacket and turned-down collar, so as to follow him dutifully, his (Mendelssohn's) own subordinate position appearing to afford him some amusement. But it was very beautiful to see the pleasure it gave him to view the boy at his side, not only with admiration, but with honour. Joachim, whose playing was so masterly, and whose whole manner so thoughtful, was still boy enough to indulge in an unbecoming full pocket at his side; one wondered what its contents might be!'

Within the walls of the Brunswick Place house Mendelssohn's 'Elijah' was performed for the first time in England. 'Incredible!' the reader may exclaim. Not so, however. It happened thus: Mendelssohn sent the MS. of his oratorio in instalments to his English publishers—Ewer & Co., then located in Newgate Street—in order that an English version should be made for the Birmingham Festival of 1846. When the 'copy' arrived, Mr. Buxton, the then proprietor of Ewer & Co., would tell Mr. Bartholomew, the translator, to call for it. On his way home (to Hackney) Bartholomew—with a lover's eye cast towards the elder Miss Mounsey—used to take Mendelssohn's 'copy' to Brunswick Place, and there the two sisters would try over the new oratorio from the actual sheets written by the composer.

In this connection the present writer recalls an eventful day soon after the death of Mrs. Mounsey Bartholomew, when her sister and legatee set before him a brown-paper parcel covered with the dust of forty years. Here was a find! Missing sheets of the autograph pianoforte score of 'Elijah'—which have now been restored to their proper place—and some of the identical parts, in Bartholomew's and Mendelssohn's handwriting, used by the soloists at the first performance of the oratorio at Birmingham (as the work was not printed). These parts Miss Mounsey very kindly gave to the present writer, and in various ways helped him in preparing a 'History of Mendelssohn's Elijah.'

The death of Miss Mounsey severs an interesting link with the past. Kind-hearted, of a very retiring disposition, a true lady in her old-world courtesy, and an excellent musician, she will be remembered with affection by those who were privileged to enjoy her friendship. Her remains were quietly laid to rest in Abney Park Cemetery with that simplicity which typified her long, consistent, and useful life.

There are the silver chords,  
And there the ambient air,  
But she who made them one with words  
Makes music elsewhere.

F. G. E.

## Occasional Notes.

It is my temper, and I like it the better, to effect all harmony; and sure there is musick, even in the beauty and the silent note which Cupid strikes, far sweeter than the sound of an instrument. For there is a musick wherever there is a harmony, order, or proportion; and thus far we may maintain 'the musick of the spheres!'; for those well-ordered motions, and regular paces, though they give no sound unto the ear, yet to the understanding they strike a note most full of harmony. Whatsoever is harmonically composed delights in harmony, which makes me much distrust the symmetry of those heads which declaim against all church-music. For myself not only from my Catholick obedience, but my particular genius, I am obliged to embrace it: for even that vulgar and tavern-musick, which makes one man merry, another mad, strikes in me a deep fit of devotion, and a profound contemplation of my Maker. There is something in it of divinity more than the ear discovers: it is an hieroglyphical and shadowed lesson of the whole world, and creatures of God,—such a melody to the ear, as the whole world, well understood, would afford the understanding. In brief, it is a sensible fit of that harmony which intellectually sounds in the ears of God. It unties the ligaments of my frame, takes me to pieces, dilates me out of myself, and by degrees methinks resolves me into heaven.

From the *Religio Medici* of Sir Thomas Browne,  
born October 19, 1605.

The history of 'The Triumphs of Oriana' is more or less a matter of conjecture. For nearly a hundred years no fresh light seems to have been thrown on the origin of this famous collection of English madrigals, except that it was not published until 1603, although a recent programme-book of the Oriana Madrigal Society gives the earlier date (1601) of the title-page. That the title and form of 'The Triumphs of Oriana' were suggested by a set of Italian madrigals entitled 'Il Trionfo di Dori' admits of little doubt. Previous writers on the subject do not seem to have known of an edition of the Italian publication earlier than that dated 'Rome, 1599,' while others have given 1601 (Antwerp). All have had to admit, however, that the work must have been issued previous to 1597, as in that year the second book of 'Musica Transalpina' appeared (in London) which contained one of the madrigals from the Italian work—'Ove tra l'herbi e i fiori,' by Giovanni Croce, but adapted to English words beginning 'Hard by a fountain.' With this as a clue it seems strange that no one has 'run to earth' an earlier issue of 'Il Trionfo di Dori'—one published anterior to 1597. This missing link in the chain of evidence we are glad to have discovered, or rather to have made known, we believe, for the first time in England.

'Il Trionfo di Dori' was certainly published—probably for the first time—in 1592 at Venice, where it was printed and published by Angelo Gardano, the actual date on the imprint being February 20, 1592. Copies of this edition are (or were) in the possession of the *Società filarmonica* of Verona (exhibited at the Vienna Music Exhibition of 1892) and of the Landbibliothek at Cassel. The British Museum copy, unfortunately incomplete, is dated 'Antwerp, 1614': other editions are said to have

been issued at Rome in 1599 and Antwerp in 1618, while a German version of the work appeared at Geneva in 1619. At an early opportunity we hope to give a more or less detailed account of the history of 'The Triumphs of Oriana,' together with its prototype 'Il Trionfo di Dori.' In the meantime it may suffice to have unearthed a date to which, hitherto, attention does not seem to have been called in an English publication. As to the issue-date of the English collection we may add that, although it is given as 1601 on the title-page, its publication was deferred until more than six months after the death of Queen Elizabeth. The delay is attributed to her dislike of the term 'Oriana' by which she was apostrophised in the madrigals forming the collection. According to Arber's 'Transcript of the Registers of the Company of Stationers' (iii., 101) the work was entered by Thomas East on October 15, 1603, the entry appearing in the following form :

3. *Madrigalles The Triumphs of ORIANA* to  
5. and 6. voices : composed by divers authors.  
Newly published by THOMAS MORLEY Batchelor  
of Musicke . . . . . vjd.

The 'vjd.' is the registration fee paid by East. It is of special interest to know that this worthy English printer and publisher entered no fewer than five publications on that very day, of which *four*, including 'The Triumphs of Oriana,' were collections of madrigals!

Mr. W. W. Starmer, of 20, Warwick Park, Tunbridge Wells, writes :

I am desirous of making a comprehensive list of quarter-chimes and chime tunes which are or have been in use in this country, and I shall be very much obliged if you will allow me space in your columns to lay before your readers who are interested in the subject a request that they will communicate with me as to any chimes, &c., of musical interest they may know of. In cathedrals and churches where the ancient chime mechanism is still in use, quarter-chimes and chime tunes are of the greatest interest. This is also the case in many of the out-of-the-way village churches possessing six to ten bells, knowledge of which is very difficult of access unless through the kindness of any of your readers who may be interested enough to comply with my request.

As far as I am aware no such collection has ever been made, and it is my desire to include all quarter-chimes and chime tunes played by cathedral and church clocks and also by domestic clocks, which are worthy of note. I should prefer them in musical notation, but failing this the order of the striking of the bells can be accurately indicated by numbers, beginning with '1' for the smallest bell.

Wagner's brief sojourn at the now demolished tavern 'Hoop and Horseshoe,' near Tower Hill, was the occasion of putting his wonderful memory to a severe test. After his last visit to England—as the guest of the late Mr. Edward Dannreuther, in 1877—Madame Wagner asked a friend to procure views of all the houses at which the master had stayed during his three visits to London. But as Wagner gave 'The Hoop' as the sign of the hotel at which he had put up in 1839, and that could not be located, a map of London was sent to him at Bayreuth in order that he might locate the spot. This he actually did, and marked the map, although forty years had elapsed and Wagner had only slept at 'The Hoop and Horseshoe' one night. Further reference to this old hostelry and Wagner's stay there was made in our issue, p. 644.

Mr. G. E. P. Arkwright, of Crowshott, Newbury, writes :

In the September number of THE MUSICAL TIMES, p. 578, the question is asked 'Who was Mr. Sebastian, of Pauls?' The person generally so spoken of in the 16th century was Sebastian Westcote, Master of the Children of St. Paul's Cathedral. His name occurs nearly every year in the 'Acts of the Privy Council' in connection with plays presented before the Queen by the Children from at least as early as January, 1562-3. The latest reference to 'Master Sebastian' that I have met with is in Cunningham's 'Revels at Court,' p. 137, in some accounts relating apparently to 'A Morraill of the marriage of Mynde and Measure shewen at Richmond on the Sondaie next after New-yeres daie enacted by the children of Pawles,' 1578-9. Westcote had been succeeded by Thomas Gyles by 1585, for there is a 'Commission to take up singing children to Mr. Thomas Gyles, Mr. of the children of the Cathedral Church of St. Paule,' signed by Elizabeth, dated Apr. 26, 27 Eliz. (Sloane MS. 2035, B). Therefore one is surprised to find 'Mr. Sebastian of Pauls' taking up children in 1600. Is it possible that there is some mistake in the date given for this document?

With regard to John Farrant, mentioned in the same article, is it certain that he was not identical with the organist of Ely, Hereford, and Salisbury? Hawkins ('Hist.' 1776, iii., 422) speaks of him, it is true, as if he were not the same man; but more recent writers (see 'Dict. Nat. Biogr.', and West's 'Cathedral Organists') suggest that there was but one John Farrant who held these different appointments at different dates.

On p. 607 of the same issue of THE MUSICAL TIMES is a review of the anthem 'Haste Thee, O Lord,' by John Shepherd. This anthem was printed by Barnard (1641) with the name of John Shepherd, and again in recent years by the Motett Society, but it may be worth pointing out that, according to Amner's organ score at Ely, it is not by Shepherd at all, but by Dr. Tye. Shepherd did write a setting of these words, but it is quite different from that printed by Barnard. Amner's ascription will probably be thought more worthy of acceptance than Barnard's, for he was organist at Ely (1610-1641), where Tye had been organist from 1541 to 1562, and probably had local sources of information.

In reply to Mr. Arkwright's interesting and informing letter, we regret that an unfortunate slip of the pen resulted in the word 'later' being written instead of 'earlier'—top line of p. 578. The actual entry in the Court Minutes of Christ's Hospital is dated March 5, 1578, and reads :

Mr. Sebastian of Pauls is appointed to have Hallawaie the younger out of this house to be one of the singing children of the Cathedral Church of Pauls in this Citie.

As to the second paragraph of Mr. Arkwright's letter, the evidence is very strong in favour of there having been *two* John Farrants. One of these musicians was appointed *magister choristarum* of Ely Cathedral not later than Michaelmas, 1566. Now, supposing him to have been the only John Farrant, and also that he was only *twenty* years of age at the time of his appointment, he must have lived for the long period (in those days) of eighty-eight years, and moreover to have been appointed music-master of Christ's Hospital at the advanced age of sixty-one; therefore the statement of Hawkins that there were two John Farrants may be allowed to stand in the absence of any further evidence to the contrary. Mr. Arkwright has made out a case for Dr. Tye as the composer of the anthem 'Haste Thee, O Lord' (assigned to John Shepherd); but the matter is one that will repay absolute confirmation.

Bow Bells are so closely connected with London life that any new phase in their history is of special interest. The peal—hung in the church of St. Mary-le-Bow, in Cheapside—has long been famous. In the 14th century it was ordered that no person should be seen armed in the streets, and no brewer keep open his doors 'after curfew is rung out at Bow'; and in 1469 the Common Council decreed that 'Bow bell should be nightly rung at nine of the clock.' Shortly after, John Donne (? Dong), mercer, endowed the office of Bow bell-ringer. As the bell was usually rung after the proper time, the apprentices 'and other in Cheap' told the bell-ringer that he tolled the bell late, rhyming their complaint in the following couplet:

Clerke of the Bow Bell, with the yellow lockes,  
For thy late ringing thy head shall have knocks.

whereupon the clerk chimed in:

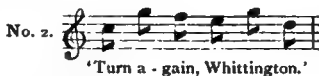
Children of Cheape, hold you all still,  
For you shall have Bow Bell rung at your will.

Later on, in 1720, Strype says: 'for number and melody of the bells, Bow, since the fire, surpasseth former times.'

Whatever may have been the melodic charm of Bow Bells in olden times, since the year 1823 they have been of the ordinary ding-dong type. The need of new chimes presented an opportunity of restoring a tuneful tradition. The matter was placed in the skilful hands of Sir Charles Stanford, who found it necessary to discard the *two* melodies traditionally associated with Master Dick Whittington, and to evolve a fresh tune modelled on the lines of the old strain. That he has discharged this duty ingeniously and successfully may at once be admitted. Adopting the instalment system in giving out the tune, Sir Charles assigns these notes to the first quarter:



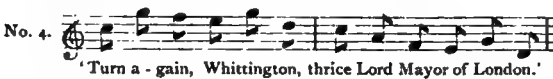
To the half-hour:



To the third quarter:



and at the hour the tune is completed thus:



To this immediately succeeds the hour, struck on the tenor bell (C), which thereby completes the cadence. Bow Bells will now have a fresh interest in a melody with which Londoners will doubtless soon become familiar.

The following notification appeared in a local newspaper issued in Surrey:

S. B., Chimney Sweep, etc., —, begs to inform the Public that owing to the increase in the above business he is unable to accept musical engagements for Public Concerts, etc.

This gentleman evidently wishes to make a clean sweep of his professional engagements.

Beethoven's 'Fidelio' was produced at Vienna on November 20, 1805; subsequent to that event came the celebrated meeting at Prince Lichnowsky's house, when Beethoven, after much discussion, was induced to shorten and modify his score. To celebrate the centenary of the production of the work, it is to be given at the Royal Opera, Berlin, on November 20, in its original form, and under the title 'Leonore,' as originally given to his work by the composer. We hope to give a report, by a special correspondent, of this interesting commemoration.

Twenty-seven years elapsed between the production of Beethoven's great and only opera and its first performance in England. This took place at the King's Theatre, Haymarket, on May 18, 1832, the representation being given by a German opera company—the first that had ever visited these shores—under the conductorship of Herr Chelard. The company included a Herr Schumann and the celebrated Madame Schroeder-Devrient, who impersonated Leonora. The *Harmonicon*, the only musical periodical of the day, concluded a long notice of the performance in these words:

Let, then, all true lovers of music hear *Fidelio*. Should they think, as we do, that its defect is sameness and want of relief—should they even feel the last note as a welcome sound—still, they will have heard enough to amply recompense them for what little trouble and expense they may have incurred. . . . His [Beethoven's] true greatness is to be sought in his instrumental compositions; there he has no superior, notwithstanding his having followed those who may almost be said to have left no ground for a third to occupy. But though he found 'worlds exhausted,' his genius 'imagined' new.

A correspondent in Shanghai sends us the following interesting information:

On September 9, at 9 P.M., before a large and enthusiastic audience, composed principally of Chinese, with a sprinkling of Britishers, a musical entertainment was given in the Union Church Hall by some of the members of the World's Chinese Students' Federation. The most noticeable feature of the performance—the first of its kind given in Shanghai—was that, with three exceptions, the vocal numbers were all rendered in English, and very good English too.

The items calling for special comment and praise were undoubtedly the vocal solos—these being English compositions, music as well as words—which were rendered in a finished and almost faultless style. The blending of the voices and balance of tone in a quartet—sung by Messrs. Chiu, Zau, Khoo, and Chiu—left very little to be desired, and was quite a contrast to the singing usually heard from Chinese men, a high-pitched falsetto. In a chorus sung by a choir of Chinese ladies the entire absence of anything approaching the usual Chinese falsetto was also noticeable. The vocal performances of Miss Chee Toy, a young lady of nine summers, were distinctly good; her low notes were excellent; and the dramatic manner in which one so young rendered her songs was highly amusing, and delighted the audience immensely.

The pianoforte solos performed by the Misses Yen, Sze, and Zau were very well rendered, and Miss Sze cannot be too highly praised for the artistic manner in which she played Beethoven's favourite Sonata in C sharp minor (Op. 27, No. 2), her rapid yet light and firm fingering being a distinctive feature of her performance.

The only songs with Chinese words were those sung during the patriotic drill. In this attractive item of the programme thirteen Chinese ladies appeared on the platform, each carrying a Chinese flag. With the

smartness of a well-drilled regiment they marched about the stage singing, at intervals, various patriotic Chinese songs adapted to the tunes of the English and Austrian National Anthems, and 'Marching through Georgia.' The effect, to foreign ears, of the mingling of Eastern words to Western music sounded very curious, and called forth loud applause from the Chinese section of the audience. So far as the rest of the musical part of the programme is concerned, it only remains to state that the playing of Admiral Sah's Marine Band came as a revelation to most of the English people present, and showed what the Chinese people are capable of doing, under foreign tuition, in the way of interpreting Western orchestral music.

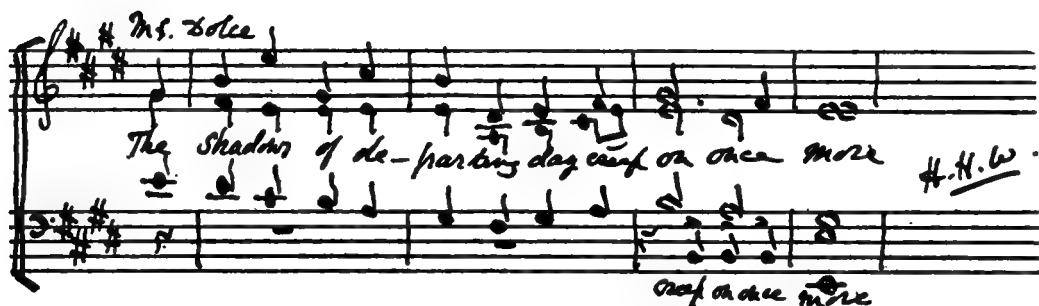
An account of a cathedral choral festival, as reported in a certain provincial journal, gives the following title of the anthem sung: 'If the Lord Himself warms me.' Shades of Walmisley!

*Verger* (showing a party round a cathedral): 'Now turn round. On the right we have the 13th century stalls: on the left, up there, you see the fine organ, with the old and the new matics.' Fact!

According to a northern newspaper the test-pieces at the recent Blackpool Festival included works by 'Bash Beethoven.'

## Church and Organ Music.

'THE RADIANT MORN.'



FACSIMILE OF A FAMILIAR PHRASE IN THE AUTOGRAPH OF THE COMPOSER.

The anthem-setting of 'The Radiant Morn' has met with such exceptional and widespread favour that a few words concerning its composer may prove acceptable. The Rev. Herbert Hall Woodward was born at The Friars, near Liverpool, on January 13, 1847, but for upwards of 150 years his family have been connected with Worcestershire, and for the last fifty years have resided at Arley Castle, near Bewdley, so that from his childhood Mr. Woodward has taken a special interest in Worcester Cathedral. As a pupil at St. Peter's College, Radley, he received his first lessons in music from the late Dr. E. G. Monk, organist and music-master there from 1848 to 1859. Upon the removal of Dr. Monk to York Minster, the boy continued his musical studies, and he expresses his great indebtedness to the help and long friendship of the Rev. George Wharton, who is still Precentor of Radley.

In 1865 he entered the University of Oxford as an undergraduate of Corpus Christi College. After studying harmony for a year under the late Dr. Leighton Hayne, organist

of Queen's College, he took his Mus. Bac. degree in 1866, his exercise being a sacred cantata, 'The Light of the World,' for solo voices, chorus, strings, and wood-wind. He proceeded to the degrees of B.A. and M.A. in due course, and before taking Holy

Orders he spent fifteen months at Cuddesdon Theological College under Canon King, now Bishop of Lincoln. Ordained in 1870 to the curacy of Wantage, in Berkshire, he worked there for eleven years under Canon Butler, who afterwards became Canon of Worcester, and after that Dean of Lincoln. For the church choir at Wantage he composed his Communion Service in E flat: this service seemed to supply a want, as it is now in its ninety-ninth edition.

In 1881 he left Wantage on becoming a Minor Canon of Worcester Cathedral. In the Autumn of the same year, after the Worcester Musical Festival, he composed 'The Radiant Morn,' the words of which had always fascinated him. This very favourite anthem first appeared in THE MUSICAL TIMES of June, 1882, 'inscribed with sincere regards to E. G. Monk,



THE REV. H. H. WOODWARD, M.A., MUS. B.,  
PRECENTOR OF WORCESTER CATHEDRAL.  
(Photograph by Messrs T. Bennett & Sons, Worcester.)

Esq., Mus. Doc., his former music-master at Radley. Where it was first sung it is difficult to say, but the composer himself did not hear it until a year had passed away. How many times it has been sung and by how many choirs, in the British Isles, the Colonies, and America, it would be impossible to say. One secret of its success—using the word in its best sense—is that the composer has not only a gift of melody, facility in making his part-writing interesting, and a fine sense of form, but above and beyond all that he became imbued with the devotional and poetic spirit of the words, a combination of gifts which has produced one of the best known modern anthems in English church music.

Since January, 1890, Mr. Woodward has held the Precentorship of Worcester Cathedral, the duties of which he has set himself to discharge faithfully, and in the spirit of goodwill to all who are associated with him in the musical work of the cathedral. His inception of the Choir School is referred to in the article on the cathedral on p. 709. To the oversight of this invaluable institution he ungrudgingly devotes much time and strength. The Precentor of Worcester modestly declines any claim to musicianship: but there may be two opinions on that score. He says he could never learn to master either the pianoforte or organ, but he is certainly an adept in manipulating the pianola, as the present writer can fully testify after a pleasant hour he passed in the Precentory at Worcester.

#### ROCHESTER CATHEDRAL.

The organ, which has been rebuilt, enlarged, and much improved by Messrs. J. W. Walker & Sons, was re-opened with a special service on October 11, when Sir Frederick Bridge gave a short recital. The specification of the renovated instrument is as follows:

##### GREAT ORGAN (12 Stops).

	Feet.	
Double Open Diapason .. ..	16	<i>Old.</i>
Open Diapason .. ..	8	"
Open Diapason .. ..	8	"
Open Diapason .. ..	8	<i>New.</i>
Wald Flute .. ..	8	"
Gamba .. ..	8	<i>Old (new bass).</i>
Stopped Diapason .. ..	8	"
Principal .. ..	4	<i>New.</i>
Flute .. ..	4	<i>Old.</i>
Fifteenth .. ..	2	"
Sesquialtera (3 ranks) .. ..	2	"
Trumpet .. ..	8	<i>New.</i>

##### SWELL ORGAN (11 Stops).

Double Diapason .. ..	16	<i>Old.</i>
Open Diapason .. ..	8	"
Stopped Diapason .. ..	8	"
Echo Gamba .. ..	8	<i>New.</i>
Voix Celeste (Tenor C) .. ..	8	"
Principal .. ..	4	<i>Old.</i>
Fifteenth .. ..	2	"
Cornet (3 ranks) .. ..	2	"
Contra Fagotto .. ..	16	<i>New.</i>
Horn .. ..	8	<i>Old.</i>
Oboe .. ..	8	"

##### CHOIR ORGAN (8 Stops).

Open Diapason .. ..	8	<i>Old.</i>
Dulciana .. ..	8	"
Stopped Diapason .. ..	8	"
Dulcet .. ..	4	"
Flute .. ..	4	"
Piccolo .. ..	2	"
Clarinet .. ..	8	"
Tuba .. ..	8	<i>New.</i>

##### PEDAL ORGAN (9 Stops).

Sub Bass (lowest 7 notes acoustic) ..	32	<i>Old.</i>
Open Diapason .. ..	16	"
Open Diapason .. ..	16	"
Violone .. ..	16	"
Bourdon .. ..	16	"
Quint .. ..	10 2/3	"
Octave .. ..	8	<i>New (12 pipes).</i>
Flute .. ..	8	<i>(12 pipes).</i>
Trombone .. ..	16	<i>Old.</i>

Manual Compass, CC to A = 58 notes.  
Pedal Compass, CCC to F = 30 notes.

#### COUPLERS.

Swell to Great.	Swell to Pedal.
Swell to Choir.	Great to Pedal.
Choir to Great.	Choir to Pedal.

Four pneumatic pistons to Great and Pedal organ stops combined.  
Four pneumatic pistons to Swell organ stops.  
Four composition pedals duplicating Great organ pistons.  
Four composition pedals duplicating Swell organ pistons.  
Casework altered to new design, and decorated to match the old portion.

Front pipes rearranged and redecorated, as necessary.  
Engines and gear thoroughly overhauled and repaired.  
Heavy-wind engine *new*.  
Construction throughout entirely *new*.  
Tubular-pneumatic action throughout the instrument.

Dr. Haydn Keeton, organist of Peterborough Cathedral for the past thirty-five years, has been presented with the full-dress robes of a doctor of music. The presentation was made by the Dean, on behalf of the subscribers, in the practice-room of the cathedral on September 25, and Dr. Keeton appropriately acknowledged a gift which has afforded him much gratification.

Councillor Daniel Harrison, vicar-choral of Lichfield Cathedral, has, for the second year in succession, been unanimously elected Mayor of Lichfield. This is an honour upon which he in particular and lay-clerks generally are to be congratulated.

#### ORGAN RECITALS.

Dr. G. R. Sinclair, St. Michael's College, Tenbury.—Postlude in E flat, *C. H. Lloyd*.

Mr. Alfred W. V. Vine, Tewkesbury Abbey.—Epithalame, *G. MacMaster*.

Mr. R. Sharpe, Pear Tree Church, Southampton.—Toccata in C minor, *Faulkes*.

Mr. Richard B. Hamilton, St. Aidan's, Liverpool.—Variations on a Russian Church Melody, *Freyer*.

Mr. Paul Rochard, St. Aidan's, South Shields.—Concerto in G minor, *Handel*.

Mr. Alfred E. Floyd, Parish Church, Oswestry.—Concert Rondo, *Hollins*.

Mr. F. J. Blake, St. Nicholas, New Romney (reopening of organ).—Allegretto in B minor, *Guilmant*.

Mr. Francis Burgess, Parish Church, Sibstone.—Minuet and trio, *A. H. Brewer*.

Mr. R. E. Parker, Parish Church, Wilmslow.—Andante in F, *S. S. Wesley*.

Mr. W. Henry Maxfield, St. John's, Altrincham.—Grand Chœur, *Deshayes*.

Mr. Percy Ramsey, St. Michael and All Angels, Portsmouth.—Sonata in A minor, *Rheinberger*.

Mr. H. Matthias Turton, St. Jude's, Hunslet (opening of new organ built by Messrs. Wordsworth & Co., Leeds).—Pœan, *Harwood*.

Mr. Julius A. Harrison, St. Bartholomew's, Areley Kings.—Allegro pomposo, *Vincent*.

Mr. Gustav Rhodes, Parish Church, Tetschen, Bohemia.—Marche Pontificale, *Lemmens*.

Mr. Frederick D. Goodrich, St. David's, Portland, Oregon.—Pastorale in F, *Merkel*.

Mr. A. Dyson, Fuller Chapel, Kettering.—Variations on the Sicilian Mariners' Hymn, *Lux*.

Mr. C. H. Kemping, St. John the Divine, Kennington.—Prelude, theme, variations, and finale, *Guilmant*.

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford.—Introduction and Fugue, *R. L. de Pearsall*.

Mr. Charles M. Cowe, St. Paul's, Dundee.—Berceuse and Marche religieuse, *Saint-Saëns*.

Mr. W. Snow, Baptist Church, Wolverhampton.—Fantasia on the hymn-tune 'St. James', *C. E. Stephens*.

Mr. H. F. Nichols and Mr. J. L. Edwards, Victoria Road Congregational Church, Newport (Mon.).—Fantasia in F (organ and trumpet), *Auguste Chapuis*.

Mr. W. H. Trenwith-Davies, Congregational Church, Patricroft, Manchester.—Fantasia in A flat, *Guiraud*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Richard B. Hamilton, St. Mary's Parish Church, Kirkdale, Liverpool.

Mr. Peter le Sueur, St. Paul's Episcopal Church, Erie.

Mr. A. Watson, St. Aidan's Church, Liverpool.

Mr. R. H. Whall, Holy Trinity Church, Stroud.

SIR HUBERT PARRY'S  
'THE PIED PIPER OF HAMELIN.'

Robert Browning's 'The Pied Piper of Hamelin'\* is the twentieth choral work with which the Director of the Royal College of Music has enriched English art, and, though his first 'humorous' cantata, it is one of his very best. Humorous it is almost throughout, and if one passage even touches the burlesque (of which more anon), the nature of Browning's poem, with its rich fun in the way of jingling rhymes and rattling rhythms, must be held responsible. The new cantata may be said to occupy amongst Sir Hubert's works a place analogous to that of 'Die Meistersinger' amongst Wagner's operas, by which we do not mean to lay ourselves open to the charge of foolishly comparing a little choral piece with one of the most stupendous emanations of the human brain in the whole realm of Art. But this 'Piper' has about it something of the sunny cheerfulness and genial warmth of Wagner's only comic opera and, like that matchless masterpiece, it is not without its touches of pathos and deep seriousness. Moreover, as 'Die Meistersinger' is pre-eminent amongst Wagner's operas as an inexhaustible fount of melody, so the 'Piper' is the most consistently tuneful of all Sir Hubert's works. That it is not less masterly in conception and workmanship because it is 'only a humorous cantata,' goes without saying in the case of a musician to whom native art is indebted for a unique sequence of dignified and ennobling choral utterances.

The work, which runs on without a break, is built upon a number of tuneful and straightforward diatonic subjects, such as Sir Hubert loves to write. In fact, the whole cantata might be put forward as a protest against modern chromaticism and over-elaboration; as a diatonic antiseptic to counteract what thoughtful judges of contemporary music may well consider a tendency to decay. The ingenuity displayed in dissecting the subject-matter and building up page after page with the fragments without incurring the charge of monotony, is worthy of close study and minute analysis.

Sir Hubert plunges very much *in medias res* by starting with the rat catastrophe! A bustling *Vivace* opens the orchestral introduction, and in the second bar we meet a swirling semiquaver passage which in the course of the cantata suggests the rodents' fatal header into the river Weser:



The groups of four descending semiquavers show in embryo, rhythmically transformed, the chief theme of the Piper (*vide* Ex. 9).

\* Produced at the Norwich Musical Festival, too late for a notice of the performance in the present issue of THE MUSICAL TIMES.

The above passage is immediately succeeded by a jovial tune, to a variation of which later on the opening line of the poem is set:

No. 2. *Vivace.*  
Hamelin Town's in Bruns - wick,



Fragments of several themes connected with the 'Piper' follow—e.g., a sequential passage showing at a the four semiquavers of Ex. 1:

No. 3. *Vivace.*



This, which is energetically whipped along for some time, makes way for a fresh idea:

*Vivace.*

No. 4.



The little figure of three notes (a) plays a very important part in the cantata from the point where the 'Piper' appears on the scene.

A dignified melody of much charm, and suggestive of an old-time ballad:

No. 5. *Vivace.*



leads up to the entry of the chorus, which runs along right merrily until it explodes, *ff*, on the word 'Rats!' This introduces a semiquaver figure, which stands, no doubt, for the ravenous rodents:







When the enraged inhabitants of long-suffering Hamelin flock to the Town Hall to rouse up official incompetence to a sense of its duty, and

At this the Mayor and Corporation  
Quaked with a mighty consternation,

Sir Hubert provides rich fun for both executants and listeners. His declamation (always one of his strong points) could not be more forcible. But 'let not your angry passions rise,' the orchestra seems to sing; and the contrast between the impatient energy thrown into the voice-parts and the good-natured jollity of the accompanying instrumental phrase (suggestive, no doubt, of the too easy-going Corporation):

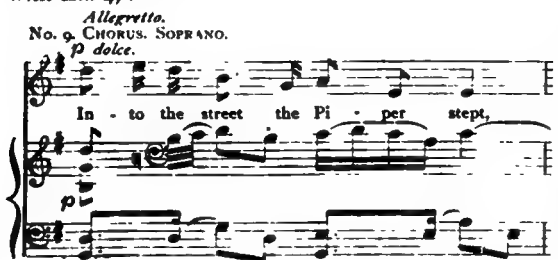


is highly diverting. We almost see the worthy, or rather unworthy, councillors cower before the excited gesticulations of the mob:



Note the threatening octave jumps, which are much in evidence when the situation suggests a possibility of the actors in the drama coming to blows.

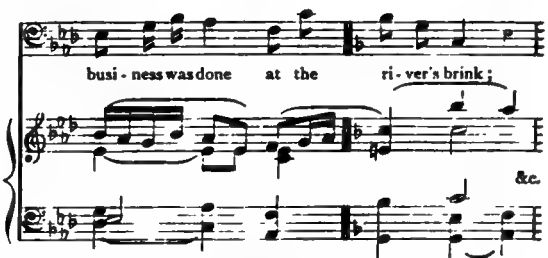
The Mayor's speech is accompanied by the 'quaking' semiquaver figure of Ex. 8, and the voice-part lends itself to legitimate 'comic' interpretation. With the entrance of the Piper (after four 'gentle taps' on the drum and an affrighted *f*, 'Bless me, what's that?' by the Mayor), the music assumes a different complexion. At first the Piper's two themes are fragmentarily anticipated. By degrees they grow—the while the chorus describes 'the strangest figure,' and he makes his offer to rid the town of rats—until, at the words 'Into the street the Piper stept,' the tunes are combined with the following very charming result (compare the second bar of the vocal melody with Ex. 4):



Great and excellent use is made of these two ideas, and more especially of the voice theme, in the instrumental accompaniment to the next chorus describing the exodus of the vermin. The orchestra is kept tremendously busy suggesting, by means of countless *staccato* semiquavers and a rousing, prolonged *crescendo*, the muttering and grumbling and rumbling and tumbling as the rats rush to their doom. Then the fatal plunge (to bar 2, Ex. 1) and the first strain of Chopin's Funeral March strikes our astonished ear. A burlesqued version, *vivace*, of that famous melody follows, and with a rapid, jubilant, demisemiquaver flourish we are hurled into a short but merry, jig-like movement, while the people are 'ringing the bells till they rocked the steeple':



The three-note fragment (see Ex. 4a) of the 'Piper' theme recurs, as a persistent accompaniment figure, with the humble protagonist's return to receive his reward; but when the Mayor commences his mean, provoking speech, we have a delightful orchestral phrase which hits off the mock dignity of that pompous person to a nicety:



Passing over the angry speech, 'No trifling! I can't wait,' which is uttered *vivacissimo* in two-four time with many-rapid quaver triplets, as if the 'Piper' could not get his scornful words out fast enough, we arrive, *vid* the Mayor's strongly-declared insults, at the point, 'Once more he stept into the street,' whence the



chorus remains in possession of the field to the end of the work. For eight bars, in a tuneful strain, *tranquillo e dolce*, the voices are unaccompanied :

No. 12.  
*Tranquillo e dolce.*

Once more he steps in - to the street; And to his lips a - gain  
Laid his long pipe of smooth straight cane; &c.

then a soft oboe 'call' of two notes (*f* and *g*) is heard, and ten times repeated as the sole accompaniment, an effect as strangely poetic as it is daringly simple. Soon, however, we become aware that the aforesaid 'call' was intended to foreshadow the following rhythmic metamorphosis of the 'Piper' theme :

No. 13.

and that the poet's lines—

And ere he blew *three* notes (such sweet  
Soft notes as yet musician's cunning  
Never gave the enraptured air),

debarred our most painstaking composer from giving us more than these *two* notes of the theme until he arrived at :

There was a rustling, that seemed like a bustling  
Of merry crowds justling, at pitching and hustling, &c.

Sir Hubert has dealt lovingly with the famous description of the children gathering and pressing eagerly after the wizard Piper. Voices and instruments are busier than ever, the latter chiefly with the various forms of the 'Piper' theme, or fragments thereof (*e.g.*, Ex. 4a). The favourite device of six quavers in the voice parts against eight semiquavers in the orchestral is used with excellent effect at 'Tripping and skipping,' &c., and the movement is worked up in the most exhilarating fashion. The notes of Chopin's Funeral March, which also accompanied the drowning of the rats, are heard again (an expedient of doubtful value, surely!), as if to presage the coming tragedy. They appear as a counterpoint below a minor version of the 'Piper' theme, and serve momentarily to hush the warbling choir. But the orchestra soon gets back to *ff*, and the chorus lags not behind,—

When lo ! as they reached the mountain's side,  
A wondrous portal opened wide.

These suggestive lines have generated the most beautiful page in Sir Hubert's work : a descriptive passage which almost brings before our mind's eye

the opening of the 'wondrous portal.' Given appropriately 'mystic' orchestration (the Full Score was not available for this article), these expanding chords :

No. 14.

p A wondrous por - tal o - pened wide, &c.

should introduce a feeling of real solemnity into the work. Nor is the new mood allowed henceforth to be absent. In fact, the music becomes more and more impressive until the end. Yet more metamorphoses—rhythmic, melodic, and harmonic, of the 'Piper' theme—supply material for some of the remaining pages, until at the line 'And on the great church window' the chorale-like theme, Ex. 5, appears with noble effect, and leads to an impressive orchestral peroration, in which the 'Piper' theme plays an important part :

No. 15.

f

Thus concludes a work the varied charms of which cannot possibly be made patent to the reader in a short analysis. The composer's music is of such splendid texture, and it is all so much of a piece, that to quote a few bars here and there is almost a sacrilegious proceeding for which it is necessary to do exceeding great penance. The work must be studied as a whole ; or, better still, it must be heard. It is destined to give delight to all who are not yet hopelessly blind to beauty in simple raiment. Was it not Brahms who, near the end of his great life, sadly remarked to a student : 'My dear young friend, I have throughout my life tried to be as simple as Mozart, yet tried in vain.' A master understands the almost paralysing difficulty of using simple means nowadays in an individual way to a great and impressive end. Sir Hubert Parry's beautiful and original 'Pied Piper' is emphatically the 'simple,' but in its way all but perfect work of a real master.

A. J. J.

## Sing and rejoice.

## FULL ANTHEM FOR CHRISTMAS.

Zechariah ii. 10, 13.

Composed by JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro con spirito. ♩. = 50.*

*Gl. mf*

*Ped.*

*cres.*

**SOPRANO.**  
Sing, sing and re-joice, . . . O daugh-ter of Zi-on,

**ALTO**  
Sing, sing and re-joice, . . . O daugh-ter of Zi-on,

**TENOR.**  
Sing, sing . . . and re-joice, O daugh-ter of Zi-on,

**BASS.**  
Sing, sing and re-joice, . . . O daugh-ter of Zi-on,

*f*

*cres.*

*mf*

*f*

sing and re-joice, . . . sing . . . and re-joice, sing . . . and re-joice, O

*mf. cres.*

sing and re-joice, . . . re-joice, sing and re-joice, . . . re-

*mf. cres.*

sing and re-joice, . . . sing and re-joice, sing and re-

*mf. cres.*

sing and re-joice, re-joice, . . . re-

*mf*

*cres.*

*f*

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Also published in Novello's Tonic Sol-fa Series, No. 1473, price 1/4d.

daughter, O daughter of Zi - on, sing, . . .

joyce, O daughter of Zi - on, sing, . . .

joyce, O daughter of Zi - on, sing, . . .

joyce, O daughter of Zi - on, sing, . . .

sing, sing and re - joyce, . . . O daugh - ter of Zi - on, sing, sing and re -

sing, sing and re - joyce, . . . O daugh - ter of Zi - on, sing, sing and re -

'sing, sing . . . and re-joyce, O daugh - ter of Zi - on, sing, sing and re -

sing, sing and re - joyce, . . . O daugh - ter of Zi - on, sing, sing and re -

joyce, . . . sing, sing and re - joyce : . . .

joyce, . . . sing, sing and re - joyce : . . .

joyce, . . . sing, sing and re - joyce : . . . for lo, I come, . . . and will

joyce, . . . sing, sing and re - joyce : . . . for lo, I come, . . . and will

*mf* *Suo. with 8 ft. Reeds.*

*Ped.*

( 2 )

The musical score is written for a vocal ensemble and piano. It begins with a key signature of two sharps (F# and C#) and a common time signature. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics "saith . . . the Lord,". The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The score includes various musical notations such as dynamics (ff, mf, f, p), articulation (accents), and performance instructions (Gt. ff, Sr. to Oboe, Ped.). The lyrics continue with "dwell . . . in the midst of thee," and "for, lo, I come, . . . and will dwell . . . in the". The piece concludes with a final vocal entry and piano accompaniment.

saith . . . the Lord,  
 saith . . . the Lord,  
 dwell . . . in the midst of thee, saith . . . the Lord,  
 dwell . . . in the midst of thee, saith . . . the Lord,  
 for, lo, I come, . . . and will dwell . . . in the  
 midst of thee, saith . . . the Lord, saith . . .  
 saith . . . the Lord, saith . . .  
 saith . . . the Lord, saith . . .  
 saith . . . the Lord, saith . . .

Dynamics: *ff*, *mf*, *f*, *p*  
 Performance instructions: *Gt. ff*, *Sr. to Oboe.*, *Ped.*

the Lord. Be

the Lord. Be

the Lord. Be

the Lord. Be

the Lord. Be

*Sw. to*  
*Oboe. mp dim.* *pp*

This musical score is for the hymn "Silent, O all flesh, before the Lord." It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps), and the time signature is 4/4. The tempo is marked "Ad lib." (Ad libitum). The lyrics are: "si - lent, O all flesh, . . be - fore the Lord : . . .". The piano part includes a Chorus Clarinet (Ch. Clar.) and a Swell (Sw.) section. The score is divided into two systems, each containing four staves. The first system shows the vocal parts and the piano accompaniment. The second system shows the vocal parts and the piano accompaniment, including the Ch. Clar. and Sw. sections.

The lyrics are:

si - lent, O all flesh, . . be - fore the Lord : . . .

si - lent, O all flesh, . . be - fore the Lord : . . .

si - lent, O all flesh, . . be - fore the Lord : . . .

si - lent, O all flesh, . . be - fore the Lord : . . .

Ch. Clar.

mp

Sw.

mp. *cres.*  
 for He is rais - ed up . . . out of His ho  
 mp. *cres.*  
 for He . . . is rais - ed up out of His  
 mp. *cres.*  
 for He is rais - ed up out . . . of His  
 mp. *cres.*  
 for He is rais - ed up  
 Gt. mp  
*cres.* Gt. *f*

*dim.*  
ly hab - it - a - tion.

*dim.*  
ho - ly hab - it - a - tion.

*dim.*  
ho - ly hab - it - a - tion.

*dim.*  
out of His hab - it - a - tion.

*dim.*  
*Su. to Oboe. sf*  
*Ped.*

*pp*  
Be si - lent, O all flesh, be - fore the Lord: . . .

*pp*  
Be si - lent, O all flesh, be - fore the Lord: . . .

*pp*  
Be si - lent, O all flesh, be - fore the Lord: . . .

*pp*  
Be si - lent, O all flesh, be - fore the Lord: . . .

*Ch.*  
*mp*  
*Su.*

*mp* *cres.* *f*  
for He.. is rais - ed up . . . out of His ho -

*mp* *cres.* *f*  
for He . . . is rais - ed up out of His

*mp* *cres.* *f*  
for He.. is rais - ed up out . . . of His

*mp* *cres.* *f*  
for He.. is rais - ed up

*Gt. mp*  
*Gt.* *f*

ly hab - it - a - tion. Sing, sing and re-  
 ho - ly hab - it - a - tion. Sing, sing and re-  
 ho - ly hab - it - a - tion. Sing, sing and re-  
 out of His hab - it - a - tion. Sing, sing and re-  
 joyce, . . sing, sing and re-joyce, . . O daugh - ter of  
 joyce, . . sing, sing and re-joyce, . . O daugh - ter of  
 sing, sing and re-joyce, . . sing, sing and re-joyce, . . O daugh - ter of  
 sing, sing and re-joyce, . . sing, sing and re-joyce, . . O daugh - ter of  
 Zi - on, sing and re-joyce, sing and re-joyce, sing . . and re-joyce, sing .  
 Zi - on, sing and re-joyce, sing and re-joyce, sing . . and re-  
 Zi - on, sing and re-joyce, . . sing, sing and re-  
 Zi - on, sing and re-joyce, . . sing . . and re-

*dim.* *mf* *cres.* *Full Sw. (closed.)*  
*poco largamente.* *Gt. mf* *cres.* *f* *cres.* *a tempo.*



*Poco più mosso.*

and re-joice, O daughter, O daughter of Zi - on. *Al -*

joyce, sing and re-joyce, O daughter of Zi - on. *Al -*

joyce, sing and re-joyce, O daughter of Zi - on. *Al -*

joyce, sing and re-joyce, O daughter of Zi - on. *Poco più mosso. Al -*

*poco riten.*

le - lu - ia, *Al -* le - lu - ia, *A* men,

le - lu - ia, *Al* le - lu - ia, *A* men,

le - lu - ia, *Al* le - lu - ia, *A* men,

le - lu - ia, *Al* le - lu - ia, *A* men,

*poco riten.*

*ritard.* *a tempo.*

*ritard.* *a tempo.*

*ritard.* *a tempo.*

*ritard.* *a tempo.*

*ritard.* *a tempo.*

*rit.*

*ritard. ff* *a tempo.* *fff*

# THE MUSICAL TIMES

FOUNDED IN THE YEAR 1844.

THE MUSICAL TIMES is the oldest English journal devoted to music and musicians; moreover, its existence has exceeded that of any other musical journal ever issued in this country. Started in June, 1844, it first appeared in the form of a modest sheet of eight pages; but in the intervening sixty years it has, like Topsy, "grown," to about seventy pages every month.

Biography has been a special feature during recent years. Upwards of *seventy* Biographical Sketches, with special supplement portraits, have appeared since July, 1897. These articles have been received with much favour not only at home and abroad, but in Britain beyond the seas. English and foreign musicians of eminence, contemporary and bygone, have been included in this large gallery of MUSICAL TIMES Biographical Sketches: the subjoined list of names speaks for itself.

## BIOGRAPHICAL SKETCHES WITH SPECIAL PORTRAITS THAT HAVE APPEARED BETWEEN JULY, 1897, AND OCTOBER, 1905.

MADAME ALBANI.  
HERR EUGEN D'ALBERT.  
THE RT. HON. THE LORD  
ALVERSTONE, G.C.M.G.  
PROF. ARMES.  
DR. ARNE.  
THOMAS ATTWOOD.  
MR. AND MRS. JOAH BATES.  
SIR W. STERNDALÉ BENNETT.  
DR. BLOW.  
DR. BOYCE.  
SIR FREDERICK BRIDGE, M.V.O.  
DR. BRODSKY.  
DR. BURNEY.  
DR. HENRY COWARD.  
DR. F. H. COWEN.  
J. B. CRAMER.  
DR. CROFT.  
MISS ADA CROSSLEY.  
DR. W. H. CUMMINGS.  
DR. FRANK DAMROSCH.  
MR. EDWARD DANNREUTHER.  
MR. BEN DAVIES.  
MISS FANNY DAVIES.  
SIR EDWARD ELGAR.  
DR. ESPOSITO.

DR. EATON FANING.  
MISS MURIEL FOSTER.  
MANUEL GARCIA.  
MR. EDWARD GERMAN.  
MR. ALFRED GIBSON.  
SIR JOHN GOSS.  
DR. GREENE.  
SIR GEORGE GROVE, C.B.  
SIR JOHN HAWKINS.  
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DR. HENRY HILES.  
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MR. ALFRED HOLLINS.  
DR. E. J. HOPKINS.  
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PROF. KARL KLINDWORTH.  
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DR. EDWARD MACDOWELL.  
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SIR ALEXANDER MACKENZIE.  
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SIR AUGUST MANNS.  
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PROF. NIECKS.  
HERR ARTHUR NIKISCH.

VINCENT NOVELLO.  
PROF. HORATIO PARKER.  
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SIR HUBERT PARRY, BART.  
PROF. PROUT.  
MR. ALBERTO RANDEGGER.  
DR. HANS RICHTER.  
MR. GEORGE RISELEY.  
M. EMILE SAURET.  
HENRY SMART.  
FATHER SMITH.  
SIR JOHN STAINER.  
SIR CHARLES STANFORD.  
DR. CHARLES STEGGALL.  
DR. RICHARD STRAUSS.  
SIR ARTHUR SULLIVAN.  
MR. T. W. TAPHOUSE.  
MR. FRANKLIN TAYLOR.  
MR. JOHN THOMAS.  
REV. J. TROUTBECK.  
HERR FELIX WEINGARTNER.  
SAMUEL WESLEY.  
DR. S. S. WESLEY.  
HERR WILHELMJ.  
FATHER WILLIS.

Illustrations have become an important and almost indispensable adjunct of present-day periodicals. This much-appreciated feature has of late been considerably developed in the pages of THE MUSICAL TIMES. The articles on English Cathedrals, London Churches, Colleges, &c., by "Dotted Crotchet," have furnished scope for the pictorial embellishment of the descriptive matter relating to these interesting subjects. The following places of interest have been included in the survey:

### CATHEDRALS.

BANGOR. NORWICH.  
CHESTER. OXFORD (CHRIST CHURCH).  
CHICHESTER. PETERBOROUGH.  
DURHAM. SALISBURY.  
ELY. TRURO.  
EXETER. WELLS.  
GLOUCESTER. WINCHESTER.  
LICHFIELD. YORK.  
LINCOLN.

### COLLEGES AND SCHOOLS.

TRINITY, CAMBRIDGE.  
KING'S, CAMBRIDGE.  
ST. JOHN'S, CAMBRIDGE.  
CHRIST CHURCH, OXFORD.  
NEW, OXFORD.  
ST. MICHAEL'S, TENBURY.  
WINCHESTER.  
CLIFTON.  
RUGBY.  
CHRIST'S HOSPITAL.

### LONDON CHURCHES, &c.

ST. GILES'S, CRIPPLEGATE.  
ST. ANNE'S, SOHO.  
ST. ANDREW'S, HOLBORN.  
ST. MARGARET'S, WESTMINSTER.  
CHAPEL ROYAL.  
FOUNDLING HOSPITAL.  
CHARTERHOUSE.

This illustrated series will be continued, and also the articles on important musical libraries, public and private.

The survey under the heading Church and Organ Music has been greatly extended. The aim has been to provide matter that shall be both interesting and of practical helpfulness to those who officiate in "Quires and places where they sing."

The old-established characteristics of THE MUSICAL TIMES have been brought up to date. The "Occasional Notes" cover a wide range of subjects, and records of music-makings in various centres of musical activity are supplied by the leading writers on music abroad and in the Provinces. In the "Answers to Correspondents" section, no pains are spared in furnishing satisfactory replies to the questions asked, even though the interrogations be, as they often are, posers.

Reference may be made to the music—anthems or part-songs—appearing month by month, and to other well-known features of this old-established journal. THE MUSICAL TIMES has a large circle of friends and well-wishers in various parts of the world; and the many gratifying tokens of appreciation that are constantly being received, not only by letter but by frequent quotation in the Press, act as a stimulus to the Editor to increase the brightness of its pages and to make the paper more acceptable in the future even than in the past.

THE MUSICAL TIMES is published on the 1st of every month. Price 4d.  
Annual Subscription, which may begin at any time, post-free, 5s.

LONDON: NOVELLO AND COMPANY, LIMITED.

Dallam Travels.  
with an Organ to the Grand Signior.  
A brief Relation of my Travels from  
Lond. to Constantinople. Within of London towards  
the Straite of marius mediteranean  
and what happened by the way.

As soon as I was to make my journey  
to Constantinople, I was at Gravesend  
& departed from London in a part of  
1000. half my wife & her prohibition  
as I had provided for my purpose. The  
night of February. 1598. being Friday  
coming to Gravesend I went aboard of  
ship called the Hector & have placed  
my wife, my bedding, & a pair of  
virginalls with a manservant did alone  
not to carry, for my carrying by  
the way. Other commodities I carried  
none, taking one gross of tin spades  
of my wife me myne spittinge. A quartie  
pound of tin in bare not cost me 18.

Item for one pair of yesterb	— 0 — 4 —
Item for one dosen of yesterb	— 0 — 1 —
Item for another dosen	— 0 — 2 —
Item for 2 pair of stockins	— 0 — 12 —
Item for one pair of lining breeches	— 0 — 1 — 4
Item for one pair of pampers & pantables	— 0 — 3 — 6
Item for 3 pair of shoes	— 0 — 7 — 0
Item for a yirdle & hangerb	— 0 — 2 — 8
Item for a yowne	— 1 — 10 — 0
Item for a pair of virginalls	— 1 — 15 — 0

Extracts (in facsimile) from the diary of Thomas Dallam while on his organ mission to the Grand Turk. From the original MS. in the British Museum. The lower extract contains some of the 'Necessaries' for his 'voyage into Turkie.' See THE MUSICAL TIMES of October, 1905, p. 649.

## Reviews.

### ANTHEMS.

*Behold, I come quickly. There is none that can resist Thy voice.* By Ivor Atkins.

*O everlasting Light.* By John E. West.

*I will go unto the Altar of God.* By Henry Gadsby.

*Thou art a Priest for ever.* By Samuel Wesley.

*Come, Holy Ghost.* Anthem for unaccompanied singing. By Palestrina.

[Novello & Company, Limited.]

The first of the above anthems by the gifted organist of Worcester Cathedral, is a remarkably terse and impressive setting of verses from the twenty-second chapter of Revelation. It opens solemnly in the key of E minor, but at the words 'I am Alpha and Omega' a most effective transition is made into the dominant, while the close is also instinct with solemnity. The other anthem is composed for this year's Gloucester Diocesan Choral Music Festival. The music is laid out on broad lines, and the form is sufficiently extended to make the work suitable for festivals. It opens with a four-part chorus of vigorous character, in which occur some effective passages in imitation. The second section, for soprano solo or semi-chorus, is devotional in expression, and after it a return is made to the opening, which in shortened form concludes the anthem.

Mr. West has taken for his text words from Lydley's 'Prayers,' attributed to the year 1566, and their deep devotional spirit is happily accentuated by the music, which is written to be sung unaccompanied. A well-trained choir will be necessary to fulfil the composer's intentions, although there are no difficulties which are not justified by proportionate effect. In sundry passages great harmonic richness is obtained by doubling the respective parts, but the greater portion of the work is in four-part harmony.

'I will go unto the Altar of God,' by Mr. Henry Gadsby, belongs to the excellent series of 'Novello's Short Anthems,' and is an admirable example of its class. The music is flowing and graceful, the parts moving melodiously and independently. At the close a very effective use is made of the chord of the dominant major ninth.

Amidst the pressure of the present it is well at times to revert to the past, and revised versions of anthems by the old masters of church music are ever to be welcomed. The anthem by the elder Wesley is a particularly fine example of this great church musician. It is laid out for soprano, first and second alto, first and second tenor, and bass, and is intended to be sung without accompaniment. The opening is very striking, and the reiteration of the ascending scale-passage allied to the words 'After the order of Melchizedek' has a singularly stirring effect.

Devotional, dignified and solemn are the adjectives which occur to the mind on reading Palestrina's anthem 'Come, Holy Ghost,' and the consonant character of the harmonic scheme is peculiarly refreshing after the prevalence of torturing dissonances in modern works.

*The Cathedrals of England and Wales.* By T. Francis Bumpus. First Series.

[T. Werner Laurie.]

The author of this attractive book has already proved himself to be a congenial cathedral cicerone. His previous volumes have treated of various sanctuaries in France and North Germany respectively, and now he gives the result of visits paid by him to nine English cathedrals, together with an introductory essay of architectural import. A well-qualified ecclesiologist, Mr. Bumpus pleasantly imparts much information on the stately sanctuaries he so graphically describes, more especially the structures and the changes they have at various times undergone. Music, however, finds a place in this cathedral survey. In this respect one of the most interesting references is to an ancient Hereford Office Book, which William Hawes, in 1834, discovered on a bookstall in Drury Lane! Upon examination this volume turned out to be an 'Antiphonarium' of 1265, containing

the old 'Hereford Use.' Hawes communicated his 'find' to the Dean and Chapter of Hereford, who at once agreed to purchase the treasure found at Drury Lane for the sum of twelve guineas, whereby the precious MS. returned to its old home. As Dr. S. S. Wesley was at that time organist of Hereford Cathedral, this 'Antiphonarium' was doubtless submitted to his inspection. Mr. Bumpus's very readable pages are interspersed with some excellent illustrations: his book is sure to have many readers, and the second and third series—the three volumes are to include nineteen cathedrals—will be looked forward to with pleasure.

### VIOLIN MUSIC.

*A Modern School for the Violin.* Fourth Book of Studies. Book IVb. By August Wilhelm and James Brown.

*The Junior Violinist.* Edited by C. Egerton Lowe. Book 24. Four Characteristic Pieces for Violin and Pianoforte. By Herman Koenig.

[Novello and Company, Limited.]

To those familiar with the earlier parts of 'A Modern School for the Violin,' the recently issued Fourth Book of Studies may come somewhat as a surprise. With the exception of a few special studies by the authors and two by Spohr and Kreutzer, the contents are devoted to excerpts from well-known classical and modern violin solos. These are grouped in sections, each exemplifying a branch of technique expected to be previously prepared from Book IVa, designed to be taken concurrently with IVb. The idea is excellent; first by convincing the student how greatly the practice of technique facilitates in overcoming the difficulties invariably encountered in advanced pieces of every description, and secondly by keeping before him a high and elevated aim even when engaged in the daily routine or drudgery of purely mechanical exercises.

A single example from the present book will suffice to show its purpose. The first section is devoted to 'Passages formed of Scales and Arpeggi.' Here are shown extracts culled from familiar works by Beethoven, De Beriot, Saint-Saëns, Mendelssohn and Schubert, while reference is made to suitable studies dealing with the same matter by Kreutzer and Fiorillo. Similarly treated are such subjects as 'Passages on the G string,' 'Firmness of Stop and Intonation,' 'Solid and Spring Staccato,' 'Octave Passages,' 'Double Notes,' 'Harmonics,' &c.

The Junior Violinist Series continues to supply young players with good material for study and recreation. The latest addition, Book 24, contains 'Four Characteristic Pieces' by Herman Koenig, entitled, respectively, Romance, Humoreske, Intermezzo and Arioso. Short, melodious and effective solos, they are admirably suited to those who have not yet left the first position.

*Te Deum laudamus in C.* By E. Markham Lee.

[Novello & Company, Limited.]

Dr. Lee writes with long experience of the capabilities of average church choirs and knowledge of what is required by the majority of congregations, the result in the present instance being a setting of the great Eastern hymn that is calculated to find widespread favour. The sequential form of melody has been adopted, the tonality kept distinct, and for the most part the harmonic scheme is diatonic. The voice parts are well varied and effectively supported by the organ accompaniment, and repetition of the words only occurs in one sentence.

*If music be the food of love.* Glee for A.T.T.B. Words by Shakespeare, music by George Benson.

[Novello & Company, Limited.]

This is a charming setting of lines that truly crave for music. The part-writing is singularly flowing and graceful, and the romantic spirit of Shakespeare's words seems to have taken possession of the composer. The closing section is particularly beautiful.

## TWO-PART SONGS FOR FEMALE OR BOYS' VOICES.

*Over the Oceans. When love hath entangled.* Op. 20, Nos. 1 & 2. Music by Brahms. English words by Paul England.

*Charming Chloe.* Words by Robert Burns. Music by E. T. Sweeting.

[Novello & Company, Limited.]

The above two-part songs (for female or boys' voices) by Brahms have not hitherto been published in a cheap form, and the English translation of Herder's lines is new and, it may be added, excellent. They might with advantage be sung successively, the text being respectively parts one and two of 'Weg der Liebe' ('Love's way'). The music is smooth and flowing in character, and while well adapted for choirs would also form effective duets for soprano and mezzo-soprano voices.

Dr. Sweeting has set Burns's lines to dainty music which trips along in harmonious accord with the poet's description of the gait of the charming Chloe 'ow'r the pearly lawn.'

## BOOKS RECEIVED.

*Songs of the West.* By S. Baring Gould, H. Fleetwood Sheppard, and F. W. Bussell. Pp. xii. and 280; 5s. net. (Methuen & Co.).—*The complete collection of Irish music (Petrie).* Edited by Charles Villiers Stanford. Pp. xxix. and 397. (Boosey & Co., for the Irish Literary Society).—*Tristan and Isolde: an interpretation.* By Alice Leighton Cleather and Basil Crump. Pp. 150; 2s. 6d. (Methuen & Co.).—*Modern Harmony in its theory and practice.* By Arthur Foote and Walter R. Spalding. Pp. vii. and 254; \$1 50c. (Boston; Arthur P. Schmidt).—*Pianos: their construction, tuning, and repair.* By Paul N. Hasluck. Pp. 160; 1s. (Cassell and Co.).—*Wagner.* By John F. Runciman. Pp. 93; 1s. (George Bell & Son).—*Harmony.* By Max Loewengard. Pp. 108 (Berlin: Albert Stahl).—*Reading at sight.* By R. T. White. Pp. xi. and 64; 1s. 6d. (J. Curwen & Sons).—*Selected violin solos and how to play them.* By Basil Althaus. Pp. 178; 2s. 6d. (The Strad Office).—*The Peasant Songs of Great Russia.* Collected and transcribed from phonograms by Eugénie Lineff. Pp. xlv. and 90, also charts (David Nutt).

## THE SHEFFIELD MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The programme of the Sheffield Festival, on October 4-6, was grouped about four choral works of great magnitude and importance, Bach's B minor Mass, Handel's 'Messiah,' Mozart's 'Requiem' and Berlioz's 'Faust.' Of these the Sheffield chorus, taught by one as able, enthusiastic, and thorough as Dr. Coward, might be trusted to render a good account, while the works themselves are so well known that one word might have sufficed to described their effect had it not been that a fresh factor was introduced into the matter by the co-operation of one new to this country in the capacity of a festival conductor, Mr. Felix Weingartner. As Mr. Henry J. Wood, who did so well for Sheffield three years ago, was unable to resume the responsibility of conductor, a successor had to be chosen, and the choice fell upon Mr. Weingartner who, it may be recollected, had already conducted a Sheffield chorus at Professor Kruse's London Festival in April of last year, and whose success on that occasion may well have inspired the Committee with confidence in his powers. Possibly patriotic considerations might lead me to desire that a Briton could have been found for the post; but if the Sheffield people simply wanted the very best conductor procurable, there are not many names which could be placed in the same rank as Mr. Weingartner's. He amply justified the confidence placed in him, for he is not only technically an accomplished conductor, with distinct magnetic power and without any objectionable mannerisms, but he is also a fine artist, whose readings, even where one may not agree with them, are always musicianly and poetical. Speaking generally, he leaned towards brilliance rather than dignity, and to many it seemed that his reading of the B minor Mass suffered in consequence. For instance, while the 'Cum Sancto Spiritu' was quite magnificent, the 'Sanctus' was decidedly lacking in the overwhelming effect

of majesty of which it is capable. If Mr. Weingartner failed to probe the depths of Bach's music, or to quite realize the serenity one expects in the quieter movements of Mozart's 'Requiem,' he gave a fine and virile interpretation of Handel, and in Berlioz's 'Faust' achieved an absolute triumph. The whole reading was full of vitality, and the energy, colour and *diablerie* of the music can never have been more completely realized than in this remarkable performance. The scene in Auerbach's cellar had for once the exact feeling of reckless joviality, and the burlesque 'Amen' was superbly sung, and impressed one as a grim parody rather than as a bad imitation of an ordinary Handelian fugue.

The novelties were not numerous, but were of more than average interest. Two only were entirely new. Mr. Frederic Cliffe's setting of Kingsley's 'Ode to the North-East Wind' may at once be described as a composition which is as fresh and breezy as its subject suggests, full of energy and go, and, having regard to the nature of the poem, remarkably varied in character. The adroit and appropriate interpolation of a purely orchestral movement, a *Nocturne*, is in this respect most effective, and while it supplies a suitable contrast, it is brought into logical connection with its context by the introduction of thematic material already heard. The other novelty was a setting of Milton's 'Ode on Time' by Mr. Nicholas Gatty, a young musician who has family ties with Sheffield. If any apprehension were felt lest the appearance of his work in the programme should be due to favour rather than merit, it was dissipated on a hearing, for the music, though ambitious and aiming at bigness of effect, is beautiful and truly impressive, perhaps almost too continuously strenuous, but showing that the majesty of Milton's verse has been thoroughly realized, and to a great degree reproduced, by the composer. Three other compositions, if not heard for the first time, were practically new to this country. They were all by Mr. Weingartner, and the compliment implied was so deserved that it silenced any doubts whether it was wise to take up so large a proportion of the programme with the music of any one composer of smaller rank than the greatest. His second symphony (in E flat) has been heard once in London. It is an enormously clever and elaborate work, with moments of inspiration, as in the first subject of the slow movement and the whole of the *Scherzo*, but its spontaneity is not always apparent, and some portions smell of the lamp. The two eight-part choruses, which the composer has dedicated to Dr. Coward and his Sheffield Choral Union, are certainly calculated in their effects, but are more convincing than many of his compositions. 'The House of Dreams' is a highly successful attempt to conjure up an atmosphere of mystery and magic. It is also about as severe a test of intonation as a chorus could possibly endure, and its performance was one of the chief triumphs of the Festival choir. The other piece, 'The Song of the Storm,' is one of the most effective instances of piling up a gigantic climax that can be found, or even imagined. Extra brass instruments are stationed behind the chorus, at each side of the organ, just as in Verdi's 'Requiem,' and their fanfares are cleverly employed to aid in the culminating point of the finely constructed climax. What may appropriately be called a perfect tornado of sound is the result, but though the music is as loud as anything I ever heard, it is still music, and not mere noise. The contours of the design are clear, and it is admirably worked out. Sung with all the vigour of the Sheffield singers, it produced a tremendous effect, too overwhelming for the hall, which is now the one weak point in the Sheffield Festival. It not only fails to accommodate as many as would like to attend, and cramps those who manage to secure seats, but it stands in the way of a band that is at all worthy of the chorus, and it detracts from the colour and charm which a more spacious and resonant room would give to the tone of the chorus. There is already much talk of a new concert-hall for Sheffield, and this, with the energy and generosity which the Sheffield people have hitherto shown, should be no impossibility, so it is to be hoped the project will thrive, and bear fruit before 1908!

The rest of the programme (six concerts in all) may be rapidly surveyed. Schumann's 'Paradise and the Peri' was given with unusual brilliance, but failed to obviate the feeling of monotony which it engenders. Max Bruch's 'Frithjof' proved pleasant, but not distinguished, and Brahms's beautiful 'Nänie' completed the record of choral

works. The closing scene from Tchaikovsky's 'Eugene Onegin' was interesting, and the singing of the two solo parts by Mrs. Henry J. Wood and Mr. F. Austin marked a distinct advance in their art. Brahms's violin concerto was played by Mr. Kreisler with the noblest artistic expression. A supremely fine reading of the 'Eroica' symphony, played in commemoration of the centenary of its first performance, and the 'Euryanthe' overture, finish the list.

Mr. Weingartner conducted the entire Festival, novelties included. There was a band of 73 (including the organist, Mr. J. W. Phillips), thoroughly competent individually, but absurdly out of proportion to the chorus of over 300. Mr. Wendling, the leader, deserves especial praise for his very fine playing of the obblati in Bach's Mass and elsewhere. The principal vocalists were Miss Evangeline Florence, Miss Agnes Nicholls, and Mrs. Henry J. Wood; Miss Ada Crossley and Miss Muriel Foster; Messrs. Coates, Elwes, and Green; Messrs. Austin, Black, and Lane Wilson, together with some capable local singers, all of whom were given in the prospectus in alphabetical order, a plan which has much to recommend it.

The organization of the Festival was excellent, and in this connection mention must be made of Mr. T. Walter Hall, the Chairman of the Executive, and Messrs. Willoughby Firth and N. W. Burbidge, the Hon. Secretaries, who have worked hard for the success they have deservedly achieved.

### BLACKPOOL COMPETITION FESTIVAL,

OCTOBER 5, 6, 7.

The Fifth Annual Competitive Musical Festival was in every way a remarkable success. The scheme, which is founded upon that evolved by its sister sea-side resort, Morecambe, is in its turn a model of what a festival of this kind should aim to accomplish. It is run by a committee of the chief residents of the town, none of whom, not even the secretary, Mr. Lionel H. Franceys, have any pecuniary interest in its success. This committee includes men possessing educated taste, who regard musical art seriously and are determined to widen the outlook and to spiritualize the aims of the splendid executive resources for which they so successfully cater. There is, therefore, nothing *ad captandum* in the choice of music, in fact it might seem to many who peruse the handsome programme-book of forty-eight pages, with its list of about fifty pieces to be prepared in thirty-five different classes, that the tests were too severe, not only for the 3,000 or more competitors to perform, but for the even larger number of persons who came to listen. The result, however, amply justified the belief of the promoters in the potential capacity and enthusiasm of the musical organizations and individuals appealed to.

As to the charge that festivals of this type merely provide 'pots for pot-hunters,' the writer of the learned and eloquent preface to the Festival book says:

'With reference to "pot hunting," it would be as well to assure our audience that, after going carefully into the question with regard to the contests included in the scope of this Festival, there is only one conclusion to be arrived at, and that is that more expense is involved in preparing and conveying the competitors to Blackpool than will ever be returned to them in prize money. Then, what is the attraction? The chief attraction is the measuring of their own and each other's powers before perfectly impartial judges, with the additional pleasure of attending what may be termed an oecumenical council of musical votaries, to which, without doubt, should be added the singing and hearing of music not chosen simply and solely to meet the popular tastes, but music that otherwise would, sad to say, be seldom or never heard, or attempted by the majority of those present. Examine the programme, and then say how many of the pieces would ever have come under your notice but for this and kindred Festivals. Would the names of Brahms, Cornelius, MacDowell, and numbers of others ever have had the significance they have for the thousands to whom they are now household words? For the sake of illustration, during the five years that this Festival has been in existence upwards of 12,000 competitors have presented themselves in

the various competitions. We could mention many that have, even in that short space of time, made names for themselves in the musical profession, apart from the thousands comprised in the audiences to whom the results achieved have come as a revelation.'

We can give only a summary account of the results of the chief competitions.

#### MIXED-VOICE CHOIR (CHALLENGE SHIELD CLASS). TEST-PIECES.

Madrigal—'As Vesta was' ... .. Weekes.  
Part-song—'Spanish Serenade' ... .. Elgar.  
Motet (eight-part)—'The surrender of  
the soul' ('Liebe') ... .. Cornelius.  
Chorus—'Now for the dance' ... .. Berlioz.  
1st, Blackpool Glee and Madrigal Society (Mr. H. Whittaker); 2nd, Southport Choir (Mr. W. Tattersall); 3rd, Padiham Vocal Union (Mr. E. Hitchon).

#### MALE-VOICE CHOIR (TENOR LEAD). TEST-PIECES.

Part-song—'Nightfall' ... .. Schumann.  
Part-song—'Give a rouse' ... .. Granville Bantock.  
Part-song, 9 parts (6 Tenor, 3 Bass)—'The Old  
Soldier's Dream' ('Der alte Soldat') ... .. Cornelius.  
Part-song—'From the Sea' ... .. E. A. MacDowell.

1st, Manchester Orpheus Glee Society (Mr. W. S. Nesbitt); 2nd, Habergham Glee Union (Mr. E. Hitchon); 3rd, Southport Vocal Union (Mr. J. C. Clarke). Seven choirs sang.

It is worthy of note that the two pieces that most profoundly affected the audience and adjudicators were those by Cornelius. Dr. MacDowell's grim and powerful part-song was also startlingly effective.

In the male-voice alto-lead section the Nelson Apollo Glee Union (Mr. T. Wilkinson) came out first, and in the chief female-voice choir section, the Blackpool Society (Mr. H. Whittaker) were the winners. Another Blackpool choir, under Mr. Clifford Higgin, gained the first-prize in the second mixed-voice choir section, the test-pieces for which were the part-songs 'All ye woods' (Lahee) and 'The Serenade' (Brahms). In all thirty-four choirs competed in the adult choral sections. The orchestral section brought forward two highly competent full orchestras, that from Colne (Mr. J. L. Wildman) being pronounced a little better than that from Nelson (Mr. C. Townsley). The test-piece was Mendelssohn's overture to 'The Son and Stranger.' When the strings of each orchestra competed in performing B. Volkmann's Serenade in F (Op. 6) for strings, the position was reversed.

There were 112 entries in the solo-singing section, 10 for the duets, and 17 for the quartets. On the children's day 23 school choirs, 29 solo singers (boys and girls), 54 pianoforte players and 19 violinists were heard. Many of the children's choirs sang with remarkable beauty of tone and expression, and nine action-songs were performed with quite fascinating effect. At the evening concert the children combined to give an excellent performance of the cantata 'Orpheus' (words by Wordsworth and music by George Rathbone) under the skilful direction of Mr. H. Whittaker.

The adjudicators were Mr. C. H. Fogg, Madame Edith Hands, Dr. McNaught, Mr. Percy Pitt, Dr. G. R. Sinclair, and Mr. S. Coleridge-Taylor.

The arrangements for the public and the 3,000 competitors were skilfully devised and admirably carried out. In this connection the name of Councillor John Collins deserves special recognition.

The annual Festival of the three cathedral choirs of Chichester, Salisbury, and Winchester, was held at Salisbury Cathedral on September 26, when the service-music included Stanford's Service in A and the following anthems: 'Sing joyfully' (Byrd), 'If the Lord Himself' (Walmisley), and 'I saw the Lord' (Stainer). The accompaniments were played by Mr. C. F. South, Mr. F. J. W. Crowe, and Dr. Prendergast, organists respectively of the cathedrals of Salisbury, Chichester, and Winchester. This is the second Festival of the 'three choirs' above-named, the first having taken place last year at Chichester, where the idea originated with Dean Hannah.



## THE BRISTOL MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

Though there was only one new work, and that not of great magnitude, given at the eleventh Bristol Festival, which took place on October 11—14, there was a pleasant freshness given to the programme by three very interesting revivals, and a recent work quite new to this country. The most important of these was a Mass in C minor by Mozart. This is in reality a pasticcio, the nucleus being the incomplete Mass (Köchel, No. 427) which Mozart wrote in fulfilment of a promise made on his marriage. The work seems to have never been finished, and it is surmised that the missing numbers were supplied from some of Mozart's earlier Masses. This may have served as a cue to Dr. Alois Schmitt, who, realising that this fragment contained some of Mozart's noblest Church music, has adopted a similar method in editing and completing this Mass. The whole proceeding recalls the stranger history of Mozart's other great Church work, the 'Requiem,' and the analogy is strengthened by the fact that in this case also the music of the opening Kyrie has been used as a basis for the concluding Agnus Dei. In addition to this, Dr. Schmitt has completed the instrumentation where necessary, and has rendered the work suitable for liturgical as well as concert use. After hearing the Mass, one must admit that the work was worth doing, and that it has been most ably done. One does not, of course, look for the same unity of conception in eighteenth-century music which is expected nowadays, but having regard to this, the absence of any suggestion of patchwork is still noteworthy, and I think it may be said the various movements succeed each other at least as smoothly and logically as those of the 'Requiem,' and the interpolated portions of the Credo, from the 'Crucifixus' to the 'Et vitam venturi,' fit in their places admirably. Many of the choruses are bigger and loftier in conception than almost any of Mozart's choral compositions, not excluding even the 'Requiem'; the 'Qui tollis,' for double chorus, is a case in point, and the Credo, the Kyrie, and the 'Cum Sancto Spiritu' may also be quoted in this connection. The solo writing is in the florid style of a Rococo period, but even where it is at its lightest, Mozart's purity of style prevents it from becoming flippant, and here the artistic singing of the important and very exacting soprano solo parts by Madame Albani and Miss Agnes Nicholls deserves the heartiest admiration. This arrangement was given for the first time in Dresden four years ago, and this was its first hearing in this country, a strange thing to record of an important work by Mozart.

Another interesting revival was that of 'Lelio,' given, as intended by Berlioz, by way of a sequel to his 'Symphonie Fantastique,' and with all the stage effects directed to be observed. As a work of art it is indeed a pasticcio; a number of pieces hanging together on the slender thread of a monologue which turns from one topic to another simply in order to give the cue for the introduction of some early composition Berlioz wished to resurrect—save where he makes the actor his own mouthpiece to vent his spite against Fétis, or to declare his passion for Miss Smithson. The individual portions are of varied interest, but some, such as the 'Tempest' fantasia, are characteristic of Berlioz in his most original and fanciful mood. The chorus of Shades, very reminiscent of Gluck, and the fragment styled 'La Harpe Éolienne' are also very beautiful. The part of Lelio was taken by Mr. Lawrence Irving, who wisely abridged his lines, and acted so earnestly as to minimise the bombast of this singular monologue, and the solos were efficiently sung by Mr. Vivian Bennetts and Mr. C. Knowles.

Mendelssohn's music to 'Edipus at Colonus' is so seldom heard that its performance may almost be regarded as a revival. Though it came at the close of an absurdly lengthy programme, its quiet dignity was felt, and it served to introduce the fine male-voice choir of 350 singers, the like of which one doubts if any other English city could supply. The chief parts were recited by Mr. Irving and Miss Mabel Hackney.

One of the sensations of the Festival was Richard Strauss's choral ballad 'Taillefer,' heard on this occasion for the first time in this country. Though most elaborately scored, its

main lines are clear enough; it has plenty of tunefulness, and even the battle scene—though it may suggest 'confused noise, and garments rolled in blood'—is not as explosive or dissonant as one might have expected. Probably Strauss realized that his heavy ordnance would be out of place at the Battle of Hastings. The music has quite a flavour of the ballad in many parts, but while its brilliance is as remarkable as ever, the subject, with its rapid action, does not admit of dwelling upon a mood in the way to best create a musical atmosphere. It is, however, a powerful work, and should find admirers even among those who still shrink from the uncouth dissonances of the battle scene in 'Heldenleben.' The only actual novelty was a dramatic scena, based on a speech in Byron's tragedy 'Marino Faliero,' by Mr. Joseph Holbrooke, who, since his festival début at Leeds last year, is becoming quite a festival favourite. It is original and dramatic in conception, but its fault is a certain lack of continuity, giving the impression of patchiness.

The rest of the programme was on familiar lines. It began with 'Elijah,' it ended with 'Messiah,' and it included 'Lohengrin,' 'The Dream of Gerontius,' and 'The Mount of Olives' (given in the old, and, as one hoped, obsolete guise of 'Engedi'!). As both 'Messiah' and 'Lohengrin' were given without cuts, the latter finishing at thirteen minutes before midnight, it may be assumed that the Bristol people like plenty for their money, though it must be admitted that quality was by no means sacrificed to quantity, for Mr. Riseley, save for a slight inclination to rush the pace, gave exceedingly good performances. His energy is indeed remarkable, for he is both choirmaster and conductor, and the only thing in the Festival which he did not conduct was Mr. Holbrooke's scena. The large chorus, of 460 voices, produces hardly the volume of sound one would expect from its numbers; but if it lack the weight of tone one finds in the North, it has many excellent qualities, notably a pleasant, supple, vocal style, great refinement and power of expression. The band of 90—supplemented for Dr. Strauss's work—was an excellent one, Mr. A. W. Payne being leader, and Mr. G. H. Riseley organist.

The miscellaneous features of the Festival included the appearance of Madame Melba, who sang some well-worn examples of Italian operatic music, and attracted the biggest house of the Festival. Mr. Kreisler interpreted the Beethoven concerto magnificently, and the Misses Mathilde and Adela Verne played one of Mozart's concertos for two pianofortes (No. 17, in E flat) most artistically, the latter also taking the solo part in Liszt's E flat concerto.

The principal vocalists, in addition to those already named, were Miss Ada Crossley, Miss Muriel Foster, and Madame Kirkby Lunn; Messrs. Coates, Ben Davies, and Lloyd Chandos; Messrs. Ffrangcon-Davies, Francis Braun, and Andrew Black. Messrs. Greville Edwards and C. T. Budgett acted as honorary secretaries, Mr. W. J. Kidner retaining the post of secretary which he has filled so ably for a good many years past.

## THE AMERICAN WORCESTER FESTIVAL.

(BY OUR OWN CORRESPONDENT.)

New York, October 10, 1905.

The forty-eighth Festival of the Worcester County Musical Association took place in Worcester, Mass., in the last week of September. It began with a performance of Mozart's 'Requiem,' followed by César Franck's 'The Beatitudes,' two works which, by a singular coincidence, were this year also on the list of its English namesake. I have attended the majority of the Worcester Festivals during the last twenty years, and I never attended a better one, or at least one that gave me more satisfaction. From a popular and financial point of view the climax in the history of the Festivals, which date back to the old New England choir unions called Singing Conventions, was reached about 1887, when much misguided enthusiasm used to be worked up by the engagement of an operatic prima-donna, in whom all the interest used to centre, to the neglect of chorus and orchestra, and the indifference of management and public alike to the only things which justified the existence of the meetings. The policy eventually worked its own ruin, and it required considerable hardihood as well as devotion in the Festival management to resolve upon a



curtailment of the popular features, and at the same time an advance in artistic dignity. Under the capable leadership of young men of energy like George W. Chadwick, Wallace Goodrich, and Franz Kneisel, the work has been carried on, and now there seems no longer a danger of a suspension of the Festivals, as was the case five years ago. At one of the first Festivals which I attended I recall that after one of Bach's organ pieces had opened a concert, a gentle-voiced tenor sang 'A Bedouin's love-song,' and that nothing excited greater enthusiasm, except the gowns and airs of the prima-donna on 'artists' night.'

At the Festival this year there were five concerts instead of eight, as formerly, and the choir sang Mozart's 'Requiem,' five numbers of 'The Beatitudes,' including the prologue, Bruckner's 'Te Deum,' the choral part of Beethoven's Ninth Symphony, and the hymn in the conclusion of Wagner's 'Kaisermarsch.' All this music the choir learned *ab ovo*, so to speak, except the selections from César Franck's work. It was therefore a special delight to note the enthusiasm of the singers, the firmness of the attacks, the fine volume of tone, and the nice attention to expression. The difficulties of the Choral Symphony were splendidly overcome, and Bruckner's 'Te Deum' received an inspiring performance.

It is the custom at the Worcester Festival since it fell into the hands of the younger men to divide the work of direction—Mr. Goodrich, who is the choirmaster throughout the year, assuming charge of the choral works, and Mr. Kneisel of the instrumental. There is still an overfondness for solo singing among the Festival patrons, so that it has not yet been possible to lift the orchestral features to the dignity which they ought to have. Nevertheless, a new composition by an American musician of high rank was brought forward, and besides some lighter measures, Beethoven's Ninth Symphony, the overture from Bach's Suite in D, Mendelssohn's 'Italian' Symphony, the second part ('Gretchen; a character piece') of Liszt's 'Faust' Symphony, were performed. Mr. Harold Bauer played Tchaikovsky's Pianoforte Concerto in B flat minor, and Mdlle. Inez Jolivet (a French violinist hailing from London, as I am told), Lalo's 'Symphonie Espagnole' and Sarasate's 'Zigeunerweisen.' The orchestral novelty was a symphonic poem entitled 'Cleopatra,' which begins with a hint at the music of the waters when the Egyptian's barge, 'with gilded stern and outspread sails of purple,' came sailing up the river Cydnus 'while oars of silver beat time to the music of flutes and fifes and harps,' and closes with a swelling union of the principal themes, in which we may, if we wish, hear a celebration of the noble burial which Cæsar commanded when Cleopatra was 'buried by her Antony.' Between the extremes the music seems to be concerned with the languorous and consuming passion of the siren and the undoing of the soldier. The work is opulent in colour, and, though threateningly long, effective; it was well received.

H. E. KREHBIEL.

#### PROMENADE CONCERTS.

It is satisfactory to note that the most successful of the novelties produced at the Queen's Hall Promenade Concerts have been by British composers. This specially applies to 'Four Studies from Victor Hugo,' by Mr. Cecil Forsyth, an ex-student of the Royal College, where he studied under Sir Charles Stanford and M. Georges Jacobi. The 'Four Studies' have severally for their subject the characters of Jean Valjean, Cosette, Fantine and Gavroche in Victor Hugo's novel 'Les Misérables,' and the music is not only picturesquely imaginative and melodious, but is strong in conception and directness of expression. This in particular is the case with the first Study, which is singularly significant, and so delighted the audience on September 23 that the composer was there and then called to the platform, and at the conclusion of the last Study he received quite an ovation. The success was so pronounced that the work was repeated later in the season, the only novelty which earned this distinction.

The first performance in England of Tchaikovsky's 'Ballade Symphonique, Le Voyevode' (Op. 78) took place on September 28. This work must not be confused with Tchaikovsky's early opera 'Voyevode' (Op. 3), nor with the

composer's incidental music to Ostrowski's drama of that name. The symphonic poem is based on a melodramatic poem by Poushkin, wherein the Voyevode, deeming his wife unfaithful, orders his servant to shoot her, but is shot instead. It was composed in the autumn of 1890, scored during the following summer, and first performed at Moscow at a concert given by M. Siloti, and conducted by the composer on November 6, 1891. In its entirety it is not a satisfactory work; but it has one remarkably beautiful theme of pleadingly pathetic expression, which is effectively treated and imparts to the composition a distinction which otherwise it would not possess.

A notable programme was presented the following night, the principal works being Mozart's Concerto in E for two pianofortes, admirably played by the Misses Mathilde and Adela Verne, Bach's Brandenburg Concerto No. 1, and Dr. Strauss's 'Symphonia Domestica.' Contrast can scarcely go farther, and it was not Mozart or Bach who suffered by the inevitable comparison of ways and means.

On October 10 was brought to a first hearing in England Herr Siegmund von Hausegger's symphonic poem 'Barbarossa.' Its composer is a son of the writer on musical subjects, Friedrich von Hausegger, is thirty-three years of age, and is the conductor of the 'Museum' concerts at Frankfurt. The poetic basis of 'Barbarossa'—produced in 1902—is the legend of the Emperor Frederick Barbarossa. The first movement deals with the distress of the people and their longing for his return to redress their woes; the second, headed 'The enchanted mountain,' illustrates the shepherd's discovery of the spell-bound monarch in the depth of the forest; and the third, called 'The Awakening,' announces the freeing of Barbarossa and his return with his knights to his people. The thematic material is not sufficiently significant nor imposing for a work occupying fifty-five minutes in performance. The second movement is the most interesting and picturesque, but it is spun out, and ultra-development is a prevailing fault in the numbers. The cleverness of the music is indubitable, but the ambition of the composer is greater than his power of convincing expression, and the great length and chaotic nature of the work begets weariness of spirit.

Mr. Hamilton Harty's 'Irish' symphony in D minor had an enthusiastic reception on October 14. Based on fine old Irish folk-tunes, combined with original melodies of like character, tersely and rationally developed and admirably scored, the work is replete with life and beauty. The first movement, the most important, is exhilarating in its breeziness and manly vigour. The second number, having for its principal themes 'The blackberry blossom' and 'The girl I left behind me,' is delightfully gay, and its rollicking spirit is thoroughly Irish. The third section, an *Andante*, is full of tender sentiment and picturesque romance, and there is a touch of roystering devilry in the *Finale* that is irresistible.

Miss Kathleen Chabot, a very gifted young pianist and a pupil of Miss Fanny Davies, made a most successful first appearance on October 19, when she played the solo part in one of Liszt's Hungarian Rhapsodies with great brilliance and rare artistic charm.

#### ITALIAN OPERA AT COVENT GARDEN.

Hitherto the endeavour to establish an autumn season of grand opera in London has met with scanty encouragement, but the series of performances commenced at Covent Garden on October 5 have been so well attended that a turning in the long lane of financial failure would seem to be in sight. Various circumstances have contributed to this result. The King and Queen have extended their patronage to the scheme, and the Prince and Princess of Wales attended on the opening night; moreover, the Covent Garden Grand Opera Syndicate has joined forces with Messrs. Frank Rendle and Neil Forsyth and the San Carlo Grand Opera Company. The works that have been mounted do not call for criticism, as they are all well known, e.g., 'Il Trovatore,' 'Rigoletto,' 'Un Ballo in Maschera,' and 'Aida,' and Puccini's 'Manon Lescaut,' 'La Bohème,' 'La Tosca,' and 'Madame Butterfly.'

A considerable number of artists previously unknown in London have been introduced. The most promising is

Signor Zenatello, who made his début on October 6 as Riccardo in 'Un Ballo in Maschera,' and subsequently appeared as Des Grieux in 'Manon,' Radames in 'Aida,' and Pinkerton in 'Madame Butterfly.' If Signori Biel and Giorgini were less successful, a new baritone, Signor Straccari, created an excellent impression by his impersonation of the Count in 'Il Trovatore' on October 10. A notable bass is Signor Didur, who appeared as Colline in 'La Bohème' on the opening night, when De Maretri returned as Rodolfo after several years' absence. Other newcomers are Signori Wulmann, Badá, Thos and Wigley. Signora Giachetti made her reappearance on October 9 as Manon, and the greatest interest was evinced in this prima-donna's impersonation of Madame Butterfly on October 24. Other ladies who have so far contributed to the success of the season are Signore Buoninsegna, De Cisneros, and Trentini, and last, but not least, Madame Melba. Mention should also be made of Signor Sammarco, who has been a valuable help.

The well-trained chorus and orchestra are chiefly members of the San Carlo Company, while the new conductor, Signor Magnone, is a man of manifest insistence and great energy; under his direction a series of excellent ensembles have been secured.

## London Concerts.

### GLAZOUNOFF'S NEW VIOLIN CONCERTO.

To musicians the most memorable concert last month was that given at Queen's Hall on the seventeenth, when the marvellously gifted boy Mischa Elman introduced to the public M. Glazounoff's violin concerto in A minor, completed in the early part of the present year. The work is dedicated to M. Leopold Auer, who at the composer's request had undertaken to play it for the first time, but M. Glazounoff visiting the professor while he was giving Elman a lesson, was so impressed by his extraordinary ability that the composer asked M. Auer if he would allow Elman to give the first performance of the work, a request to which the distinguished violinist willingly assented.

The concerto consists of four clearly defined movements, but no break is made between them. Its principal theme, given out by the soloist, which opens the concerto, is graceful and expressive, and is frequently heard throughout the work. No less attractive is the second subject, and the whole of this section is charming music. The slow movement is built up with a melody of tender and feminine character, treated with great refinement. In the next portion, headed *Agitato*, are several brilliant passages for the soloist, and a peculiarity of its structure is a return to the first movement. The brilliant *Finale* is approached by an elaborate cadenza such as appeals to the hearts of virtuosos, and the concerto in its entirety is likely to increase its composer's popularity. Elman interpreted the solo part with wonderful aplomb and much charm of expression, and at the close the applause was loud and long. The lad was sympathetically supported by the Queen's Hall Orchestra (conductor Mr. Henry J. Wood), which also accompanied Miss Adela Verne, who played with notable fire and brilliancy the pianoforte part of Liszt's 'Hungarian Fantasia.'

The centenary of Nelson's death was celebrated by afternoon and evening concerts at the Albert Hall, by a special afternoon orchestral promenade concert at Queen's Hall, conducted by Mr. Henry J. Wood, and a miscellaneous evening concert at the Crystal Palace. At each of these a more or less comprehensive selection of fine old sea songs was sung by well-known artists, and the enthusiastic applause they created may perhaps cause some of our vocalists to introduce these stirring and manly ditties more often at concerts. The orchestral works selected at Queen's Hall were Sir Alexander Mackenzie's 'Britannia' overture, Tchaikovsky's '1812' overture, Chopin's 'Funeral March,' the overture to 'The Flying Dutchman' and 'Reminiscences of England,' marked 'new,' by Mr. Fred Godfrey. The songs selected by Mr. Lloyd Chandos and Mr. Robert Radford were Davy's 'Bay of Biscay,' Boyce's 'Heart of Oak,'

Braham's 'Death of Nelson,' and Knight's 'Rocked in the cradle of the deep,' and a special feature was Mr. Lewis Waller's recitation of Kipling's 'Ballad of the Clampheddown,' followed, by way of encore, with 'The Flag of England' by the same author.

Miss Eleanor Athelstan, the possessor of a beautiful voice, and Mr. Spencer Dyke, the clever young violinist, gave an agreeable recital at Bechstein Hall on October 19. Another evening of like character was provided on October 20 at Æolian Hall by Fröken Theodora Salicatti and Miss Carlotta Stubenrauch, both artists to whom it was a genuine pleasure to listen. On October 23, at Bechstein Hall, Mr. Felix Swinstead gave a successful pianoforte recital.

## MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The prospectus of the Philharmonic Society announces Berlioz's 'Faust' and 'Tannhäuser' as the principal works to be given during the coming season. The Queen's College Chamber Concerts promise visits from the Brodsky and Kruse quartets among other attractions. Numerous smaller musical forces are gathering for the winter's work, which will certainly afford much innocent and instructive pastime to young and old who are fortunate enough to possess a taste for the divine art and feel that even to strive after an unattainable ideal of performance is a worthy ambition bringing its own reward.

A small orchestra, conducted by Dr. F. Koeller, has begun a series of excellent concerts at popular prices. The encouragement given by the public has not hitherto been as great as the performances deserve; but it is much to be hoped that the taste for high-class music will grow steadily in a large population which has really never had much opportunity of knowing what good music really is.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Town Hall has recently undergone extensive internal alterations and improvements. These include the reconstruction and improvement of the platform, with new and better entrances and exits, while the seating arrangements in the galleries have also been improved, extra doors and gangways having been provided. The reopening of the building took place on September 30, with the annual Festival of the Sunday School Union, when some 600 children sang a number of songs and part-songs, under the direction of Mr. Thomas Facer. The Festival was continued for a week.

The first choral concert of the season was given in the Town Hall on October 12, when the City Choral Society presented for the third time Saint-Saëns's 'Samson and Delilah,' with Mr. Joseph O'Mara and Madame Kirkby Lunn in the title parts, Mr. Dalton Baker as the High Priest, and Messrs. Ripley Evans, R. L. Brown, S. Stoddard, and W. Bennett in subsidiary characters. The performance was good in every way, and Mr. F. W. Beard conducted. On October 19 the Festival Choral Society opened their session with Mendelssohn's 'Elijah.' The principals were Madame Suzanne Adams (her first appearance in Birmingham), Miss Giulia Ravogli, Mr. Walter Hyde, and Mr. Andrew Black; with Mesdames M. Thompson and E. Fowler, and Messrs. H. R. Kershaw, W. C. Hutchings, and C. R. Shum assisting in the double quartet. The part of the Youth was sweetly sung by Master Leonard Carrodus, a chorister of Hereford Cathedral and son of Mr. Bernhard Carrodus, leader of the orchestra. Fine as was the work of the soloists, it was eclipsed by that of the chorus, their singing being simply magnificent. The band, with Mr. Perkins at the organ, did well, and Dr. Sinclair conducted.

A concert was given in the Masonic Hall on September 26, by Miss Elma Baker. The daughter of a local alderman, Miss Baker possesses a well-trained soprano voice, and is already an artist. She was assisted by Miss Muriel Warwood (violinist), Miss Maud Nevill (pianist), and Mr. Ripley Evans (vocalist). Her début was a great success, and augurs

well for a prosperous professional career. Mr. Fritz Kreisler gave a violin recital in the New Central Hall on October 3. Associated with him were Mr. Hamilton Harty (pianoforte) and Miss Glen Scott (vocalist). The great attraction at the first Harrison concert, held in the Town Hall, October 16, was Madame Mella. Among the new-comers on that occasion were Miss Jessie Goldsack, Miss Norah Drewitt, a pianist of more than ordinary attainments, Miss Evalyn Amethe, a clever young violinist, and Mr. Louis Fleury, a Parisian flautist. The concert party was completed by Mr. William Green, Mr. Albert Archdeacon, and Mr. F. T. Watkis. The same evening, in the Temperance Hall, a concert was given by the Temperance Philharmonic Choir, conducted by Mr. A. R. Witts, when a number of part-songs were well rendered.

The first Saturday Evening Concert in the Town Hall took place on October 14, when the Choral and Orchestral Association gave a performance of their conductor's (Mr. J. H. Adams) 'King Conor,' produced by the Festival Choral Society last season. The piece met with great success, Mr. Tom Howell ably giving the bass solos. The feature of the second part of the concert was Mr. Arthur Cooke's rendering of Rubinstein's pianoforte concerto in D minor, which greatly roused the enthusiasm of the audience. On October 21 the Midland Musical Society gave Smart's 'Bride of Dunkerron,' and the third act of 'Lohengrin,' with Madame Effie Thomas, Mr. Samuel Masters, and Mr. Herbert Parker as principals. Mr. A. J. Cotton conducted. The Musical Matinées, directed by Mr. Oscar Pollack, were resumed at the Royal Society of Artists on October 7.

The prospectus of the Halford Concerts Society has now been issued. A symphony will be performed at each of the ten concerts, and new compositions will be produced, native art being represented by Elgar, Clement Harris, Cyril Scott, George Halford, Hamilton Harty, S. Coleridge-Taylor, and Norman O'Neil.

#### MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Bristol Choral Society has resumed its practices under the direction of Mr. George Riseley. The works taken in hand are Gounod's 'Faust' and 'Irene.'

The Bristol North Choral Society has commenced its season's work, and is rehearsing, under Mr. James Bending, Coleridge-Taylor's 'Hiawatha' and the 'Creation.'

At Weston-super-Mare the Philharmonic Society is studying Bach's 'A stronghold sure' and Dvorák's 'Stabat Mater.' Later on Sir Edward Elgar's 'King Olaf' and Sterndale Bennett's 'May Queen' will be taken in hand. Mr. Edward Cook (of Bristol) as heretofore conducts the Society.

The Clevedon Philharmonic Society has begun to practise Mendelssohn's 'St. Paul'; Gluck's 'Orfeo' and Stanford's 'The Revenge' are also to be rehearsed. The conductor is Mr. Edward Cook.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Annual General Meeting of the Feis Ceoil Association was held at the Mansion House, the Lord Mayor of Dublin presiding, on October 10. The report of the committee proved to be more satisfactory than usual. By the exercise of economy the deficit of £197 has been reduced to £14, there being a profit on this year's Festival of £183. The reports of the adjudicators in the competitions showed that the Association is doing excellent work. Much regret is felt at the resignation of Miss Edith Oldham, who has held the difficult post of Hon. Sec. since the foundation of the Association some ten years ago. Miss Oldham was unanimously elected a Vice-President of the Association, therefore she will not have entirely severed her connection with the Feis Ceoil.

The death is announced of Mr. W. H. Telford, Mus. Bac., Dublin, senior partner of the firm of Messrs. Telford & Telford, the well-known organ-builders of Dublin. Mr. Telford was well known in Dublin and throughout Ireland as a skilful organist, and was for many years the conductor of the now defunct Amateur Orchestral Union.

#### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

In regard to arrangements that have been made for this season's music-makings, Messrs. Paterson & Son have again engaged the Scottish Orchestra, conducted by Dr. Cowen, but in his absence concerts will be conducted by Herr von Hausegger, M. Edouard Colonne, and Dr. Richter. As usual, two of the concerts will be choral—the Choral Union giving 'The Apostles,' and Mr. Kirkhope's choir 'The Flying Dutchman.'

Of the leading choral societies, the Choral Union, in addition to 'The Apostles,' will perform the 'Messiah' and 'Elijah'; and besides 'The Flying Dutchman,' Mr. Kirkhope's choir have selected Spohr's 'Last Judgment.' The University Musical Society promise Bach's 'A stronghold sure' and Coleridge-Taylor's 'Hiawatha's Departure.' Mr. Moonie's choir have a heavy season's work before them—e.g., including 'Dixit Dominus' (Leo); 'Stabat Mater' (Astorga); 'Missa Brevis' (Palestrina); a Mass by Orlando di Lasso; 'Death of Minnehaha' (Coleridge-Taylor); 'Erl King's Daughter' (Gade); and 'Messiah.'

#### MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The performance of Berlioz's 'Faust,' as given by the Philharmonic Society last year, was so much appreciated that in answer to many requests the season was commenced with that work on October 16. The performance, given at the Cheltenham Town Hall, was extremely good, and the choir sang spiritedly and effectively under Mr. C. J. Phillips's enthusiastic conductorship. The soloists were Miss Gladys Lindsa, Mr. H. Boulderson, and Mr. Dalton Baker.

The Ledbury Musical Festival Society (conductor, Mr. Tom Woodward) gave a capital performance of 'Elijah' in the Parish Church, Ledbury, on October 5. The solo parts were sung by Miss Woodall, Miss Mildred Jones, Mr. H. Brearley, and Mr. Ivor Foster, and they were assisted in the double quartet by Mrs. T. Woodward, Miss Boyd, Mr. Wargent, and Mr. Woodward, sen. The band and chorus numbered 120, and Mr. Goodacre gave useful assistance on the organ.

In regard to the coming season, the Gloucester Choral Society has arranged to perform Sir Hubert Parry's 'Pied Piper' and Dr. Brewer's 'A Song of Eden.' The Cirencester Society (conductor, Mr. Gibbons) is rehearsing Rossini's 'Stabat Mater' and Schubert's 'Song of Miriam.' The Tewkesbury Philharmonic Society is rehearsing Hodson's 'Golden Legend.'

Great regret has been felt throughout the county of Gloucester at the sudden death, on October 13, of Mr. Ivor Morgan, at the early age of twenty-one. He was deputy-organist of Gloucester Cathedral under Dr. Brewer, and was one of the most promising students at the Royal College of Music.

#### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The newly-organized and admirably constituted Liverpool Symphony Orchestra's concert opened our season on October 2, when the excellent programme included Tchaikovsky's Fifth Symphony, well played under Mr. Vasco Akeroyd's conductorship. Miss Gertrude Ross, a member of a talented local family, made a most successful appearance at the Sun Hall on October 7, when her violin playing proved to be of a high order of merit. To the same programme the Liverpool Cymric Vocal Union contributed some part-songs with delightful finish and balance of tone.

The first Philharmonic Society's concert took place on October 10, when Mr. Fritz Kreisler played the Mendelssohn concerto with his usual excellence, and Miss Alice Nielson was an acceptable vocalist. The principal orchestral item was Beethoven's Eighth Symphony. The chorus sang Hamish MacCunn's part-song, 'O Mistress Mine' with

delicate art and graceful effect. Dr. Frederic Cowen conducted.

The second programme of the Liverpool Symphony Orchestra, on October 16, also included Beethoven's Eighth Symphony and songs by Miss Jaxon, while Mr. S. Prescott was the solo pianist, and Mr. Akeroyd conducted. It is pleasant to place upon record the complete artistic and popular success of this concert.

We have had visits from Mischa Elman (his first appearance in Liverpool, October 9), Master Vecsey, and Madame Melba.

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The people of Manchester, like those of other large centres of population, are becoming more and more residentially suburban, with the result that the city is increasingly begirt with amateur choral, orchestral, and operatic societies. Many of these societies—especially the choral—as I can personally testify, reach a very creditable standard of excellence, thanks to the ardour and ability of the professional conductors. And although I could make no individual reference to them, I am not alone in recognizing that it is amongst them the tributary streams of musical interest and enthusiasm rise which make up and swell the main current of our local musical life. They are anticipating as usual the full-flowing season in the city, and half-a-dozen interesting programmes of their opening concerts are before me as I write. I am glad to mention, however, that Mr. Edward Sachs, an ardent lover as well as teacher of music, is continuing for the fourth season the rehearsals of the amateur society, the Sachs String Orchestra. Other teachers have been heralding the musical carnival, including Mr. James Richardson (violinist), and Miss Bertha Guthrie (contralto), who have each given interesting recitals.

The new venture of six Promenade Concerts made by a section (50 performers) of the Hallé Orchestra filled the evenings of the week beginning October 2. Mr. Simon Speelman conducted, and the experiment, if not a financial, was certainly an artistic success. Madame Nettie Carpenter, Mr. Rawdon Briggs, and Mr. Arthur Catterall (violin), Mr. Wilhelm Backhaus and Mr. Edward Isaacs (pianoforte), and Mr. Carl Fuchs (violinist) were amongst the instrumental soloists. Solo vocalists were also engaged; and at some of the concerts a small choir, drawn from the full Hallé Choir, and conducted by the chorus-master, Mr. K. H. Wilson, gave a further variety to the programmes with glees and part-songs. The Orchestral Committee has been sufficiently encouraged by the experiment to announce that it has arranged for a second series of six concerts, to be given on separate Saturday evenings—the first on November 18.

On October 7 Dr. Pyne, who is just completing his thirtieth year as organist of the Cathedral, resumed his weekly recitals at the Town Hall, on the city's fine Cavallé-Col instrument. On October 18 the first of the four Harrison Concerts was given in the Free Trade Hall.

Another choral offshoot has grown out of the Hallé organization—the Manchester Madrigal Society, conducted by Mr. R. H. Wilson. The Madrigal Club (now dissolved) was a subscription Society, which the late William Shore was largely interested in establishing some sixty years ago. The Nonconformist Choir Union gave its sixth annual festival concert on October 21, Dr. Thomas Keighley conducting. The choir had the advantage of a band of nearly forty performers—chiefly of the Hallé Orchestra—in a very spirited and promising rendering of Elgar's 'Banner of St. George.'

The Manchester Vocal Society, which Dr. Henry Watson directs, commenced its thirty-ninth season on October 18. The chief work in the programme was Cowen's 'John Gilpin,' of which, despite the absence of an orchestra, a capital performance was given, the points in 'the humour of it' being well accentuated by the choir. On October 19 the first high feast of music was set forth by the Hallé Orchestra, when Dr. Richter conducted. The programme comprised the 'Oberon' overture; No. 3 of Bach's Brandenburg Concertos for string orchestra; Prelude to the third

act of the 'Meistersinger'; Strauss's 'Also sprach Zarathustra,' and Beethoven's fifth symphony. The band played finely. Owing to his illness, everyone was sorry to find that the name of Signor Risegari, the former leader, is now withdrawn from the list of the Orchestra.

Mr. Wilhelm Backhaus has retired from his professorship of the pianoforte at the Royal Manchester College of Music owing to his public engagements.

### MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Mr. E. H. Lemare paid a visit to Newcastle Town Hall on September 30, and delighted a large audience with his masterly rendering of a programme which was an excellent blend of popular and classical organ music, containing nothing trivial, yet adapted to the varied tastes of his audience. Bach's Prelude and Fugue in D received a large amount of applause.

The Stockton and Thornaby Choral and Orchestral Society intend to perform 'Elijah,' Brahms's 'Song of Destiny,' and Dvorák's 'New World' symphony.

Tynemouth Amateur Vocal Society are somewhat out of the beaten track in choosing Smieton's 'Ariadne' and Anderton's 'The Norman Baron.' Beethoven's 'Eroica' and Mozart's 'Jupiter' symphonies will be rehearsed, with other works, by the Northumberland Orchestral Society.

A new choral society has been formed by the Newcastle and District Union of Teachers.

In connection with the Sunderland Students' Society an interesting course of musical meetings is to be held under the direction of Mr. N. Kilburn, who has done such splendid work in the cause of the musical education of the public in that district. Such subjects as Bach's concertos, Beethoven's later quartets, and the works of Brahms will be taken, and illustrations provided.

The syllabus of the Newcastle Literary and Philosophical Society includes a lecture by Mr. W. H. Hadow on 'Musical scales, and their influence in composition.'

### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The great event of the past month, the Triennial Festival, has not exhausted or even entirely monopolised local musical effort. In addition to the artistic results and financial success of the Festival a further benefit is likely to accrue in the form of an enlarged and adequate concert hall. The scheme—which has been mooted by Mr. T. Walter Hall, an influential amateur musician and Chairman of the Festival Committee—aims at the provision of an adequate and well-equipped building, located in one of the parks, preferably adjoining the New University and Mappin Art Gallery, to be available for festivals, Municipal concerts, and other gatherings for which the Albert Hall is either too small or unsuitable. It is hoped the scheme will be carried out as a Municipal undertaking.

A well-prepared performance of 'Elijah' was given in Oak Street Free Church, Heeley, on October 1. Under the direction of Mr. H. Kirk, a capable choir of eighty voices sang the choral portions with zest and intelligence. At the Wesleyan Chapel, Fulwood Road, excellent progressive work is being done by Mr. J. W. Ibberson. On October 7, J. H. Maunder's new harvest cantata 'A Song of Thanksgiving' was artistically performed by choir and soloists, the composer presiding at the organ.

On October 9 a town's meeting was held at Bury, Lancashire, under the presidency of the Mayor, to discuss the advisability of establishing musical competitions. A resolution was passed approving of the scheme. On October 21 a meeting, also for this purpose, was held at Oakham, Rutlandshire. The Hon. Mrs. Fitzwilliam is the chief promoter. Mr. Finch, M.P. for Rutlandshire, presided, and there was a large attendance of local gentry, clergy, and school teachers, and the Lord Lieutenant, Earl Dysart, was also present. Dr. McNaught gave an address at both the above meetings.

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

At the time of writing the musical season has not got into full swing, and there are but few concerts of any importance to record, though a good deal that is of interest is promised. Dr. Coward has succeeded to the post of choirmaster and conductor of the Leeds Choral Union, and the results of his methods were seen already at the opening concert of the season, on October 18, when a strongly coloured reading of Berlioz's 'Faust' was given, with Madame Conly, Messrs. Lloyd-Chandos, Thornton, and Andrew Black, as principals. The Society proposes to give Verdi's 'Requiem,' Beethoven's Choral Symphony, Cowen's 'John Gilpin,' and a Handel selection during the season, Dr. Cowen and the Scottish Orchestra appearing at two of the concerts. The Leeds Philharmonic and Subscription Concerts promise among other things Elgar's 'King Olaf,' Brahms's German 'Requiem,' Volbach's 'Raffael,' some choral pieces from 'Meistersinger' and 'Lohengrin,' and an interesting revival of Beethoven's cantata 'Der glorreiche Augenblick.'

The Leeds Municipal Orchestra began its operations on October 21, with a programme cleverly contrived to celebrate the Trafalgar centenary in patriotic fashion, and at the same time to be of artistic interest. The programme included Mackenzie's 'Britannia' overture, the 'Trauermarsch' from 'Götterdämmerung,' Sullivan's 'In Memoriam' overture, Elgar's 'Imperial March,' Stanford's 'Sea Songs,' and Weber's 'Jubel' overture. Mr. Fricker conducted very ably, and the local orchestra proved of excellent quality.

The Bradford season may be said to have begun with a concert of the Permanent Orchestra on October 14, when a programme illustrating French music was played under Mr. Allen Gill's direction. An interesting incident was the performance of the 'In Memoriam' overture in memory of Sir Henry Irving, who had died at Bradford the night before, and whose body was at that very time being taken to the station for its last journey to London. On October 20 the Bradford Festival Choral Society gave, under Dr. Cowen's direction, a performance of Saint-Saëns's 'Samson and Delilah,' Madame Brema, Mr. Evan Williams, Mr. Ffrangcon-Davies, and Mr. Herbert Brown taking the principal parts.

At the Bradford Subscription Concerts it is intended to perform, during the season, the 'Beatitudes' of César Franck, Brahms's Rhapsody for contralto and chorus, and Dr. Cowen's 'John Gilpin.'

Among the more important choral works to be given by Yorkshire societies, the first in interest will undoubtedly be Bach's B minor Mass, which, as given by the Huddersfield Choral Society, should prove tremendously impressive. The Society has already given a fine performance of 'The Dream of Gerontius' under Dr. Coward's direction, on October 13, with Miss Alice Lakin, Messrs. Gervase Elwes and Charles Tree as principals. The dramatic singing of the chorus was warmly eulogised.

The Halifax Choral Society promises a really interesting series of concerts: Brahms's German 'Requiem,' Elgar's 'King Olaf,' Goring Thomas's 'Sun Worshippers' and Parry's 'Blest Pair of Sirens' are the choral works chosen for performance. The German 'Requiem' and 'King Olaf' are also to be given by the Scarborough Philharmonic Society, together with a cantata by the conductor, Dr. Ely. The Ripon Cathedral oratorio services, which have been made of great musical interest by the enthusiasm of the organist, Mr. C. H. Moody, will this time include such works as 'Messiah,' the 'St. Matthew' Passion, and Bach's church cantatas 'God goeth up' and 'A stronghold sure,' the German 'Requiem,' and Schumann's 'Requiem,' while the Ripon Choral Society is to give Coleridge-Taylor's 'Hiawatha' Cantatas, Stanford's 'Phauidrig Crohoore' and Blair's 'Trafalgar.'

The Hull Vocal Society promises Verdi's 'Requiem,' Brahms's 'Song of Destiny,' Elgar's 'Black Knight,' and Coleridge-Taylor's 'Hiawatha's Wedding Feast,' and at the Christmas performance of 'Messiah' it is announced that Professor Prout's edition of the score will be used. The Hull Harmonic Society will give 'The Golden Legend,' and will repeat 'The Dream of Gerontius,' which it introduced last season. 'The Golden Legend' and Berlioz's

'Faust,'—the latter rather naively styled in the prospectus a 'novelty'—are the chief things in the conservative programme of the Harrogate Choral Society. One of the most enterprising of Yorkshire Societies is the Middlesbrough Musical Union. This season it proposes to give Dvorák's characteristic 'Te Deum,' the 'Sixth Chandos Anthem,' and Gounod's 'Redemption,' while a pianoforte concerto and the visit of the Bohemian String Quartet will add variety to the programmes without weakening them.

## Foreign Notes.

## BERLIN.

Jean Sibelius, the well-known Finnish composer, has finished a violin concerto which will be performed for the first time on the 19th of the present month, under the direction of Dr. Richard Strauss. Professor Carl Halir will be the soloist.

## COLOGNE.

The distinguished pianist, Isidor Seiss, died here in his sixty-fifth year on September 25. He was born at Dresden, and studied with Friedrich Wieck, the teacher and father-in-law of Schumann, Julius Otto, and Moritz Hauptmann. Seiss, for many years teacher at the Cologne Conservatorium and conductor of the Musical Society, was highly esteemed both as man and artist.

## DRESDEN.

To commemorate the seventieth anniversary of the birth of Felix Draeseke, his opera 'Herrat' was performed at the Royal Opera House on October 8, and on the following day a Draeseke *matinée* was given in the Vereinshaus.

## GMUNDEN.

Carl Goldmark has nearly completed a new three-act opera 'Wintermärchen,' text after Shakespeare by M. Willner. The work will probably be produced during the present season at the Frankfort Opera House with Frau Greef-Andriessen in the principal rôle.

## HAMBURG.

The *première* of Siegfried Wagner's fourth opera 'Bruder Lustig' took place on October 13, under the direction of capellmeister Brecher. A writer in the *Vossische Zeitung* describes the libretto as 'very bad.' He also remarks that, although the composer may write other and more successful operas, he will never surprise us.

## INNSBRUCK.

A nephew of Franz Schubert, Ferdinand Schubert, son of Ferdinand Schubert, has just died at the ripe age of eighty-six. He was for many years professor of drawing at Wiener-Neustadt.

## PARIS.

Camille Erlanger has completed an opera 'Aphrodite,' which will most probably be produced at the Opéra Comique next March; and Gabriel Dupont, composer of the prize opera 'La Cabrera,' is working at an opera 'La Glu,' libretto by Henri Cain, after Richepin. The Lamoureux and the Colonne concerts both commenced on October 15. At the first of the former series was produced 'La Mer,' three symphonic sketches by M. Claude Debussy. At the second Colonne concert was performed the greater portion of Berlioz's 'Les Troyens à Carthage,' the second part of his great music-drama, 'Les Troyens.' A first performance in Paris of Strauss's 'Domestic' symphony, under the composer's direction, will shortly be given. The well-known writer M. Calvocoressi will shortly publish a biography of Franz Liszt, the first ever written in the French language.

## TURIN.

According to *Le Ménestrel*, Dr. Strauss has met with so much opposition from the censorship, that he has withdrawn the score of his new opera 'Salome' which was to have been produced simultaneously at Vienna and Dresden. He has now offered it to the Royal Theatre of this city, where it may possibly be given during the forthcoming season.



The death, which we record with regret, of Mr. JOHN HOPKINS NUNN, on October 17, at Penzance, removes a well-known and excellent musician from West Cornwall. Born at Bury St. Edmunds, November 10, 1827, he was a student at the Royal Academy of Music from 1848 to 1851, and subsequently elected a Fellow of that institution. He began his professional career at Sherborne, Dorsetshire, in 1852, and two years later went to Penzance and did excellent work for the cause of music in that neighbourhood. He held the post of organist of St. Mary's Church, Penzance, for thirty-five years. The founder of the Penzance Choral Society in 1858, he ably conducted its concerts for the long period of forty-seven years. At one time he conducted the Truro Philharmonic Society, and the Camborne Choral Society; these three organizations united in giving a musical festival at Truro in 1878, conducted by Mr. Nunn, and in the same year, at Penzance, he was presented with a silver salver and a purse of 350 guineas. Mr. Nunn was a great friend of Sir Henry Irving, who was once his guest at the Abbey, Penzance.

Shrewsbury has lost a much respected citizen by the death of Mr. WALTER CECIL HAY, which, we regretfully record, took place at his residence, Claremont Bank, on October 1, at the age of seventy-seven. A former student of the Royal Academy of Music and subsequently bandmaster of the 12th Lancers, Mr. Hay settled in his native town of Shrewsbury, where for many years he has been the leading professor of music, and where he held the organistship of St. Chad's church from 1861 to 1883. The most distinguished of Mr. Hay's pupils is Mr. Edward German, who made special and appreciative reference to his old master in the biographical sketch of him (Mr. German) which appeared in THE MUSICAL TIMES of January, 1904.

'The Society of British Composers' is the title of a recently-formed organization. Its 'immediate aims' are (1) 'To facilitate the publication of such high-class works as the ordinary publisher cannot or will not undertake,' and (2) 'The protection of the British composer's interest in the matter of publishing agreements. This is a great need, as a young musician is seldom a good man of business'—so the prospectus of the Society says. The Hon. Secretary of The Society of British Composers is Mr. John B. McEwen, 34, Belsize Park Gardens, N.W.

The autumn conference of the Girls' School Music Union was held at the St. Paul's Girls' School, Brook Green, on October 21, when a large audience, composed almost entirely of ladies, listened to addresses by Mrs. J. Spencer Curwen on 'Mistakes in Teaching,' and by Miss Fanny Davies on 'The Teaching of the Pianoforte.' An ample report of this important conference appears in the November issue of *The School Music Review*.

The Royal College of Music is to be congratulated upon the success of its students on leaving their *Alma Mater*. Among the appointments obtained during the past academical year are the following: Mr. Stokowski, organist to an important church in New York, with a stipend of £800 a year, and Mr. Putnam Griswold, principal bass at the Imperial Opera House in Berlin.

The 'Dream of Gerontius' is to be performed for the first time at Vienna on November 16, under the direction of Hofcapellmeister Franz Schalk, with Frau Stwertka, Herr Senius, and Herr Richard Mayr as soloists. The performance will be under the auspices of the Gesellschaft der Musikfreunde of Vienna.

An enlarged and excellent photogravure of the portrait of Schumann, which forms one of the special supplements in the present issue of THE MUSICAL TIMES, can be obtained from Messrs. Obach & Co., 168, New Bond Street.

The Sunday Orchestral Society (conductor, Mr. Howard Jones) announces a series of six orchestral concerts to be given at the Coronet Theatre, Notting Hill Gate. The scheme does not include a single work by an English composer.

Sir Hubert H. Parry, Sir George C. Martin, and Sir Alexander Mackenzie have been elected honorary members of the Abbey Glee Club.

Mr. R. J. Pitcher has been appointed a professor of singing at the Guildhall School of Music.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

NOTTINGHAM.—Mr. Maynard Grover gave an interesting concert in the Lecture Hall of the Mechanics' Institution on October 4, when the programme consisted entirely of music by living British composers. The concert-giver, who is a native of Nottingham, was represented by several new songs, and was assisted by Miss Jean Newman, Miss Adelaide Lambe, Mr. Whitworth Mitton, Mr. Albert Garcia (vocalists), Miss Elsie Southgate (violin), and Mr. Hollings (pianoforte). Mr. Algernon Lindo acted as accompanist.

TEWKESBURY.—The Annual Choral Festival was held in Tewkesbury Abbey on September 21, when Mendelssohn's 'Elijah' was very successfully rendered under the able direction of Mr. A. W. V. Vine, the organist and choir-master. The choir, consisting of singers from the festival chorus of Gloucester, Worcester, and Tewkesbury, and numbering 200 voices, sang with spirit and steadiness throughout, while the orchestra was led by Mr. W. H. Reed, and Dr. A. H. Brewer presided at the organ. The principal vocalists were Madame Sobrino, Miss Jessie King, Mr. A. J. Ranson and Mr. Graham Smart.

WELLINGTON, N.Z.—A concert performance of Mascagni's 'Cavalleria Rusticana' was successfully given in the Town Hall by the Wellington Choral Society on September 1, the principal vocalists being Miss Amy Murphy, Miss Lloyd Hassell, Miss Mowatt, Mr. Frank Graham and Mr. A. S. Ballance. Herr Max Hoppe led the orchestra, and Mr. J. Maughan Barnett conducted.

## Answers to Correspondents.

DORA.—Considering the benevolent object you have in view—the raising of funds for the Society for the Prevention of Cruelty to Animals—no one ought to object to your novel proposal of a concert with 'an animal programme.' In regard to 'suggestions for the most appropriate pieces,' you will probably first explore Haydn's 'Creation.' There you will find a veritable zoological gardens, including 'the tawny lion, the flexible tiger, the nimble stag, finny tribes, the worm in long dimension, &c.' Handel's 'Israel in Egypt' may also be laid under contribution—e.g., frogs, all manner of flies and other insects 'in all their quarters,' in addition to 'the horse and his rider.' The 'cat's fugue' and 'Am I a dog?' (from Horsley's 'David') would certainly form a contrast; and, by way of conclusion, nothing could be more suitable than the National Anthem, for is not the music of it attributed to Dr. Bull?

MISS L.—(1) The song beginning 'To all you ladies now on land' is best known in association with a traditional English air. In 'Merry Drollery Complete' (1670) is a song 'My mistress is a shuttlecock' set to the same air, and in 'A Pill to purge State Melancholy' (1715) the melody is associated with the 'Soldiers' lamentation for the loss of their general.' The tune was employed in several ballad operas: the words of the song were written by the Earl of Dorset in 1664. (2) According to the autograph score of Handel's 'Messiah' the composer gives no indication of *p* or *f* at the beginning of the chorus, but upon the entry of the soprano voices (at bar 7) he indicates that the bass parts are to be played *piano*; the only direction against the voice part is 'tutti.'

AUCKLAND (N.Z.) SUBSCRIBER.—(1) You have probably strained the muscles of your left arm and hand, or they may be weak. You had better consult a reliable medical man and, in the meantime, give up the use of the mechanical exercises to which you refer. (2) Endeavour to be accurate in all things—even 'twos against threes,' as you put it. In such a case you must not let the right hand know what the left hand doeth; in other words, each hand must be independent of the other. Thanks for your kind words of appreciation from across the seas.

**BASSO PROFUNDO.**—You may well say 'How important it is not to risk anything too high' if you have to sing to a piano 'half a tone above Philharmonic pitch' (we assume you mean the *old* pitch of the Philharmonic Society). It is rather difficult to suggest bass songs, other than those you have mentioned, that do not go above C or C sharp. The compass of Richard Strauss's 'Das Thal' extends from F (below the staff) to E flat above. The 'Four serious songs' by Brahms (Op. 121), of which there is an English version, are well worthy of study, if their compass is not an obstacle.

**A. S.**—For your lecture 'True stories of famous songs' you might consult 'Stories of famous songs' by S. J. Adair Fitzgerald, published by John C. Nimmo, though some of the information therein contained needs verification. The story of the composition of Sullivan's 'Lost chord' is related in Mr. Arthur Lawrence's 'Life' of the composer, published in 1899.

**G. J. M.**—We can only repeat the advice we have several times given in this column relating to violins made (or said to be made) by Stradivarius—submit your instrument to the expert examination of Messrs. W. E. Hill & Sons, 140, New Bond Street, who, in return for a fee, will give you reliable information thereupon.

**G. J. S.**—As your technique is 'very unsatisfactory on account of being under a master with no method,' you had better devote a considerable portion of your daily practice of one hour to technique; but you should seek advice on this point from one of the *good* teachers in your city of Birmingham.

**CLAREMONT.**—(1) For elementary books on campanology see 'Change ringing disentangled,' by the Rev. Woolmore Wigram (Bell & Sons), and 'Rope-sight: an introduction to the art of change ringing,' by J. W. Snowden (Wells, Gardner & Co., third edition, 1883). (2) We do not know of any book on 'Music and colour.'

**B. E. G.**—There is a biography of Anton Rubinstein by Alexander M'Arthur, published in 1889 by Messrs. Adam & Charles Black, of Edinburgh. See also an interesting little book 'A Conversation on Music,' by Rubinstein (Augener & Co.).

**T. P. L.**—There has always been some doubt about the right of Boyce to the eight-part anthem 'O give thanks.' It has been attributed to *Croft*; but the style is peculiarly Boyce, especially the 'Hallelujah,' and much later than the idiom of *Croft*'s day.

**L. C. B.**—Tappert's article on 'Das Gralthema aus Richard Wagner's Parsifal' appeared in the *Musikalisches Wochenblatt* of July 30, 1903. We are not aware of an English translation of the article.

**M. C.**—You will probably find the following books suitable for children in regard to the subjects you name: Sir Hubert Parry's 'Studies of great composers' (Reinecke), and Mr. Henry Davey's 'Student's Musical History' (Curwen).

**F. W. W.**—It is a little difficult to compile a complete list of the organ compositions by the late Frederic Archer, as some of the pieces are published in America; but we are making inquiries for you.

**DOLLY.**—We are unable to give the exact date when 'Miss Marie Hall was discovered in the streets'; but a brief biographical sketch of her, with portrait, appeared in our issue of March, 1903.

**T. C. F.**—Consult a little book (published by Messrs. Cassell & Co.) entitled 'Pianos: their Construction, Tuning and Repair,' by Paul N. Hasluck.

**H. L.**—We have a strong suspicion that the two organ pieces you mention have 'fancy titles,' and that they belong to the 'hashed up' species.

**H. P.**—Mr. Vert, 6, Cork Street, London, W., will furnish you with information concerning professional ladies' orchestras.

**OMEGA.**—The turn should begin on the principal note (C) in both instances.

**D. T.**—'Dotted Crotchet' is much obliged for your suggestion; he has made a note of it.

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- |                                       |                                      |
|---------------------------------------|--------------------------------------|
| 71. Here is joy for every age.        | 77. From church to church.           |
| 72. Earthly friends will change.      | 78. In the ending of the year.       |
| 73. Gabriel's message.                | 79. Royal day that chastes gloom.    |
| 74. Christ was born on Christmas Day. | 80. O'er the hill and o'er the vale. |
| 75. Earth to-day rejoices.            | 81. Good King Wenceslas.             |
| 76. Good Christian men, rejoice.      | 82. Toll! toll! because there ends.  |
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WENSLEY, SHAPCOTT.—Twelve new Carols for Christmastide. Three-Halfpence each.

- |                           |                 |
|---------------------------|-----------------|
| 83. O holy star           | J. Stainer      |
| 84. The shepherds         | Eaton Fanning   |
| 85. Hymn of the angels    | G. M. Garrett   |
| 86. The anthem of peace   | J. Barnby       |
| 87. The Desert            | Emma Mundella   |
| 88. Bethlehem             | Myles B. Foster |
| 89. Daybreak              | Berthold Tours  |
| 90. In the manger         | J. Barnby       |
| 91. The Mother and Child  | Myles B. Foster |
| 92. Christ is born        | J. F. Bridge    |
| 93. Christmas Day         | Battison Haynes |
| 94. Sweet Christmas Bells | J. Stainer      |
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TEN CHRISTMAS CAROLS. Three-Halfpence each.

- |                                     |               |
|-------------------------------------|---------------|
| 95. Now join we all with holy mirth | J. Stainer    |
| 96. Softly the night                | J. M. Crament |
| 97. Sleep, holy Babe                | J. T. Field   |
| 98. Now dies in David's City        | J. Swire      |
| 99. There dwelt in Old Judea        | R. Jackson    |
| 100. Good people, give ear          | J. Swire      |
| 101. Carol for Christmas Day        | J. T. Field   |
| 102. Ye stars of night              | J. Swire      |
| 103. Ring out, ye bells             | J. H. Wallis  |
| 104. Two thousand troubled years    | J. F. Bridge  |
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STAINER, JOHN (Adapted and arranged by).—Twelve Old Carols. One Penny each.

- |  |
|--|
| *105. Shepherds! shake off your drowsy sleep.          |
| *106. Come, shepherds, come! shake off your sleep.     |
| *107. Now sing we all full sweetly.                    |
| *108. The good men all of Chastres.                    |
| *109. Whence comes this rush of wings afar?            |
| *110. { Come with us, sweet flowers, and worship } 1d. |
| { Infant so gentle, so pure, and so sweet! }           |
| *111. O Night, peaceful and blest!                     |
| *112. Of the Father's love begotten.                   |
| *113. We saw a light shine out afar.                   |
| *114. Christmas hath made an end.                      |
| *115. Now farewell, good Christmas.                    |
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- |                                 |                                   |
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| { Virgin weeps } 1d.            | 121. On Asia Minor's sunny shore  |
| { The stars are bright }        | *122. Across the desert sands by  |
| 118. On this day was born       | night.                            |
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| PART II. (Old French Melodies). |                                   |
| 123. The Shepherds glad.        | 127. Round the Virgin gently      |
| 124. Merrily ring the Christmas | sleeping.                         |
| bells.                          | 128. The Circumcision.            |
| 125. The sombre shadows.        | 129. In the golden lands afar.    |
| 126. Poising bright on golden   | 130. A Legend of the Flight.      |
| wing.                           |                                   |
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| 133. Sleep, holy Babe                         | Dykes             |
| 134. Good Christian men, rejoice              | Old German        |
| 135. 'Twas in the winter cold                 | J. Barnby         |
| 136. Good King Wenceslas                      | Helmores's Carols |
| 137. Come! ye lofty                           | Elvey             |
| 138. God rest you merry, gentlemen            | Traditional       |
| 139. Listen, Lordings                         | Ouseley           |
| 140. The First Nowell                         | Traditional       |
| 141. When Christ was born                     | Arthur H. Brown   |
| 142. Jesu, hail! O God most holy              | J. Stainer        |
| 143. The seven joys of Mary                   | Traditional       |
| 144. What Child is this?                      | Old English       |
| 145. The Waits' Song (The moon shines bright) | Traditional       |
| 146. The Virgin and Child                     | C. Steggall       |

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This represents, so far, Mr. Atkins's largest work, and marks a great advance on his previous efforts. The work is worthy of high praise, as an earnest and expressive composition; and in the orchestral part Mr. Atkins reveals a true feeling for tone-colour and variety, which stamps the work as far away from the ordinary and a welcome departure from the usual cathedral service type of music.

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The hymn extols Faith, and the composer's treatment of the words is scholarly, yet not dry. The music, with its ecclesiastical subject-matter, shows modern influence and here and there that of Elgar, yet not so as to suggest direct imitation. The work, commendably short, promises well for Mr. Atkins's future as a composer.

## DAILY NEWS.

Mr. Atkins has evidently been influenced by the music of his librettist, and, as far as the orchestra is concerned, by the modern school in general. Strangely enough, the most striking music of the new work is to be heard in the orchestra, which, by many picturesque touches of appropriate instrumentation, illustrates the text with the happiest effect.

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## ATHENÆUM.

Mr. Atkins shows skill in musicianship, yet it never becomes unduly prominent. . . . The Hymn under notice is excellent of its kind, and festival authorities will no doubt soon give its author an opportunity of displaying his powers on a larger scale.

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Of the cantata as an art work I have no hesitation in speaking in terms almost superlative. Mr. Atkins is at once solid and interesting. There is not a dull moment; everywhere the music has a contagious warmth. One has the impression that all was given off at white heat. There is nothing laborious, nothing of the dry-as-dust style traditionally attributed to cathedral organists, nothing of the universally despised Kapellmeister-musik. On the contrary, Mr. Atkins, while in warp and woof having some kinship with Bach, is in colour and feeling as modern as Strauss. The solo, with its exquisite accompaniment, was especially beautiful, even where all was beautiful. Mr. Atkins has made his mark, and if he continues to progress at the same rate will, before many years, attain the highest rank.

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			Hen Nodiant.	Sol-fa.
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2.	Y Noel Gynaf (The First Nowell) ..	Traddodiadol ..	1c	1c
3.	Cyd-lawenhawn i gyd (Good Christian men, rejoice) ..	Hen Germanaidd ..	1c	1c
4.	Cwsg, Faban mwyn (Sleep, Holy Babe) ..	Parch J. B. Dykes ..	1c	1c
5.	Wenceslas y Brenin da (Good King Wenceslas) ..	Traddodiadol ..	1c	1c
6.	Tra mae'r Fam yngwyllo'i Baban (When I view the Mother holding) ..	Syr J. Barnby ..	1c	1c
7.	Pan anwyd Crist o Forwyn wen (When Christ was born of Mary free) ..	A. H. Brown ..	1c	1c
8.	Emyn Plygain Nadolig (A Christmas Morning Hymn) ..	Syr J. Barnby ..	1c	1c
9.	Emyn ar gyfer Nadolig (See amid the winter's snow) ..	Syr J. Goss ..	1c	1c
10.	Carol Nadolig (Carol for Christmas Day) ..	Syr A. Sullivan ..	1c	1c
11.	Tri ym ni o'r Dwytrain draw (We three Kings of Orient are) ..	Cyng. gan Syr J. Stainer ..	1c	1c
12.	Emmanuel, Duw gyda ni (Emmanuel, God with us) ..	H. Gadsby ..	1c	1c
13.	Nadolig Glychau (Sweet Christmas Bells) ..	Syr J. Stainer ..	1½c	1c
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## DAILY NEWS.

It is easy for the choir, defective, and it is not over elaborated. . . . The bright, skillful little work would probably be even more effective if sung by a smaller choir.

## PALL MALL GAZETTE.

The result is a triumphant piece of delightfully humorous music, in which music is by no means forgotten in the humour. It has been strange to note how Dr. Cowen, who, by the way, wrote this Choral Ballad specially for the Cardiff Festival, has increased his grip upon music to such an extent that at the present moment whatever whim or fancy may occur to him, he finds it well within the limits of his intellectual outlook, and can express it precisely as he wishes to express it; that is to say, if one may steal a smile from literature, that every word is precisely suited to the idea, just as in his case (I speak now of "John Gilpin") every idea is suited to the music. The work springs along from the outset. The Gallop of Gilpin, . . . right down to the egotistical cry of the author (that gentle humorist, Cowper),

And when he next doth ride abroad,

May I be there to see  
are realised without any violence, without the smallest indication of excessive thought, without any attempt at exaggeration, and yet with a pitter-patter and a swing which enhance every detail, from such a phrase as "Away went Gilpin," to the "Stop Thief"—matters which proclaim the work to be literally a miniature masterpiece.

## DAILY CHRONICLE.

"John Gilpin" proved to be exceedingly clever, and its simplicity makes it a suitable work for small choral societies, with whom it is certain to become popular. . . . "John Gilpin," in a word, is a delightful composition.

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Empire Flag, The .. .. .	Mackenzie
Hardy Norseman, The .. .. .	Norse
Let the hills resound .. .. .	B. Richards
Loud Tattoo, The ("The Soldier's Life") .. .. .	Dibdin
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Meeting of the Waters .. .. .	Irish Air
Mermaid, The .. .. .	Old English
Minstrel Boy, The .. .. .	Irish Air
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With Jockey to the fair .. .. .	Old English

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May Song .. .. .	Mendelssohn
My mother bids me bind my hair .. .. .	Haydn
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O sunny beam .. .. .	Schumann
Rose, softly blooming .. .. .	Schumann
Say, ye who borrow .. .. .	Mozart
Slumber Song .. .. .	Mendelssohn
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The Fisherman .. .. .	Schubert
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Fisher's Song .. .. .	Schubert
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I love thee .. .. .	Beethoven
Know'st thou the land .. .. .	Beethoven
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AND

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JUST PUBLISHED.

PRODUCED AT THE SHEFFIELD MUSICAL FESTIVAL, OCTOBER 5, 1905.

# ODE TO THE NORTH-EAST WIND

SET FOR CHORUS AND ORCHESTRA

BY

FREDERIC CLIFFE.

VOCAL SCORE, PRICE TWO SHILLINGS.

Tonic Sol-fa, 9d. Full Score, MS.; String Parts, 7s. 6d.; Wind Parts (*in the Press*).

## THE TIMES.

Like the poem, the composition is manly, direct, and purely English in style; the composer has made the most of every suggestion in the words, and, among other things, the second number, "Hark, the brave North-Easter!" contains delightful musical allusions to the chase, and is followed by a "nocturne" which may be interpreted as the dreams of the bounds. Fitful passages occur for a moment or two at a time, one a phrase of suave beauty, and the whole might be taken as an orchestral picture of a canine Queen Mab. A charmingly graceful, flowing chorus follows next, in which the four-part female chorus is used with great skill. The last chorus has a broad tune in the manner of a folk-song, and gathers up the chief theme of the "dream" movement.

## DAILY TELEGRAPH.

He seems to rejoice in the howl of the nor-easter over a Yorkshire moor, but as an artist he restrains his ecstacy, and so orders the outcome of it that I should not be surprised to find choral societies all over the country taking up the "Ode to the North-East Wind." The composer has a sharp eye for contrasts, and the couplet referring to hounds, "Go and rest to-morrow in your dreams," suggested a nocturne which forms the central episode of the piece. Mr. Cliffe excels in dainty music of this kind, and the effect of the nocturne coming after the turbulent greeting to the wind is wholly charming. That turbulent greeting, by the way, is not wild beyond measure. Everywhere there is a proper restraint in consideration of the intelligible, the orderly, and the beautiful. This, in brief, is a summary of the new work as dictated by my own impressions, and I congratulate Mr. Cliffe upon another festival success in the programme.

## MORNING POST.

The music is quite easy to follow; there is a distinct English flavour about it. Now if, on the one hand, composers who seek to be "up-to-date" often become too elaborate and vague, those who seek after clearness of form, and whose aim is to please rather than astonish, run the danger of being accounted old-fashioned, or it may be commonplace. Mr. Cliffe's music is easy to follow at a first hearing, but it is never open to the latter charge. It is distinctly good, and the very ease with which the composer expresses himself makes one overlook much clever workmanship. The picturesque scoring and the grateful writing for the voices will no doubt win popularity for the work.

## DAILY NEWS.

It is a robust work, and is certainly well suited to the rhetoric of the poem. . . . Mr. Cliffe, jocund and open though he be in general effect, has been wise enough to strike a deeper note, to lift, as it were, the surface-thought of his feeling out of any sentiment of commonplace. His conception of the south-west wind is altogether delightful, and there is some strong choral work in the finale.

## DAILY CHRONICLE.

The work, a short one, which was well performed and given an enthusiastic reception by a large audience, is likely to find general popularity owing to its melodious and forceful themes. It is essentially English, direct, and straightforward in treatment, while containing many happily descriptive passages. It has evidently been written with an eye to popular favour.

## YORKSHIRE POST.

It is a work which has both brilliance and charm, and, having regard to the nature of the poem, in which neither mood nor metre is subjected to any material variation, the success of the composer in giving variety of effect is quite remarkable. . . . The whole work has a vigour and a freshness quite in keeping with the subject, and the power which it evidences enhances the surprise one has long felt that Mr. Cliffe has not done more than he has. . . . Mr. Cliffe has done more than turn Kingsley's poem into an effective composition; he has caught its atmosphere admirably. There is the breeziness of the poetry in the music; there is also its distinctively English sentiment; and while he has secured variety he has also given his music coherence.

## MORNING LEADER.

Mr. Cliffe writes choral music such as Yorkshire loves—melodious, with well-marked rhythms and solid harmonies, and there is a splendidly healthy, open-air spirit in all which appeals to the North-country imagination. He displays more especially in the nocturne, gifts of fancy which prevent the music from becoming merely boisterous, and the scoring is throughout excellent.

## SHEFFIELD DAILY TELEGRAPH.

In his treatment of the lines the composer has adopted a characteristic directness which will without doubt serve to make it immensely popular. It is all very obvious, because the subject makes no call upon subtlety or psychology. The composer has adopted Handel's advice to the amateur composer, when he hung his music out of the window—he has given it "some fresh air." The work teems with tunefulness. If the composer had sat down and, recognising the barrenness of recently-issued publishers' lists of novelties, deliberately set about to write a pleasant, easy, and effective work for the market, he could not have succeeded better. It must not be inferred from this that there is anything unworthy or cheap in the "Ode to the North-East Wind." On the contrary, it is full of cleverness, musicianly to a degree. . . . It may well be prophesied that soon Mr. Cliffe's Ode will go the round of the choral societies.

## SHEFFIELD INDEPENDENT.

Mr. Cliffe is a craftsman needing not to be ashamed. He has not given the world anything better than this Ode. It is a work in which the orchestra and the chorus alike delight. He thrills and he enthralls by his musical portrayal of his text. There is a feeling of the presence of icebergs as he sings of the black north-easter, and there is the reflex of the pride of the parson-poet in the doings of our conquering fathers who sailed over seas. There is most grateful music for every voice. That assigned to the ladies' voices is of the most captivating and entrancing, while that for his men's voices has the true manly ring in it, something of the salt spray, and of the field sports which have done so much in making England mistress of the seas. He must be an alien who did not feel proud of the setting of the last stanza of the Ode, who did not feel its bracing effect as the men and women of Hallamshire gave it full-larynxed utterance—"Blow, thou wind of God." The instrumental workmanship is not less delightful than the vocal. Mr. Cliffe uses the full orchestra in the manner of the mature music-maker. . . . Whatever may be the future of works heard during the Festival, "The Ode to the North-East Wind" will have a long and popular survival.

## LEEDS MERCURY.

The difficulty for a composer undertaking to set the lines was their lack of variety in idea and treatment, but Mr. Cliffe has provided a point of repose by introducing an instrumental Nocturne hinting of dreams and the subdued echoes of the hunt. The rest consists of strong, vigorous, and simple choral writing, full of picturesque and even dramatic effects, such as the Sheffield chorus love. It is a thoroughly successful little work, which will undoubtedly add to the composer's repute.

## YORKSHIRE DAILY OBSERVER.

It is English music to the core, one may say, looking to the age in which we live. I do not know whether Mr. Cliffe would feel altogether complimented by the comparison of his Ode with Bennett's "May Queen," but, remembering the new orientation in the republic of music which has ensued from the observatory of Bayreuth, that genial work by his once-famous Yorkshire predecessor presents as good a parallel as I can think of at the moment. The English note is heard in the straightforward style of the declamatory passages and the tunes of the melodic part-writing. . . . The pith of the matter is—and at this I may leave it—that Mr. Cliffe has written a work which is at once popular and good music. The audience does not need to be educated up to it. Its acceptance this evening was instant and enthusiastic.

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ANTHEM FOR CHRISTMAS

THE WORDS BY CHARLES WESLEY (*H. A. & M.*, No. 520)

THE MUSIC COMPOSED BY

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*Moderato.*

*Moderato. ♩ = 100.*

*p* *cres.*

**SOPRANO OR TENOR SOLO.**

*mf*

Love Di - vine, all love ex - cel - ling, Joy of Heav'n, to earth come

*p*

down, . . Love Di - vine, all love ex - cel - ling, Joy of Heav'n, to

*cres.*

*dim.* *cres.*

earth come down, Fix in us Thy hum - ble dwell - ing, fix in us Thy

*dim.*

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LOVE DIVINE, ALL LOVE EXCELLING.

hum - ble dwell - ing, All Thy faith - ful mer - cies crown, all Thy

faith - ful mer - cies crown.

*Faster.* **FULL SOPRANO.**  
Love Di - vine, all love ex - cel - ling, Joy of Heav'n, to earth come down,  
**ALTO.**  
Love Di - vine, all love ex - cel - ling, Joy of Heav'n, to earth come down,  
**TENOR.**  
Love Di - vine, all love ex - cel - ling, Joy of Heav'n, to earth come down,  
**BASS.**  
*Faster.* Love Di - vine, all love ex - cel - ling, Joy of Heav'n, to earth come down,

Fix in us Thy hum - ble dwell - ing, All Thy faith - ful mer - cies crown.  
Fix in us Thy hum - ble dwell - ing, All Thy faith - ful mer - cies crown.  
Fix in us Thy hum - ble dwell - ing, All Thy faith - ful mer - cies crown.  
Fix in us Thy hum - ble dwell - ing, All Thy faith - ful mer - cies crown.

# LOVE DIVINE, ALL LOVE EXCELLING.

*ff*

Je - su, Thou art all com - pas - sion,

*ff*

Je - su, Thou art all com - pas - sion,

*ff*

Je - su, Thou art all com - pas - sion,

*ff*

Je - su, Thou art all com - pas - sion,

*p*

*f*

Pure un - bound - ed love Thou art;

*p*

Pure un - bound - ed love Thou art; Vis - it us with Thy sal - va - tion,

*p*

Pure un - bound - ed love Thou art; Vis - it us with Thy sal - va - tion,

Pure un - bound - ed love Thou art;

*p*

*mp*

Vis - it us with Thy sal - va - tion, En - ter ev - 'ry trem - bling heart,

*mp*

Vis - it us with Thy sal - va - tion, En - ter ev - 'ry trem - bling heart,

*mp*

Vis - it .. us with Thy sal - va - tion, En - ter ev - 'ry trem - bling heart,

*mp*

Vis - it .. us with Thy sal - va - tion, En - ter ev - 'ry trem - bling heart,

LOVE DIVINE, ALL LOVE EXCELLING.

*cres.* *f*

Vis - it . . us with Thy sal - va - tion, En - ter ev - 'ry trem - bling heart.

*cres.* *f*

Vis - it us with Thy sal - va - tion, En - ter ev - 'ry trem - bling heart.

*cres.* *f*

Vis - it us with Thy sal - va - tion, En - ter ev - 'ry trem - bling heart.

*cres.* *f*

Vis - it us with Thy sal - va - tion, En - ter ev - 'ry trem - bling heart.

SOPRANO SOLO.

*mf*

Thee we would be

*Slower. ♩ = 120.*

*p*

al - ways bless - ing, Serve Thee as Thy Hosts a - bove; Pray, and praise Thee, with - out ceas - ing,

Glo - ry in Thy per - fect love, glo - ry in Thy per - fect love.

LOVE DIVINE, ALL LOVE EXCELLING.

Fin - ish then Thy new cre - a - tion,

*f*

*p* *mf*

Pure and spot - less let us be ; Let us see Thy great sal - va - tion, Per - fect - ly re -

*mp* *p*

- stored in Thee, Let us see Thy great sal - va - tion, Per - fect - ly,

*p* *mf*

per - fect - ly re - stored in Thee.

*p rall.* *p a tempo.*

# LOVE DIVINE, ALL LOVE EXCELLING.

FULL.  
Animato.

*f*  
Love Di - vine, all love ex - cel - ling,  
Love Di - vine, all love ex - cel - ling,  
Love Di - vine, all love ex - cel - ling, Love Di - vine, all love ex - cel - ling,  
Love Di - vine, all love ex - cel - ling, Love Di - vine, all love ex - cel - ling,  
Animato.  $\text{♩} = 112$

*mf*  
Joy of Heav'n, to earth come down, joy of Heav'n, to  
Joy of Heav'n, to earth come down, joy of Heav'n, to  
Joy of Heav'n, to earth come down, Joy of Heav'n, to earth come down, joy of Heav'n, to  
Joy of Heav'n, to earth come down, Joy of Heav'n, to earth come down,  
*p*

*f* *rall.* *a tempo.*  
earth come down, joy of Heav'n, to earth come down. Hark! the her - ald - an - gels sing  
earth come down, joy of Heav'n, to earth come down.  
earth come down, joy of Heav'n, to earth come down.  
joy of Heav'n, to earth come down.  
*f* *p* *rall.* *a tempo.*

Glo - ry to the new born King, God and sin -  
God and sin -  
Peace on earth, and mer - cy mild, God and sin -  
Peace on earth, and mer - cy mild, God and sin -  
(Accomp. ad lib.)  
- ners, God and sin - ners re - con - ciled. Al - le - lu - ia! Al - le - lu - ia!  
- ners, God and sin - ners re - con - ciled. Al - le - lu - ia! Al - le - lu - ia!  
- ners, God and sin - ners re - con - ciled. Al - le - lu - ia! Al - le - lu - ia!  
- ners, God and sin - ners re - con - ciled. Al - le - lu - ia! Al - le - lu - ia!  
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! A - men.  
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! A - men.  
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! A - men.  
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! A - men.

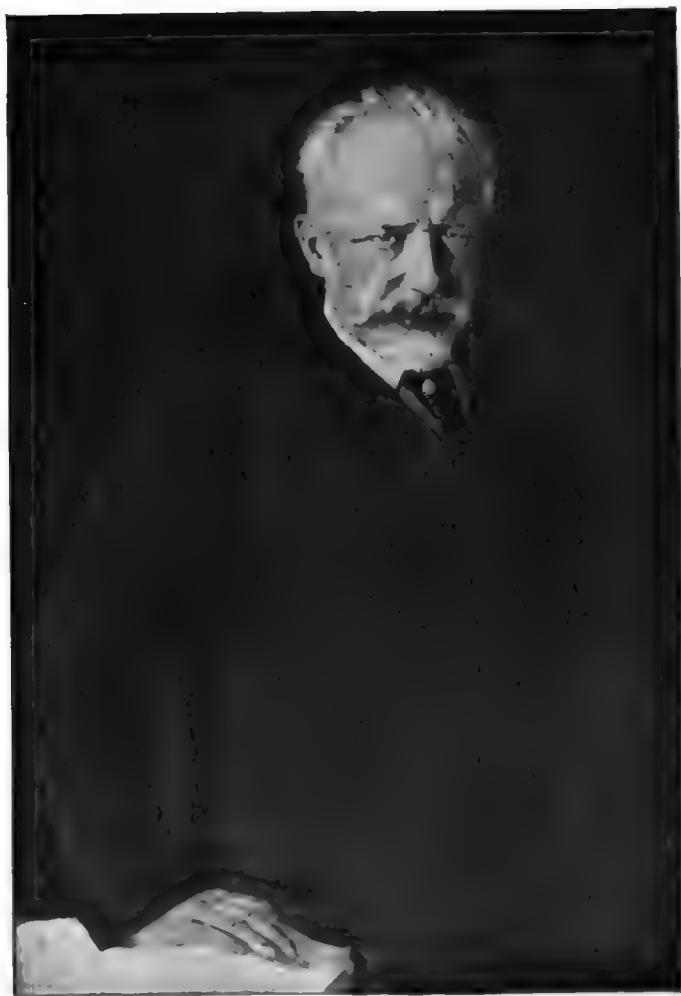




The Musical Times.]

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[December 1, 1905.]



П. Чайковский.

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*Tunbridge Wells Courier*: "ELIJAH."—"Mr. Arthur Walenn afforded us an intellectual and musical treat in his embodiment of the idea of the *Prophet Elijah*. To enact a character of this kind, an arduous duty is imposed on the singer, who not only requires a voice of good power and range, but an artistic insight into the nature of the subject to be dealt with is imperative. That Mr. Walenn fulfilled these attributes is undeniable, and nothing but praise can be accorded him for a really superb delineation of the part."

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The A.R.C.O. Examination begins on January 8, 1906. The subject for the Essay will be taken from "The Art of Music," Sir Hubert Parry (Kegan, Paul & Co.).

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THE PIANOFORTE.

# The Musical Times.

DECEMBER 1, 1905.

## MAGDALEN COLLEGE, OXFORD.

*'The most absolute building in Oxford.'*

King James I.

'Magdalen College,' wrote Lord Macaulay, 'is one of the most remarkable of our academical institutions. Its graceful tower catches, afar off, the eye of the traveller who comes by road from London. As he approaches, he finds that this tower rises from an embattled pile, low and irregular, yet singularly venerable, which, embowered in verdure, overhangs the sluggish waters of the Cherwell.' These words of the great historian are as true to-day as when they were written. Whoever founded in the unknown long ago the Hospital of St. John Baptist must have had an eye to the 'beautiful for situation' and picturesque surroundings. That Hospital—a non-academical institution and independent of the University—existed for 'the relief of poor Scholars and other "miserable" persons.' On its site a new foundation, known the world over as Magdalen College, Oxford, was founded by Waynflete, Bishop of Winchester, in the year 1448, 'in Honour of the blessed Virgin, St. Mary Magdalen, St. John

the Baptist, St. Peter and St. Paul, the glorious Confessor St. Swithun, and all the Tutelar Saints of the Cathedral Church of Winton.' The buildings were begun in 1474—the labourers receiving 4d. a day and the 'row-masons' 4½d. to 6d.—and eight years later the College was in full working order. On August 9, 1492, the 'first corner-stone' of the new bell-tower, 150 feet high, was laid by the President of the College, and this majestic structure—one of the glories of Oxford—appears to have been completed in 1504-5, when the bells were thereunto removed from an old bell-tower, probably part of the Hospital buildings. Upon the completion of the tower a 'clock of new iron' was inserted which 'a mason, a painter, and a beer-brewer contracted to make for the sum of £10, to go sufficiently and truly for a year and a day from All Saints' Day of 1505.'

The Chapel, a T-shaped sanctuary in perfect harmony with its beautiful surroundings, contains a sculptured reredos having a painted altar-piece, 'Christ bearing His Cross,' assigned to Ribalta. Of the organ more anon. In the niches of the porch are five figures representing St. John Baptist, King Edward IV., St. Mary Magdalen, St. Swithin, and the founder (Waynflete), as shown in the photograph on page 783. The noble hall is remarkable for its 'linen-fold' panelling on three sides of the room, the portraits which adorn its walls, and the fine screen of Jacobean work. Not the least attractive feature of the buildings are the



THE FOUNDER'S TOWER AND PART OF THE QUADRANGLE.

(Photograph by Mr. Ronald P. Jones, M.A.)

Cloisters (c. 1590), with the curious allegorical figures placed on the buttresses, e.g., a statue of Moses with the Tables of the Ten Commandments in his hands, an emblem of Divinity; Æsculapius, typifying physic; the stork feeding her young ones with her own blood, signifying affection, and so on. The Founder's Tower contains a magnificent room, formerly the lodging of the President, lighted on each side by a splendid oriel window. Some fine old tapestry, the gift of Prince Arthur, son of Henry VII., is therein preserved.

An out-door canopied pulpit is a specially interesting and unique feature of the College. From its elevated position, near the entrance-gate, a sermon was annually preached on St. John Baptist's day to a congregation assembled in the quadrangle, the ground being strewn with rushes and grass, and the buildings dressed with green boughs, in commemoration of the preaching of the Baptist in the Wilderness. The use of this pulpit, which had long been discontinued, was revived in 1896, when the sermon was preached by the present Bishop of Stepney (Dr. Cosmo Gordon Lang), then a Fellow and Dean of Divinity of the College. Beyond the New Buildings (erected in 1733) is the Grove, or deer-park—not a deer-park in name only, but an enclosure where those graceful animals have actually browsed for two hundred years. In the plan of Oxford made by Ralph Agas in 1578 the Grove is divided into several sections described as 'Mag. Colledge Gardaines, Orchardes, Pastures, and Walkes.' These Walks, including that known as 'Addison's Walk,' are most beautiful in their sylvan charm and peaceful serenity. Well may old Antony à Wood extol Magdalen's lovely grounds as 'pleasant meanders shadowed with trees. At some times of the year you will find them as delectable as the banks of the Eurotas, where Apollo himself was wont to walk and sing his lays.'

The following architectural notes on the Great Tower and other parts of the College buildings have been kindly contributed by Mr. Ronald P. Jones, M.A., a former undergraduate.

'The bell-tower is one of the few Gothic examples in England intended to stand detached and complete in itself down to the ground, like the Italian Campanile. Though it now rises from a lower range of buildings, these do not project beyond the tower itself, so that the proper effect can still be obtained from the High Street or from the small quadrangle (or rather triangle) which lies between it and the Chapel. It was designed on the principle (also followed by the Italians in such cases) of concentrating all the decorative interest on the upper story, leaving the rest severely simple. Thereby not only is a large amount of plain wall surface obtained as an effective contrast, but the particular purpose of the tower is made clear by the emphasis laid on the upper part in which the bells are hung. The octagonal pinnacles are carried on projections of the same plan rising from the ground instead of the usual angle buttresses, and that which

contains the staircase is somewhat larger than the others. This gives a variety of effect to the different sides, which is further increased by a slight variation in the form of the arched window-heads. Thus it is noticeable that the north and west sides convey an impression of greater strength and power, while the east and south are more delicate and graceful. Perhaps it would be too much to attribute to the designer any deep intention in this, but it is at least remarkable that the stronger sides are mainly seen over the College buildings, while the others appear rising above trees. The eight pinnacles and the battlements are richly carved and pierced, and the band of quatrefoils, with strongly-marked string-courses above and below, seems to tie the design together admirably. The whole belfry could not be surpassed as a piece of exquisite proportion, and it is free from the over-elaborate surface decoration which characterizes so much work of this period.

'The west doorway to the Chapel is another feature of special beauty. The detached outer rib, which echoes the outline of the arch, is an excellent means of relieving the stiffness of the straight mouldings in the angles. It occurs again on the west side of the Founder's Tower, and was repeated in Mr. Bodley's "St. Swithun's" building opposite: but otherwise it appears to be unique in England. On the porch, and elsewhere throughout the buildings, much use is made of the heraldic lily which is taken from the College Arms. An interesting point about the Cloisters consists in the upper rooms being brought forward over the "walks," whereas in the cathedrals the cloister always projects from the general face of the buildings surrounding it.

'The view of the Hall and Chapel, with the Founder's Tower on the right, and the Great Tower in the background, is one of the finest architectural compositions in this or any country. I gain immensely in effect from the fact that the Great Tower is set at a slight angle to the Chapel, owing to the direction of the High Street at this point. As was so often the case, the mediæval builders, by following the natural conditions of the site, obtained an unexpected and delightful result in grouping, which the classicists would have missed by a too strict adherence to symmetry in planning.'

From the north side of the 'Founder's Tower' to the north-west angle of the cloister, the upper story is occupied by the Library: a set of rooms in the north front, opening from the main Library, and two rooms in the 'Founder's Tower' are also used for Library purposes. The main Library is fitted with large cases set at right-angles to the walls, and at the north end with wall cases. The printed books number about 25,000 volumes, those on one side being for the most part theological, those on the other classical and historical works. The more recent books relating to natural science are in the annexe. The Library includes a fair number of early printed books, among them one of the three known copies of the first book printed in



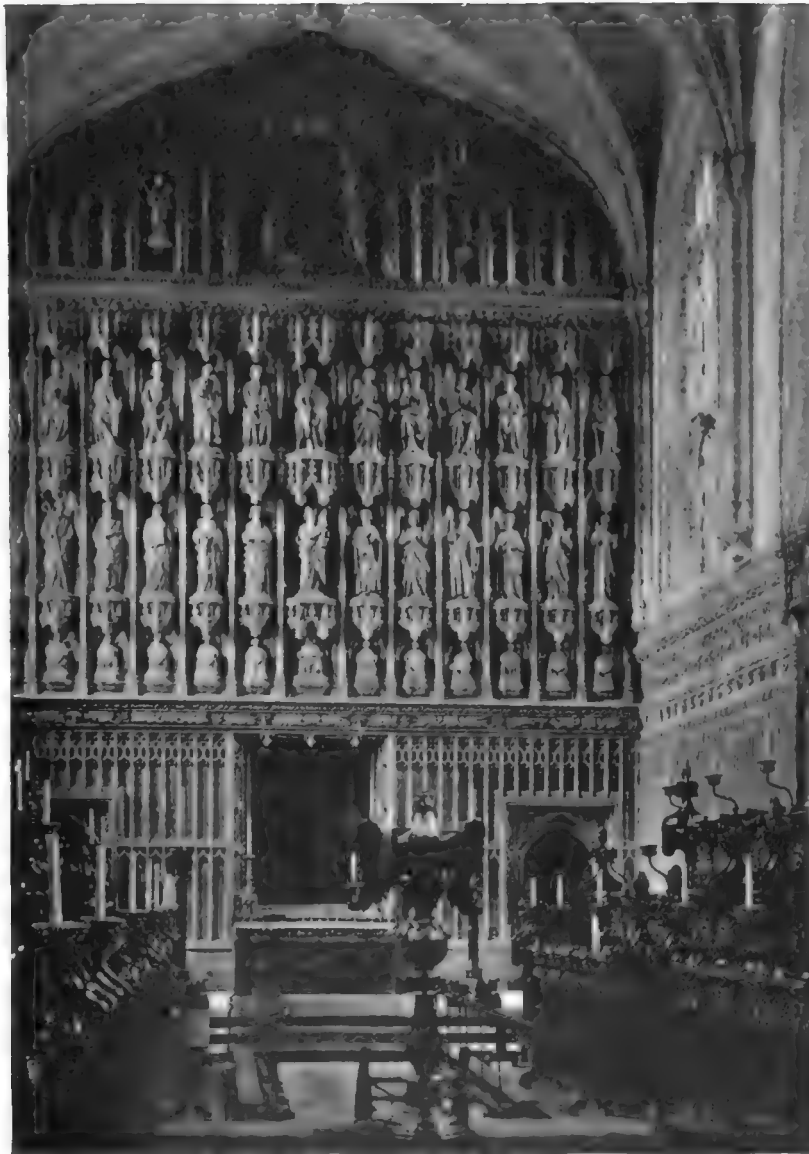
London—the work of Antonius Andreas, on the *Metaphysics* of Aristotle, printed in 1480 by John Lettoun—and specimens of the presses of Caxton, of Fust, and of the early Oxford printer Theodoric Rood. Among the manuscripts, which are kept in a small room near the Library door, there are some volumes of special interest—a Gospel-book written and illuminated for Cardinal Wolsey; a twelfth-century Pontifical of English use, noted in

his own handwriting, is also preserved in the manuscript-room. His mitre and staff, long treasured in the College, were lost in the time of the Commonwealth: but his pontifical sandals remain, and are now placed in a glass case in the Library.

Before treating of the music of the College reference may be made to a few social matters connected with this ancient seat of learning.

Royal visits have been paid by Edward IV., Richard III., Henry VII. and his son, Arthur, Prince of Wales, Queen Katherine Parr, James I. and his eldest son, Henry, have all been entertained within its walls. The entertainment of Queen Katherine, 'convivio longe splendidissimo,' in 1548, cost the College the sum of £27 13s. 4d., her Majesty being described as 'nuper defuncti Henrici Octavi optimæ memoriæ principis uxor postrema.' In this regal connection the contest between the Fellows and James II. in 1687-8 must be mentioned, of which a full account is given in Mr. Wilson's admirable volume.\*

The eminent men of Magdalen include Cardinal Wolsey—a Fellow, Bursar, and Dean of Divinity; Sir Thomas Bodley, of library fame; John Hampden; Joseph Addison, and the notorious Henry Sacheverell: coming to later times, we find Roundell Palmer (the first Lord Selborne), Robert Lowe, and Charles Reade, the novelist. Mention must be made of Martin Joseph Routh, President for nearly sixty-four years, who died (1854) in the hundredth year of his



THE EAST END OF THE CHAPEL.

(From a photograph by Mr. Ronald P. Jones, M.A.)

neums with an occasional trace of *alphabetical* notation; an important MS. of *Jornandes*; a MS. of the *Defensor Pacis*; and what is perhaps the autograph MS. of the *Gesta Pontificum* of William of Malmesbury. Several of the MSS. were given to the College by its Founder, whose copy of the College Statutes, with an inscription in

age. It was Dr. Routh who gave this piece of advice to the late Dean Burgon, as the rule which he had found most valuable in his own experience as a scholar: 'You will find it a

\* 'Magdalen College.' By H. A. Wilson, M.A., Fellow, Librarian, and Founder's Chaplain of Magdalen College. London: F. E. Robinson & Co. 1899.

very good practice, sir, always to verify your references.' Would that all writers followed this Routhian advice.

There is no need to give particulars of the May Day carol sung annually at the top of the great tower, as this ancient custom was fully described in THE MUSICAL TIMES of June, 1900. On the first Monday in Lent—which is one of the special Commemoration days for the remembrance of the Founder and benefactors—during the singing of a *metrical* version of the Benedictus at Morning Prayer, the Bursar distributes the following amounts in the Chapel: to the President, 16*d.*; each actual Fellow, 8*d.*; each Probationer-Fellow and Chaplain, 6*d.*; each Demy and Clerk, 4*d.*; and each Chorister, 2*d.* 'ab uberiores refectionem.' This benefaction of £3—founded

that even Fellows were capable of escapades, though no such delinquencies can now be laid to their charge. We learn that, in 1548:

One Williams, a Bachelor of Arte, pulled a Priest from the Altar after he had past the Gospel, and flong away his book; whereby that day the Statutes were broken and he ran into wilfull perjurie.

And he with other yong men, some bringing hatchets, came into the church, and marred there such books as were not bought for xlii.

An amateur *Æsculapius* and a Fellow, Laurence Style by name and an old chorister, obtained leave to study medicine, probably with a view to avoiding theological pitfalls. In July, 1555, he took to wearing 'an indecorous dress, most unsuitable for a clerk,' for which he was severely censured, and ordered never to wear such a dress outside his own room. Two years later he made an



VIEW OF THE COLLEGE FROM THE PRESIDENT'S GARDEN.

(From a photograph by Mr. Ronald P. Jones, M.A.)

by a trio of former members of the College—originally included the sum of 4*s.* 'to be spent in the purchase of straw for the prisoners in Oxford Castle,' an amount which has been commuted by the payment of a capital sum for the benefit of prisoners in Oxford jail. Another quaint benefaction is that of Simon Perrot, who left the sum of £1 to be divided, on the Monday before St. Mark's Day, among the President and Fellows present at his Commemoration, in addition to 5*s.* 4*d.* to be divided among the choristers, and 1*s.* 4*d.* to the *Præceptor Choristarum*; the last-named amount is annually paid to Dr. Varley Roberts in four fourpenny-pieces.

Freaks in University life are usually associated with undergraduates, but Magdalen's records show

unsuccessful attempt at medical practice, and was charged with administering an unwholesome dose ('catapospia minus salubria') to a Chaplain of Queen's! Mr. Style was thereupon warned not to make further similar ventures until he had been licensed by the University to practise the healing art, and at the same time he received an injunction 'to attend all the divine offices from the beginning to the end.' As Mr. Wilson says, 'whether this was intended for his spiritual benefit, or to keep him occupied and secure the safety of the public, does not appear.' In the 16th century some of the junior Fellows, perhaps by way of deriding those who wore the tonsure, took to shaving their own heads; but their tonsorial jest was turned against themselves by an order (more



than once enforced by loss of commons) that they should wear night-caps until their hair had grown again! One John Mansell—who made himself especially troublesome and was frequently 'put out of commons'—not only shaved his head and refused to wear a night-cap, but actually stole apples from the garden, interrupted 'public exercises,' and used 'indecorous words.' While on the subject of night-caps reference may be made to an eccentric President (Thomas Goodwin, *c.* 1650) who, having a cold head, was accustomed to wear a peculiar head-gear, which caused him to be known by the name of 'Nine-caps.' Addison (*Spectator*, No. 494, Sept. 26, 1712) gives an amusing account of a candidate for a Demyship, who found himself led into a dark room and confronted by a person (Goodwin) 'with half-a-dozen night-caps upon his head, and religious horror on his countenance.' The young man trembled when Goodwin demanded whether he (the would-be Demy) was 'of the number of the elect,' and asked for full particulars of his conversion, whether he was prepared for death, &c., inquiries which suggest that Goodwin's zeal and earnestness were greater than his discretion.

The Quire consists of twenty-nine; wherein  
There are four Chaplains, who by turns do say  
The Clergy-prayers, and more eight Clerks there been,  
And sixteen Choristers, o'er whom bears sway  
One, who doth teach them how to sing with ease,  
Whose nimble fingers on the organs play  
Gravely-composed Church-music: and all these  
With different notes, which sweetly do accord,  
Sing Allelujah to the living Lord.

*Heylin's Memorial of Waynflete.*

Magdalen has always been famous for its music. The choir of the Chapel formed an important part of the foundation; moreover, Waynflete decreed that in the event of a diminution of the College revenues the staff of chaplains and choristers should always be maintained at its full strength. In addition to four priests, eight clerks (singing men), and sixteen choristers, an 'instructor of the

choristers' was to be added, if none of the Chaplains or Clerks were willing to undertake the duty; this office is now held by the organist,



THE ORGAN, WITH THE ANTE-CHAPEL BEYOND.

(From a photograph by Mr. Ronald P. Jones, M.A.)

who, by-the-way, is not specified in the Statutes. Magdalen is the only college in Oxford or Cambridge which has a full choral service twice daily. In considering the musical aspects of the College, the organ may first claim attention.

The earliest mention of an organ in the Chapel occurs in the *Liber Computi* (account-book) of 1481, where a payment of one penny is entered for 'glew pro organis emendandis.' In 1486, William Wotton, 'orkyn maker,'—supposed to have been the earliest organ-builder in this country—provided 'a pair of organs' at a cost of £28. In 1508 'a pair of organs,' but costing £8 only, was purchased of John Chamberleyn, a London artificer. One Barbye was employed in 1520 to repair the *little* organs, and five years later the

financial resources of the College were taxed to the amount of one penny, paid 'pro le wyer' for mending the organ. We may pass over the names of Hanson, Whyte, Baynton, Butson, Browne, and Chappington—all of whom had a hand in repairing the organs at various periods in the 16th century. Mention must however be made of a payment of 4*l.* laid out in frankincense for fumigating the Chapel 'post uestionem organorum,' but whether the burning of the organs was intentional, or the result of an accident, it is impossible to say. Dallam appeared on the scene in 1615, and later on repairs were made by one Yorke, to whom, between 1638 and 1641 (according to Bloxam), various sums were paid for 'repairing certain musical instruments at this time used in the Chapel.' It would be interesting to know the nature of these additional accompaniments used in the services of this sanctuary. Thomas Harris, the grandfather of Renatus, received (in 1637) the sum of £40 'pro ecclesia,' evidently for the purchase of a new organ.

Between 1642 and 1654 no mention of an organ is to be found in the College accounts, but that an instrument still remained in the Chapel is proved by the following entry in Evelyn's diary:

A.D. 1654, July 12.—We went to Magdalen College, where we saw the Library, and Chapel, which was in Pontifical order, the Altar only, I think, turned tablewise; and there was still the Double Organ, which abomination, as now esteemed, was almost universally demolished; Mr. Gibbon [? Christopher Gibbons], that famous musician, giving us a taste of his skill and talents upon that instrument.

This organ was soon afterwards given to Cromwell and conveyed to Hampton Court Palace, where it was placed in the Great Gallery, and it would seem that one of the Protector's amusements was to be entertained with this instrument during his leisure hours. It came back to Oxford at the Restoration, as the *Liber Computi* of 1660 records this disbursement:

Solut. pro transportatione organ. pneumat.  
de Hampton Court . . . . . £16 10*s.*

In 1737 this Harris organ found its way to Tewkesbury Abbey, where it still remains.\*

Thomas Schwarbrook built the next organ (in 1737), and Messrs. Munday, Byfield, Blyth, and Bishop each and severally repaired the said instrument between 1742 and 1850. In 1855 Messrs. Gray & Davison built the present organ (of four manuals), the specification of which, allowing for the stop changes that have since been made, now stands as follows:

GREAT ORGAN.			
	Feet.		Feet.
Open Diapason ..	8	Twelfth ..	3
Open Diapason ..	8	Super Octave ..	2
Stopped Diapason ..	8	Sesquialtera (3 ranks) ..	—
Octave ..	4	Piccolo Harmonique ..	2
Flute Harmonique ..	4	Trumpet ..	8
SWELL ORGAN.			
Bourdon ..	16	Super Octave ..	2
Open Diapason ..	8	Sesquialtera (3 ranks) ..	—
Stopped Diapason Bass ..	8	Horn† ..	8
Keraulophon ..	8	Oboe ..	8
Vox Angelica† ..	8	Clarion ..	4
Octave ..	4	Vox Humana ..	8

\* See THE MUSICAL TIMES of March, 1904, for further particulars of this instrument and an illustration thereof.

CHOIR ORGAN.			
	Feet.		Feet.
Open Diapason† ..	8	Clarionet Flute ..	8
Stopped Diapason Bass ..	8	Lieblich Flute† ..	4
Gamba† ..	8	Corno di Bassetto† ..	8
Dolce† ..	8		
SOLO ORGAN.			
Flute Harmonique ..	8	Tromba ..	8
PEDAL ORGAN.			
Open Diapason ..	16	Octave ..	8
Bourdon ..	16	Trombone ..	16
COUPLERS.			
Choir to Great Sub-Octave.		Solo to Great.	
Swell to Choir.		Solo to Pedals.†	
Swell to Great.		Swell to Pedals.	
Swell to Great Super-Octave.		Great to Pedals.	
Swell to Great Sub-Octave.		Choir to Pedals.	
Manual compass, CC to G.			
Pedal compass, CCC to F.			
COMPOSITION PEDALS, ETC.			
Three to Great Organ.			
Two to Swell Organ.			
Pedal acting upon Horn in Swell Organ.			
Tremulant (Pedal).			
Pedal acting upon Great to Pedals (on and off).			

† New stops recently added by Mr. J. Jepson Binns, replacing old stops.

‡ These stops, replacing old ones, have been added during Dr. Varley Roberts's organistship and were made by Messrs. Gray & Davison.

The Register of Magdalen choristers is almost complete, and dates from the year 1485 to the present time. These favoured young gentlemen receive their education at Magdalen School, an important adjunct to the College, founded by Waynflete in 1487. As a former head-master of the School, himself an ex-chorister, has said:

Bishop Waynflete, the pious and munificent founder of that college, did not look upon his Choristers as mere necessary appendages for the due performance of church offices. They were considered as much a part of the body corporate as the fellows, demies, and other members of the foundation. The founder ordered that in case of great scarcity or dearth, and the failure of the college rents, the number of Choristers should be reduced only, from sixteen to eight, whereas, if the scarcity continue, he wills the demies of his college to be 'totally suppressed,' and afterwards even the number of fellows was to be reduced, rather than the boys of his choir entirely abandoned. §

Among former choristers were four bishops and other dignitaries of the Church, while from their ranks came the following cathedral and collegiate organists: Nathaniel Gyles (Windsor), Thomas Tomkins (Worcester), William Hine (Gloucester), H. R. Bennett (Chichester), and Benjamin Blyth (Magdalen). Other well-known names are those of Charles Locket (the principal tenor at the production of Mendelssohn's 'Elijah'), Richard Redhead, and the Rev. E. Vine Hall.

Oh! happier they, whose fairer fortune falls  
By Waynflete's tower, or Wykeham's sainted walls;  
There watchful eyes are o'er them, kind hearts tend,  
And every Fellow is the Quire-boy's friend:  
Till, train'd and tutor'd thoughtfully, ere long  
The Boy, now made by consecration strong,  
In some high Minster lifts the priestly song.

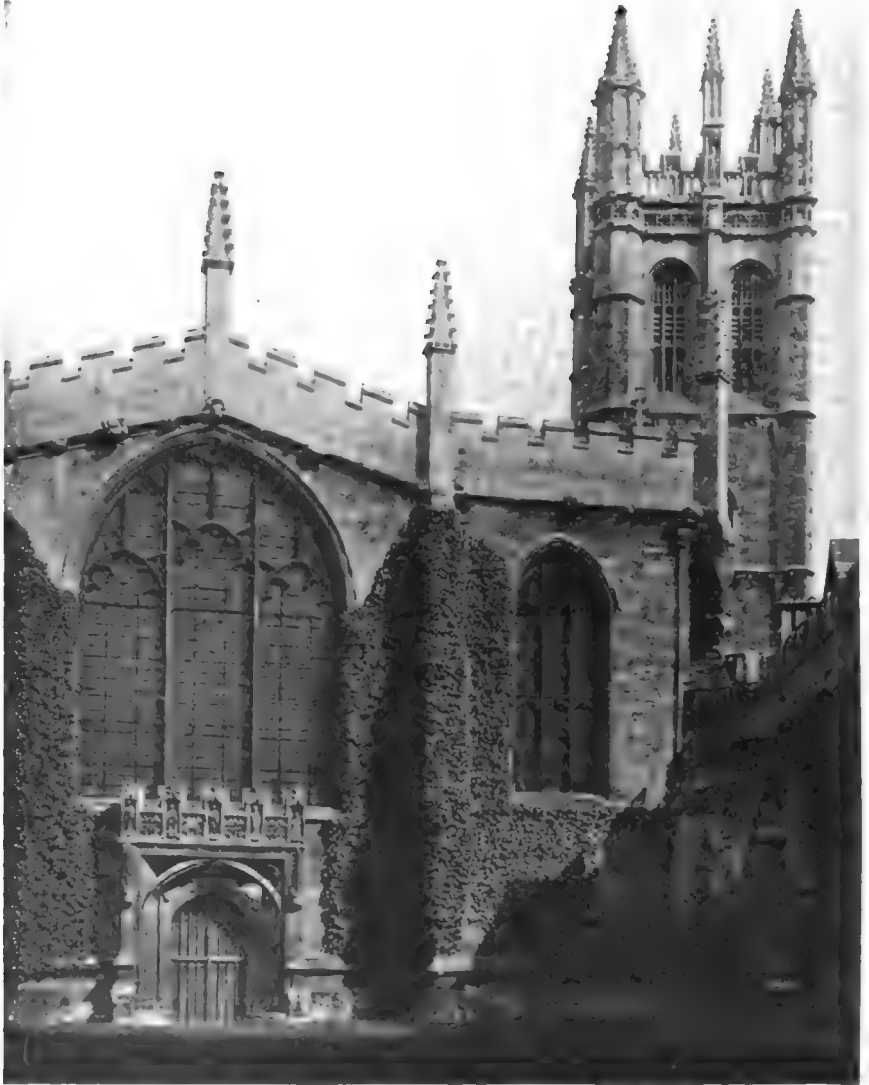
*Ecclesia Dei* (1848).

At the present time the choristers—who, it should be noted, wear academical dress—are boarded and well cared for at the Magdalen College School House, a handsome building, designed in 1894 by Sir A. Blomfield, and standing in grounds sloping down to the river on the opposite bank to that on which the College itself is situated. In former

§ 'Historical Notices of the Office of Choristers.' By the Rev. James Elwin Millard, B.A., Head-master of Magdalen College School, Oxford. London: Joseph Masters, 1848. P. 46.

days those young songsters 'slept in truckle beds separately in the chambers of the fellows or chaplains.' Their dress was a kind of livery, probably not unlike a Christ's Hospital boy. When Wolsey was Dean of Divinity it belonged to his department to provide the livery which the founder had ordered to be worn by the College and its dependents. In 1501 the great cardinal rode all the way to London to buy cloth for the choristers, the bill for which amounted to £53 17s. 9d.; and he was paid 5s. for 'the new livery of Style,'—obviously a stylish chorister—'containing two yards and a half.' This Master Style became the undergraduate who distinguished himself and very nearly extinguished a Chaplain of Queen's, to which incident reference has already been made. A MS. inventory of the year 1495 records, under *pro pueris*, 'tunics, red and white, and crimson, with orfrees [borders] of damask and velvet, one set of albs of blue damask, and two with apparels of red silk; and, lastly, a banner of St. Nicholas, the patron of children.' In former days the choristers waited at table in Hall; and in connection with the May Day function already referred to, we learn that 'The clerks [singing-men] and choristers, with the rest of the performers, are for their pains allow'd a side of lamb, &c., for their breakfast'; the '&c.' is not recorded. On the eve of St. Nicholas an entertainment, at the expense of the College, was given to the choristers in the Hall, at which the boy-bishop was chosen and presented with gloves, &c., as marks of dignity, for which payments occur in the *Liber Compti* of the College; and on Maundy Thursday the President was accustomed to wash the feet of seven choristers, to whom also a present of money was made at the charge of the College.

Brief mention only can be made of the Odes in celebration of St. Cecilia's Day which emanated from the College: *e.g.*, one written by Joseph Addison about 1692; another (in 1693) by Thomas Yalden, a Demy, and set to music by Daniel Purcell, then organist of the Chapel; and another by Addison, with music also by Daniel Purcell, in 1699. It is curious to learn that, in 1722, the conduct of the President in permitting the



WEST FRONT OF THE CHAPEL, ALSO THE BELL-TOWER, AND OUT-DOOR PULPIT.

(Photograph by Mr. Ronald P. Jones, M.A.)

presence of 'a vast number of ladies at "a concert of music" in the College Hall, was regarded by the "wise men" as very scandalous'; and that not much more than half-a-century ago the office of Academical Clerk, 'by some strange abuse, had not unfrequently been conferred on persons adapted neither by voice nor ear for such a situation,' *i.e.*, singing in the Chapel choir!

Dr. S. S. Wesley's exercise for his degree of Doctor of Music—the eight-part anthem 'O Lord, Thou art my God'—was performed in Magdalen College Chapel on June 20, 1839, the composer, who had matriculated at the College, presiding at the organ on that occasion.

Volume ii. of Bloxam's invaluable 'Registers of Magdalen College' contains a complete list of the Instructors of the Choristers and Organists from the year 1483 to 1857. 'It should be remembered, however, that at this early period the office of organist was not the department of a single individual, but of several of the musical staff of the College Chapel in turn.' Thus says Mr. John E. West in his book 'Cathedral Organists, past and present,' a source of useful information to which the reader is referred for further details concerning the Magdalen organists. It is interesting to find so early as 1500 the name of Perrot, considering that the bearer of a similar patronymic (Sir Walter Parratt) held the office three and a-half centuries later. One John Sheppard (organist in 1542) seems to have foreshadowed the highwayman propensities of his namesake, as he 'captured a poor boy at Malmesbury and brought him in chains to Oxford, probably with a view to pressing him into the service of the choir.' 'He was fined a week's commons,' continues Mr. Wilson (from whose 'History' we quote), 'on the ground that he had brought a stranger into College without leave. But about a fortnight later, some further details became known. His "immitte factum" had brought discredit upon the College; and as he had represented himself, on his journey to Oxford, as "the principal officer of the College after the President," the odium of his proceedings had fallen upon the Vice-President! Sheppard was again "sharply admonished for his impudence," but apparently escaped any further penalty. Richard Nicholson, Sheppard's successor, contributed to 'The Triumphs of Oriana' by composing the madrigal 'Sing *shepherds* all.' Is not that a curious coincidence?

The first most distinguished name in the roll of Magdalen organists is that of Dr. Benjamin Rogers in the 17th century. He, like Sheppard, got into hot water with the College authorities and was ultimately dismissed, though he received a pension of £30 per annum. Bloxam thus refers to one cause of Dr. Ben. Rogers's dismissal:

His troublesome behaviour in the Chapel, where usually he would talk so loud in the organ loft, that he offended the company, and would not leave it off, though he hath been sent to by the President not to make such a scandalous noise there. There were frequent complaints of him from the Clerks, to whom, especially the Chanter, he used to be very cross, in not playing Services as they were willing and able to sing, but out of a thwarting humour would play nothing but Canterbury Tune, wherein he minded not the honour of the College, but his own ease and laziness.

Mr. John S. Bumpus possesses a complete collection of the church compositions of Dr. Ben. Rogers, concerning which he writes:

This book (entirely in the autograph of Dr. Philip Hayes) contains five Services—in A minor, D, E minor, F, and G; the Magdalen May Morning Hymn;

seventeen anthems; and the 'Act Song'—'Laudate Dominum, omnes gentes'—Psalm 117, for eight voices, written by Rogers for his degree of Mus. D., and performed (so a note of Philip Hayes' avers) 'in that great and solemn Act, celebrated in Sheldon's Theatre, on the 12th of July, 1669, being the third day after the dedication of it.' The Evening Service in G is very quaint and beautiful. It has solos for various voices with independent accompaniment, and short symphonies.

There is no doubt that Hayes intended publishing this volume at some time or other. The whole is beautifully written out in score with figured basses, and evidently 'passed for press.' After Hayes's death the book passed to Archdeacon Heathcote, of Winchester, then to his son, Rev. G. W. Heathcote, at whose sale in 1893 I purchased it, with a lot of interesting old church music.

A good number of the pieces in this book have been published at various times by Playford, Boyce, Page, Ouseley, Cope, Rimbault, and others. The last-named, in his Collection of Cathedral Services (Chappell, 1847), assigns the Service in G to Peter Rogers, a singing-man, at Windsor, Benjamin Rogers's father. But on what authority I know not. Hayes, who copied nearly all these things from Rogers's own manuscripts, unhesitatingly assigns it to Dr. Rogers, and says nothing of the father.

Considerations of space will only permit of the mere mention of such well-known names as Daniel Purcell, brother of the great Henry Purcell, Doctors William and Philip Hayes (father and son), Sir John Stainer and Sir Walter Parratt, all of whom held the office of organist.

During the beneficent regimes—covering the period between 1859 and 1882—of the two distinguished musicians last named, the Chapel services reached a very high standard of choral excellence which has been well maintained to this day. So world-wide is their reputation that there is no need to enlarge upon their beauty or to the effect they have upon the worshipper. Musically and devotionally they stand upon a very high plane. The Chapel has perfect acoustical properties, and the well blended and tuneful voices fall upon the ear with peculiar charm. One specially commendable feature is the deliberate manner in which the Psalms are chanted, whereby the incomparable beauty of those magnificent tone-poems is made manifest. The Psalmist's injunction 'Sing ye praises with *understanding*' is fully observed at Magdalen College Chapel, Oxford.

The present Instructor of the choristers and Organist is Dr. John Varley Roberts, a typical Yorkshireman. Born at Stanningley, near Leeds, he held his first organistship when only twelve years old at St. John's Church, Farsley. His subsequent appointments have been St. Bartholomew's Church, Armley, from 1862 to 1868, and Halifax Parish Church, where he had a fine choir of eighty voices, and a splendid organ which cost £3,000. While at Halifax he wrote the anthem 'Seek ye the Lord,' which has made known his name unto the ends of the earth. Upon the appointment of Sir Walter Parratt to St. George's Chapel, Windsor, Dr. Roberts was elected to his present office in 1882. His musical activities at Oxford



INTERIOR OF THE HALL, SHOWING THE PANELLING ERECTED IN 1541.

(From a photograph by Mr. Ronald P. Jones, M.A.)

have not been restricted to Magdalen, though the College services have the warmest place in his affections. He was organist of St. Giles's Church, 1885-93; conductor of the Oxford Choral and Philharmonic Society during the same period; and founder and first conductor of the University Glee and Madrigal Society. He has given University professorial lectures on harmony and counterpoint, and has been an examiner for University musical degrees. Dr. Roberts has composed much church music, *e.g.*, some forty anthems, four complete services, in addition to an Evening Service, organ solos, songs, part-songs, &c.; an oratorio entitled 'Jonah,' and the cantatas 'Advent,' 'The Incarnation,' and the 'Passion'; while the editorship of the 'Parish Church Chant Book' and the composition of Chant Services furnish proof of his practical knowledge of parish church requirements. His great reputation as a church choir trainer is undisputed: in this connection his 'Treatise on a practical method of training choristers' (Henry Frowde, 1898) contains the results of his long and successful work in teaching choir boys.

Dr. Roberts has recently been the gratified recipient of a testimonial from the Foundation members of Magdalen College, an expression of goodwill which has taken the threefold form of an address, a handsome silver salver, and a cheque.

The inscription on the salver reads:

IOANNI VARLEY ROBERTS, M.U.S.D.  
in Collegio B. Mariae Magdalenae  
Organistae Munus  
Vicesimo Quarto iam Anno exercenti  
et cum sua tum Choristarum quos Informat Peritia  
Aures animosque delectanti  
Hoc voluntatis indicium  
D.D. Amici Magdalenenses  
A.S. MCMV.

The address, appropriately illuminated, is couched in the following appreciative terms:

To John Varley Roberts, Doctor of Music,  
Organist of Magdalen College.

We the undersigned, a few out of the many friends whom you can number in the College, of which the Chapel and its services are so integral and important a part, have had the privilege of watching with special closeness, the unstinted and unflagging skill and resource which you have for a period now not far off a quarter of a century, devoted to the music of the College.

We believe that you have never been more energetic, never more successful in the discharge of your duties than you are to-day. We hope that your rare powers may be continued in their plenitude to you and to the College for a number of years to come.

In the meantime we ask you to accept this Address and the gifts which accompany it, as some recognition and record of work for which we feel equal admiration and gratitude.

Among the names appended to the above Address are the President and Fellows of the College, the Bishop of Stepney, the Rev. Dr. Ottley (Regius Professor of Pastoral Theology), the Rev. Dr. Bussell (Vice-Principal of Brasenose College), Sir Benjamin Brodie, Bart., Sir J. S. Burdon-Sanderson, D.M., and the Rev. Dr. Lock (Ireland Professor of Exegesis and Warden of Keble College), in addition to many other former Fellows and Foundation members of the College.



DR. J. VARLEY ROBERTS.  
ORGANIST AND INSTRUCTOR OF THE CHORISTERS.  
(Photograph by Messrs. Hills & Saunders, Oxford.)

Two other appended names must also be mentioned as of special interest in pleasantly linking the past organists with the present holder of that office—Mr. J. F. R. Stainer, M.A. (eldest son of the late Sir John Stainer) and Sir Walter Parratt.

For valued assistance in preparing the foregoing article the writer acknowledges his indebtedness to the Rev. H. A. Wilson, M.A., Fellow, Librarian, and Founder's Chaplain of the College; to Dr. J. Varley Roberts, Instructor of the Choristers and Organist; to Mr. John S. Bumpus; also to Mr. Ronald P. Jones, M.A., for the use of his excellent photographs and his architectural notes.

DOTTED CROTCHET.

## SCHUMANN'S MUSIC IN ENGLAND.

(Concluded from page 718.)

The first performance in England of Schumann's 'Paradise and the Peri' was given by the Philharmonic Society in 1856, to which reference will subsequently be made. It may not be generally known, however, that this performance was anticipated by *two* presentations of the work in the land of Moore's birth. These were given, at the Antient Concert Rooms, Great Brunswick Street, Dublin, on February 10 and March 8, 1854, by a society called the Royal Choral Institute, conducted by John William Glover.

An advertisement of the repeat performance calls the cantata 'Schumann's great work on Moore's poem,' and in a notice (in *Freeman's Journal*) of the first concert we read:

This was originally set to a translation of Moore's beautiful poem, and the music has been now re-adapted to the poet's own lyrics, specially for the concert of last evening.

Who made the re-adaptation is not stated. The orchestra on that occasion was led by R. M. Levey, and the conductor, Glover, received a dictated letter from Schumann (he being ill at the time) thanking him for 'the excellent performance of the work.'

While we are on Irish soil the opportunity may be taken of calling attention to an article which appeared in *The Express* (a Dublin daily newspaper) of May 22, 1869. Here it is, quoted *in extenso*:

### SCHUMANN.

Schumann is a composer who has caused more controversy between musical critics than almost any man of his time. There is, however, one point on which they well nigh all agree, viz., his originality. This is, beyond a doubt, his great feature, being never far-fetched, as some of the German compositions of the modern school are.

Most people in the present day would scoff at the notion of Schumann being compared to Mendelssohn. Certainly Mendelssohn was a very great composer. But, if we consider, originality is not his great feature. He founded his style on that of Bach. And, as he admits himself, he copied him and his school very closely, as may be seen in the similarity of structure between his Fugue in E minor (No. 1) and that of Sebastian Bach in D minor, published with the 'Chromatische Fantasie,' and more especially in his oratorios ('St. Paul,' in the greatest degree), of which, if we compare the recitatives with those in the 'Passion Musik' of Sebastian Bach, we shall find their exact counterparts in a great many instances.

Now, Schumann followed no school. We might almost say he founded his own, as Sebastian Bach did. We all know how little Bach was thought of in his own day. Why? Because he was original, and did not copy the style of Corelli, as did his great contemporary Handel. In exactly the same way is Schumann now cried down, who, though to Bach's height he never will attain, still, it may be, will occupy no mean place in the list of musical celebrities.

Another so-called fault in Schumann is said to be his want of melody. But in answer to this accusation we only say, 'Examine his music with the intention of finding a melody, and seldom, if ever, will you fail.' This error arises from not looking into his music, so as to understand it. All the points of a really good composition will never be seen through at first sight. We have to examine its details, either by frequent playing or listening.

Mendelssohn's music has often been accused of this want of melody. But we all see now how full of it it is. And so Schumann. We need only look at the lovely slow movements of the B flat and C major symphonies, at his 'Kinderszenen,' and we shall find melody, and that of the most beautiful kind, to our heart's content.

But Schumann has one feature which bids fair to rival even his originality, viz., his attention to the form of his compositions. In this beauty of form Mendelssohn shone, as did Bach, Handel, Mozart, and all great composers, with the exception of Schubert, in some cases. Schubert, however, did not lack it in his songs, though in some orchestral compositions his ideas, beautiful as they are, are too rambling.

All sides allow the beauty of Schumann's quintet in E flat. And why? It is clear and sparkling. In the



first of these epithets lies the true cause of its popularity. Far be it from us, however, to impeach it as a composition on account of its clearness of detail. On the contrary, it is one of the most beautiful of the composer's concerted pieces.

One remark, in conclusion. We often hear it said when we ask, 'Do you like Schumann's works?' 'Oh! yes, his little pieces very much.' Here is shown the whole reason of his unpopularity. His little pieces are exquisite, clear, and (for the most part) easy. People therefore say, 'We will not trouble ourselves with abstruse works,' and do not go farther than the little pieces. Thereby, if there did not exist men like Herr Manns, Mr. Ella, &c., who would bring forward and perform these 'abstruse' pieces, as well as they can be performed, Schumann's nobler compositions would, at all events for a time, be laid on the shelf.

The writer of the above article was an enthusiastic young Irish musician, Charlie Stanford by name. In a recent letter having reference to the above article, Sir Charles Stanford says: 'Poor style; but I was only 16, and a wild Schumannite preaching in the wilderness.'

To return to London and the first English performance of 'Paradise and the Peri.' This took place at the Philharmonic Society's concert of June 23, 1856, 'By Command' of Queen Victoria who, with the Prince Consort, honoured the concert with her presence. Sterndale Bennett conducted, and the principal soprano part was sung by Madame Jenny Goldschmidt Lind, as the programme records her name. The English words were adapted specially for the performance by William Bartholomew, whose proof copy of the text is before us. It was this performance that caused Mr. J. W. Davison to begin a leading article in the *Musical World* thus:

Robert Schumann has had his innings, and been bowled out—like Richard Wagner. *Paradise and the Peri* has gone to the tomb of the *Lohengrins*.

At that time Madame Schumann was in London, paying her first visit to these shores. At the New Philharmonic Society's concert of May 14, 1856 (conducted by Dr. Wylde), she played her husband's Pianoforte Concerto, this being the first performance in England of that ever-beautiful work. It may not be without interest to quote, in parallel columns, two criticisms of Madame Schumann's playing at her recital of June 30, within a month of her husband's death:

*Musical World.*

The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be 'welcome as the flowers in May.'

*Athenæum.*

That this lady is among the greatest female players who have ever been heard has been universally admitted. That she is past her prime, may be now added without discourtesy, when we take leave of her, nor do we fancy that she would do wisely to adventure a second visit to England.

A change from criticism to Crystal Palace is made in recording performances at Sydenham of the following overtures:

Genoveva	- - -	January 10, 1857.
Manfred	- - -	April 4, 1857.
Hermann and Dorothea	- - -	February 22, 1862.
Julius Cæsar	- - -	September 26, 1863.
Braut von Messina	- - -	April 10, 1869.

Whether *all* these were 'for the first time in England' cannot with certainty be determined, but in all probability their English introduction can be placed to the credit of Sir August Manns, who conducted each performance. Certain it is that a selection from 'Manfred' was given for the first time in this country at the Crystal Palace on April 25, 1874, the English words having been adapted by Mr. C. A. Barry. The first performance of the complete work, with the text recited (Mr. Charles Fry), was given by Mr. George Halford, at the Town Hall, Birmingham, on April 16, 1896.

In March, 1868, Mr. Adolph Schloesser, an ardent admirer of the composer, gave a series of four Schumann evenings at the Beethoven Rooms, Harley Street, when he introduced the following works to English audiences:

Fantasie Stücke for pianoforte and clarinet, Op. 73.

Fantasie Stücke for pianoforte, violin, and violoncello, Op. 88.

Stücke im Volkston for violoncello and pianoforte, Op. 102.

Märchenbilder for pianoforte and viola, Op. 113.

Märchen Erzählungen, Op. 132.

The Concertstück in D minor for pianoforte and orchestra (Op. 134) was introduced into this country by Madame Schumann (who played the solo part) at the Philharmonic concert of March 16, 1868.

Under the conductorship of Mr. A. H. D. Prendergast the Amateur Musical Union performed Schumann's 'Requiem' (not the 'Mignon' Requiem) for the first time in this country on June 18, 1869; the same Society had previously given a selection from 'Genoveva' on June 6, 1864. The Cambridge University Musical Society (conductor, Sir Charles Stanford) claim to have introduced the 'Fest' overture (Op. 123) and 'Faust' (Part III.), the latter on May 21, 1875. The Bach Choir performed 'The New Year's Song' (Op. 144), on April 6, 1878; and between 1879 and 1887 the London Musical Society performed 'The King's Son' (Op. 116) and 'The Minstrel's Curse' (Op. 139). Edinburgh, in the sixties, had a true Schumannite in the person of Sir Alexander Mackenzie who, as a first violin, performed several chamber compositions in the Scottish capital, one of his coadjutors being Professor F. Niecks, then the viola-player of the party.

While the foregoing *résumé* makes no pretensions to be complete, we may conclude these informal notes by mentioning that Schumann intended to visit England in 1854; and those who wish to see sprightly specimens of the Schumann controversy forty years ago may find them in the *Pall Mall Gazette* of March 19 and 23, 1866—two communications signed 'Z' and 'A' respectively. We have every reason to know that 'Z' was Mr. J. W. Davison, an anti-Schumannite, and that his doughty opponent 'A' was Sir George Grove, an arch-Schumannite.

F. G. E.



## AN UNKNOWN PORTRAIT OF HANDEL.

In an ante-room of Sir John Soane's Museum, Lincoln's Inn Fields, is a medallion portrait of Handel which is practically unknown. No biographer of the master refers to it, and we believe this presentment of the great composer has never before been published. The portrait is in the form

hair, the coat, necktie, &c.—all point to its being the work of Roubiliac. So strongly does he hold this opinion that he thinks if the whitewash and distemper which cover the medallion were removed, the name of Roubiliac would probably be revealed. (Perhaps the Trustees of the Museum will allow this to be done.) A specially interesting feature of the portrait is the absence of the wig or



PORTRAIT OF HANDEL : FROM A PLASTER CAST IN SIR JOHN SOANE'S MUSEUM,  
LINCOLN'S INN FIELDS.

(Photographed, by permission, specially for THE MUSICAL TIMES.)

of a plaster cast which Mr. George J. Frampton, R.A., the distinguished sculptor, has been kind enough to examine for the purposes of this reproduction. Mr. Frampton believes it to have been done from life, and to be the model for some monument of Handel ; moreover, the details—the curl of the

cap which forms the complement of all other representations of Handel, accessories characteristic of the period : but here we have the composer of the 'Messiah' in his un-wigged, homely aspect, while the firm mouth, strong chin, and massive jaw are quite familiar in all the other portraits of the master.

The question will naturally be asked: 'What is the history of this medallion?' To which we must reply: 'None, so far as can be ascertained.' The courteous curator of the Museum, Mr. Walter L. Spiers, A.R.I.B.A., writes: 'I am sorry to say that I can find no record of how it came into Soane's possession.' From the 'General Description [catalogue] of Sir John Soane's Museum' we learn that

In the year 1833 Sir John Soane obtained an Act of Parliament (3 Will. IV., cap. 4), intituled 'An Act for settling and preserving Sir John Soane's Museum, Library, and Works of Art, in Lincoln's Inn Fields, in the county of Middlesex, for the benefit of the Public, and for establishing a sufficient Endowment for the due maintenance of the same.

Sir John Soane, R.A., F.R.S., F.S.A., was Professor of Architecture at the Royal Academy of Arts; Architect to the Bank of England—of which building he designed the present four façades, as well as the rotunda, and most of the public offices—and a most distinguished member of his profession. Born near Reading, September 10, 1753, he died January 20, 1837, aged eighty-three years, at his house, 13, Lincoln's Inn Fields, the valuable contents of which—books, manuscripts, paintings, prints, drawings, maps, models, and other works of art—are now accessible to the public. The inference is that Sir John Soane acquired the Handel medallion in the ordinary course of adding to and enriching his splendid collection. It only remains to be said that we are indebted to Mr. R. J. Pitcher for having called our attention to this most interesting Handelian relic.

## Occasional Notes.

### MUSIC'S EMPIRE.

First was the world as one great cymbal made,  
Where jarring winds to infant nature played;  
All music was a solitary sound,  
To hollow rocks and murmuring fountains bound  
Jubal first made the wilder notes agree,  
And Jubal tuned music's jubilee;  
He called the echoes from their sullen cell,  
And built the organ's city, where they dwell;  
Each sought a consort in that lovely place,  
And virgin trebles wed the manly bass;  
From whence the progeny of members new  
Into harmonious colonies withdrew;  
Some to the lute, some to the viol went,  
And others chose the cornet eloquent;  
These practising the wind, and those the wire,  
To sing man's triumphs, or in heaven's choir.  
Then Music, the mosaic of the air,  
Did of all these a solemn noise prepare,  
With which she gained the Empire of the ear,  
Including all between the earth and sphere.  
Victorious sounds! yet here your homage do  
Unto a gentler conqueror than you;  
Who, though he flies the music of his praise,  
Would with you Heaven's Hallelujahs raise.

ANDREW MARVELL.  
(1621-1678).

His Majesty the King has made Sir Hubert Parry a Commander of the Royal Victorian Order.

Local historians, provided they be accurate, deserve every encouragement, therefore we welcome a tastefully got-up booklet entitled 'The Nottingham Sacred Harmonic Society: a retrospect,' printed at The Caxton Press, Nottingham, and ably compiled by Mr. Arthur Johnson. In these ninety-eight pages the ups and downs of this new flourishing musical organization are pleasantly recorded, together with a list of all the concerts given for the last fifty years. Although the seeds were sown by a pioneer amateur of Nottingham, Mr. Alfred J. Lowe, some sixty-years ago, the Society was not really organized until 1856. On November 4 of that year, the ninth anniversary of Mendelssohn's death, 'St. Paul' was performed for the first time in Nottingham, the conductor on that occasion being a native of the town, Edmund Hart Turpin by name, then 'a wildly enthusiastic musician of twenty.' The 'organist and pianist' at that concert was William Sheldermine, who soon after became the first permanent conductor of the Society. His successors have included such well-known names as Henry Farmer, John Adcock, Henry J. Wood, and Allen Gill, under whose energizing sway the Society has made good headway. It appears that in 1866 Henry Farmer received as conductor £25 per annum as compared with £350 paid to the holder of the office thirty years later; while the fees paid to individual performers have ranged from 5s. to £150.

With commendable judgment Mr. Johnson lightens up the inevitable prosaic part of his 'Retrospect' with some amusing matter. For instance, in 1868, Madame Sinton Dolby suggested to the committee that some of her recent successes should be mentioned in the announcements of her forthcoming appearances, 'as a certain amount of puffing always benefits concert-givers and artists alike.' Perfectly frank, if nothing else. Van Bree's 'St. Cecilia's Day' was a favourite work in the Society's earlier years. In the solo and chorus 'Give way now to pleasure' of that cantata, the chorus ejaculate the words 'too soon.' We are told that 'on one occasion, the late Mr. William Elliott (of respected memory), in his more than usually vigorous manner, managed to break out with "too soon," just one bar *too soon*, convulsing the choir with laughter almost to the extent of a breakdown.' At one time the Society was wont to assist the imagination of its audiences by inserting 'stage business' indications in its programme-books, e.g., in Costa's 'Eli'—an oratorio which the late Mr. J. W. Davison said was half 'Elijah,' yet not half so good:

'Till darkness melts in light' (*He [Samuel] lies down*).

'Bless the Lord,—O—my soul—bless—' (*He falls asleep*).

'Because the wicked forsake My law' (*Soft music*) (*Samuel advances to Eli*).

'And the Ark—the Ark—the Ark of God,  
The Ark of God—is taken!' (*Eli falls backward*).

In a notice which appeared in a French paper of a performance of the 'Domestic Symphony' under Mr. Henry J. Wood's direction at Queen's Hall, the writer suggests that possibly Richard Strauss may have been inspired by the following lines in a Shakespeare sonnet:

Resembling sire and son and happy mother  
Who, all in me, on a pleasing not do singly.

If the French printers of the 18th century thus maltreated our national poet, it is easy to understand why Voltaire regarded Shakespeare as a barbarian.

Mr. Algernon Ashton has volumized one of his hobbies in a book entitled 'Truth, wit, and wisdom,' which Messrs. Chapman & Hall, Ltd., have recently published. Here we have, according to the sub-title of the volume, 'a mine of information,' consisting of '525 letters to the Press, 1887-1903, from the pen of Algernon Ashton.' The receipt of these letters at the various newspaper offices appears to have afforded some sport to various sub-editors, judging from the headings which they themselves added—headings which Mr. Ashton retains: e.g. 'Ungallant Ashton,' 'Be soft! He comes again,' 'Ask us another,' 'What he thinks about it,' 'Mr. Algernon Ashton, a very curious person,' 'A. A. on the warpath,' and so on. The classified index of subjects written upon by 'A. A.' furnishes the following result:

Personal	112 letters	Sepulchral	109	} = 196 letters of grave import.
Miscellaneous	82 "	Monumental	62	
Musical	71 "	Necrological	25	
Political	52 "			
Humorous	12 "			

The 'old mortality' propensities of Mr. Ashton are shown in the above summary of his epistolary undertaking; indeed, the first and the last letter in the book treat of the graves of two distinguished Georges—Cruikshank and Grove. The following specimen dug out from this 'mine of information' serves to show the author's keenness of observation:

THAT EAGLE EYE!

To the Editor of *The Pall Mall Gazette*.

Dear Sir,—The Jubilee inscription which has just been chiselled on the pavement in front of St. Paul's Cathedral is still not quite correct, as the masons have outlined the date as "A.D. 1897," instead of "A.D. 1897." The full-stop between the A and the D ought certainly not to be missing.

Yours very faithfully,

44, Hamilton Gardens, ALGERNON ASHTON.  
St. John's Wood, N.W.,  
September 10, 1900.

To this letter is appended a footnote which reads: 'The omission was shortly afterwards rectified.' In the 'humorous' section we find a pungent communication, headed 'Murder in A flat':

Sir,—Notwithstanding the fact of my having been a professional musician all my life, I had hitherto no idea that murder—the most dreadful of all crimes—had any sort of connection with music. Yet a week or two ago, while perusing one of my usual daily papers, I came across the following headline, printed in large, conspicuous letters:—

"MURDER IN A FLAT!"

It was a revelation indeed!

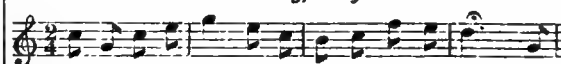
Is it not more of a revelation to discover that Mr. Ashton has had no experience of music that is murdered in the execution thereof? To return to the more grave aspects of 'Truth, wit, and wisdom.' It is interesting to find that Mr. Ashton abhors cremation, and still more interesting to learn that his 'own ultimate resting-place will probably be in Kensal Green Cemetery, where' he says, 'I shall lie embalmed in a brick vault.' May the day be far distant when the genial epistoler joins the distinguished company resting in that famous *campo santo*. In the meantime his calligraphic hobby, as set forth in these 443 pages, will provide pleasure and amusement to readers not a few.

In a report of the recent Norwich Musical Festival printed in an important London newspaper, Sir Hubert Parry's humorous setting of Browning's 'Pied Piper' is referred to as 'the most mirthful tragedy of Mr. Hamelin.'

Max Reger, whose portrait, together with some biographical details, we gave in our May issue, continues to make a great stir in musical Germany. He is unique amongst gifted composers in that he has waited till he reached the high opus number 90 before offering the public an orchestral piece. In these days, when babies write symphonies (and conduct them, too!), and every neophyte worries himself into hysterics and long hair because Dr. Richter, Dr. Cowen, Mr. Wood, or Mr. Dan Godfrey refuse to give his 'Autobiographical Poem for grand orchestra (Op. 1)' an early hearing, Reger's reticence is indeed a wonder. He wrote some orchestral works as a boy, but they doubtless went to make a bonfire when he commenced studying his beloved Bach. Since then he has written chiefly for the organ, and developed a style which for polyphonic complexity and modulatory freedom has not its equal.

That a musician like Max Reger, wielding the sceptre of contrapuntal ingenuity, should choose the title of 'Sinfonietta' for his first incursion into the Magic Flower Garden of the modern orchestra suggests a becoming, albeit old-fashioned, modesty. That he should employ an orchestra without trombones, and with only two extra horns, a harp and third kettle-drum to distinguish it from Mozart's symphony orchestra, savours almost of affectation. We expect something simple, something that might come as an agreeable contrast after the complexities of Strauss, Elgar, von Hausegger, Mahler, Delius, &c. The first page of the score seems to fulfil our expectations, for it conveys the impression that we shall rock ourselves upon the simple 6-8 rhythm of a pleasant Serenade. But turn over the leaves, and polyphonic puzzles and chromatic crabbednesses appear in ever-increasing profusion, until we realize that we have before us one of the most bewilderingly polyphonic and chromatic scores in existence. But we must express our delight that a strong young master has arisen to write a symphony without even a headline for a 'programme.' Here we have once more a powerful work which is meant to be taken as music and nothing else. That Germany is not deaf to his appeal is shown by the extraordinary fact that before even the score of this Sinfonietta was published, or the first performance, by the enterprising Musikalische Gesellschaft at Essen took place (on October 8, under Felix Mottl), no less than thirty-eight performances of the work were announced.

Forty years ago the late Dr. Swinnerton Heap was studying in Leipzig as the second holder of the Mendelssohn Scholarship. The ever-kind Moscheles took an interest in the young Englishman, his pupil, and at Christmas sent him the following invitation, which is dated December 23, 1865:



Will you come to-mor - row to see a X-mas tree At



number twenty-eight Dresdner Strasse At half - past sev - en.

For the use of the above we are indebted to Dr. Swinnerton Heap's son, Mr. J. S. Heap, of Liverpool.

The programme of a benefit concert recently given in a certain English village contained the following item:

PIANO SOLO ... 8 tude in D flat ... Stephen Hiller.  
Mr. B. Weller.

This well and Weller-played piece was doubtless interpreted with a certain amount of octavetude.

Another musical landmark in London is being transformed out of knowledge. Moreover, it is one of the most interesting and not the least ancient of such reminders of the past. We refer to the house wherein Handel lived and died. This habitation—now No. 25, Brook Street, New Bond Street—has up to the present time been a private house; but the lower portion of the premises is now being turned into a shop, with the result that the front of the house will in future present a very different appearance from that of nearly two-hundred years. The first time that Handel's name appeared in the rate-books of St. George's, Hanover Square (in 1725), he was rated at £25 per annum for this house. About twelve years ago Dr. W. H. Cummings, in visiting Handel's domicile, discovered a fine cast-lead cistern, on the front of which, in bold relief, was this inscription: '1721. G. F. H.'; therefore, the great composer must have occupied the house for at least thirty-eight years. It was from here, too, that the funeral cortege started on that April day in 1759 to convey the remains of the mighty master to their last resting-place in Westminster Abbey. It is to be hoped that the commemorative tablet which has been on the front of Handel's house for many years will be replaced, and in such a position as to be easily read.

Sir Alexander Mackenzie, in his thoughtful utterances on 'Scholarship and composition prizes' (reported on p. 795), voiced the opinion of many others who are concerned for the welfare of young native musicians. Unless he obtain a more or less precarious livelihood by teaching, or has private means, the budding composer fresh from the schools faces the world with a poor outlook. It is at this period of his career, before he has felt his feet and claimed the attention of the public and the publishers, that he needs some practical help. Sir Alexander's 'patronage' suggestion is good. Who will volunteer to become patrons? His remarks on English opera, though somewhat of an old story, are no less worthy of serious attention.

The attention of composers is directed to the 'Cobbett Musical Competition,' offered under the auspices of the Worshipful Company of Musicians. This valuable opportunity consists of three prizes—(i.) (£50), presented by Mr. W. W. Cobbett, (ii.) (£10), presented by the Worshipful Master, and (iii.) a special prize (£10), presented by Mr. Hermann Sternberg. The subject of the competition is thus set forth:

The composition of a short 'Phantasy' in the form of a String Quartet for two violins, viola and violoncello. The parts must be of equal importance, and the duration of the piece should not exceed twelve minutes. Though the Phantasy is to be performed without a break, it may consist of different sections varying in *tempi* and rhythms.

Mr. Sternberg's special prize (£10) will be given 'to the competitor whose work offers in the opinion of the judges the best example of an art-form suited for a short piece of chamber music for strings.' The works selected for publication will be issued by the Musicians' Company, to whom the copyrights shall be assigned. The competition is open only to British subjects, and the manuscripts (score and parts) are to be delivered to Mr. T. C. Fenwick, Clerk to the Company, at 16, Berners Street, London, W., before the close of the year 1905.

An interesting outcome of the *entente cordiale* will be the visit of the London Symphony Orchestra to Paris early in the New Year, under, it is hoped, the highest possible patronage. Two concerts, to take place at the Châtelet Théâtre on the afternoons of January 10 and 12, are to be given under the joint-conductorship of M. Messenger and Sir Charles Stanford. In these the Orchestra will have the valued co-operation of Madame Brema, Miss Perceval Allen, Mr. John Coates, and Mr. Plunket Greene (all of whom are giving their services), in addition to 300 chorus-singers from Leeds, who will most assuredly give our French friends a magnificent display of English choral singing. This enterprise has not only been initiated by the London Symphony Orchestra, but each member of this excellent organization will forego his fee and, moreover, defray his own personal expenses. Such an event is unique in the history of English orchestral music: it is one that will enlist the sympathy and call forth the good wishes of all music-lovers on this side of the Channel.

'Three things have impressed me during my visit to London—St. Paul's Cathedral, Westminster Abbey, and the London Symphony Orchestra.' Thus said Herr Raabe at the conclusion of his recent and first visit to England.

Mr. W. Barclay Squire, of the British Museum, writes:

The note on the collection of madrigals called 'Il Trionfo di Dori,' in your issue of November (p. 721) needs some correction. The book was first published at Venice in 1592, and the dedication (not the imprint) is dated February 20. Complete copies of this edition are in the Liceo Musicale at Bologna and the Landesbibliothek at Cassel. The Verona copy mentioned in your note only consists of four of the six part-books. There are no editions of Rome (1599), Antwerp (1618), nor Geneva (1619); but there are Italian editions of 1596 (Antwerp), 1599 (Venice), 1601 (Antwerp), and 1614 (Antwerp), and German translations of 1612 and 1613 (Nürnberg) and 1619 (Leipzig). Particulars as to all these editions will be found in the second volume of Dr. Emil Vogel's 'Bibliothek der gedruckten weltlichen Vocalmusik Italiens' (1892).

With regard to the date of publication of the 'Triumphs of Oriana,' it is not safe to conclude that a book did not appear in the year that is recorded on its title-page because it is entered at a different date in the Stationers' Registers. The latter sometimes contain the names of books which were never published, as well as of books which had appeared at earlier dates.

On one occasion when the subject of 'immortal works' was being discussed, Brahms said: 'Yes, immortality is a fine thing if you only knew how long it would last!'

Edinburgh has lost a zealous musical antiquary by the death of Mr. Robert A. Marr, which, we regret to record, took place at his residence, 8, Cluny Place, Morningside, on November 9, at the age of fifty-five. Mr. Marr, who was an accountant in Edinburgh, had a valuable musical library in addition to a large collection of portraits of musical celebrities. He was the author of four useful little books: 'Music and Musicians at the Edinburgh International Exhibition, 1886'; 'Music for the People: a retrospect of the Glasgow International Exhibition, 1888, with an account of the rise of Choral Societies in Scotland'; 'Musical History as shown in the International Exhibition of Music and the Drama, Vienna, 1892'; and 'The rise of Choral Societies in Scotland.' Mr. Marr was always willing to give information to THE MUSICAL TIMES on any topic within his survey, and, like the late Mr. T. W. Taphouse, he took a warm and practical interest in anything connected with this Journal.

## A ST. CECILIA'S DAY CELEBRATION.

## THE BISHOP OF LONDON ON MUSIC.

The earliest known celebration of St. Cecilia's Day took place in the year 1683. In the following year it took place in the Hall of the Stationers' Company, where the festivals were held until 1703. The Account of the Warden of the Company contains this entry:

Received, the 25th of November, 1684,  
for the Musical Feast kept in the Hall. £2 . 0 . 0

This amount is entered under the head of 'Feasts and Funerals.' The Feasts need no explanation: the Funerals for which the Hall was used were those of persons whose obsequies were attended by a great concourse of relations and friends. On those occasions the Hall was hung with black draperies, which were kept for the purpose, and the corpse being conveyed over-night, was thence borne, followed by its long train of mourners, to its final resting-place. Stationers' Hall was long associated with feasts of music, especially the St. Cecilia Day celebrations. Dr. Blow composed no fewer than four Odes that were performed there; and in 1692 Henry Purcell not only composed an Ode to celebrate the day, but the counter-tenor solo in it—'Tis nature's voice'—was 'sung with incredible graces by Mr. Purcell himself'!

To pass from the end of the 17th to the beginning of the 20th century, an interesting celebration of St. Cecilia's Day took place on the day—November 22—when the Livery Club of the Worshipful Company of Musicians held high festival in the very same Hall of the Stationers' Company wherein Purcell sang and other old-world musicians had conducted their compositions. Mr. Clifford B. Edgar presided, and among the guests who honoured the Club by their presence were the Bishop of London and Dr. W. H. Cummings, Principal of the Guildhall School of Music.

The Bishop of London, in responding to the toast of 'The visitors,' began by saying: 'I am nothing of a musician; I wish I was.' In the course of his remarks he said: 'Music is one of the greatest rests that we have in this weary London. When I was a working missionary in East London, music was one of the most powerful influences which I experienced in my work.' He then went on to speak of an oratorio performance in Bethnal Green, at which 2,000 persons paid twopence each for admission, on which occasion '100 hooligans became spell-bound before the music of the Messiah.' When the Bishop made a few remarks in the course of the performance, one man shouted out 'When are we going to 'ave the 'allelujah chorus?' 'Give the people the best music,' said his Lordship, 'and they love it.' Referring to church music, he remarked upon that at St. Paul's Cathedral, saying, that after the anthem had been sung on some Sunday afternoon when he had been going to preach, he had asked himself, 'What more of a sermon could be needed than that? The words of the anthem go home to the soul better than any sermon.' The foregoing are some of the thoughts to which the Bishop gave expression, and his utterances on the uplifting influences of music are most valuable and encouraging.

As usual on these occasions music was made a special feature of an enjoyable evening, thanks to Mr. Arthur F. Hill, the Treasurer of the Club. The programme included two songs from a St. Cecilia Ode by Boyce, and similar excerpts by Blow, Purcell and Handel, in addition to a sonata for the violin by Nicola Matteis. Mr. Hill had also, as on previous occasions, prepared a dainty programme-book. This contained by way of frontispiece the

facsimile of an elaborate card of invitation to the St. Cecilia's Day Celebration in 1696, which reads:

Sir,

You are desired to meet a Society of Gentlemen Lovers of MUSICK on Munday ye 23<sup>d</sup>. of this instant Novemb<sup>r</sup> 1696, being the Sequel of St. Cecilia's day, at 9 of ye Clock exactly, at St. Brides Church in Fleet-Street, where will be a Sermon & Anthem, & afterwards to dine at Stationers Hall, near Ludgate, where before Dinner there will be a Performance of MUSICK.

[Then follow the names of the eight Stewards, including those of Moses Snow, B.M., and Nicola Matteis, Gent.]

Pray pay 10<sup>s</sup>. at ye receipt of this Ticket & bring it with you.

No Servants will be admitted, care being taken for attendance.

Dr. Cummings, in response to the toast of 'Music,' expressed the hope that the sermon in St. Bride's Church and a performance of sacred music there might be revived as part of the celebration of St. Cecilia, and a capital speech by Sir Ernest Clarke was by no means the least attractive feature of a pleasant St. Cecilian celebration.



## TCHAIKOVSKY.\*

1840-1893.

Twelve years have come and gone since Tchaikovsky (to adopt the spelling of the name given in the book under review) drew his last breath at the age of fifty-three. His 'Life and Letters' were compiled and edited in the Russian language by his brother, M. Modeste Tchaikovsky, and issued in three volumes by M. P. Jurgenson, the well-known music-publisher, of Moscow. To this publication succeeded a German version (2 vols.), and now English readers are put in possession of the curious life-story of a very remarkable man and musician. At the outset it may be said that Mrs. Newmarch, in the attractive volume before us, has produced a most fascinating book. 'Wherever feasible,' she says, 'I have preferred to let Tchaikovsky himself tell the story of his life.' This is excellent, but none the less does she merit the highest praise for the skilful manner in which she sets forth the story of Tchaikovsky's career. In so doing she contributes to musical literature a biography that is in perfect taste and of absorbing interest.

Born in May, 1840, the son of a Russian Government official, Peter Ilich Tchaikovsky lost his mother when he was only six years old. He entered the world handicapped with a neurotic, indolent temperament, which developed into a morbid disposition and culminated in spiritual and mental disturbance when he had arrived at years of discretion. The only music in the house of his childhood was an orchestration, to which the boy owed his first musical impressions. This instrument he was never tired of hearing, especially in a Mozart composition (airs from 'Don Juan'), which, as played by the orchestra, awakened in him 'a beatific rapture.' At this early age he fell in love with Mozart, to whom he remained true throughout his life, as many instances in Mrs. Newmarch's book abundantly testify. His earliest creative attempts were in the nature of childish improvisations, 'just for myself alone when I feel sad,'

\* 'The Life and Letters of Peter Ilich Tchaikovsky.' By Modeste Tchaikovsky. Edited from the Russian, with an Introduction, by Rosa Newmarch: Illustrated. London: John Lane.

as he records. He was never exploited as a musical prodigy, indeed his musical propensities were regarded as 'useless trifling,' and one of his friends suggested the avocation of an inspector of meat as a lucrative and suitable calling in life. Educated at the School of Jurisprudence at St. Petersburg, Tchaikovsky obtained a post in the Ministry of Justice, but in 1862, at the age of twenty-two, he entered the Conservatoire of Music at St. Petersburg, which Anton Rubinstein had founded in the previous year (1861). There he studied harmony and composition under Rubinstein, who had original methods in teaching the young ideas how to shoot. For instance, he set Tchaikovsky the task of orchestrating Beethoven's D minor pianoforte sonata in four different ways, whereupon the young student 'elaborated one of these arrangements, introducing the English horn and all manner of unusual accessories, for which the master reprimanded him severely.' A very warm and lifelong affection, however, sprang up between Tchaikovsky and both the brothers Rubinstein, Anton and Nicolas; on one occasion the latter lent the composer of the Pathetic symphony his dress coat in order that the youth might attend a ball. At the Conservatoire Tchaikovsky studied the flute, which he played in the orchestra; also the organ. For the latter instrument he composed nothing. On the completion of his academic course he became a professor of harmony and composition at Moscow Conservatoire until he relinquished all teaching engagements for the more congenial occupation of composition. The ups and downs of his professional life, including his excursion into the field of musical journalism, are most pleasantly related in Mrs. Newmarch's never-dull pages.

English readers will feel interested in the references to the land of 'Rule, Britannia.' As a young man, aged twenty-one, Tchaikovsky paid his first visit to London in 1861. 'London is very interesting,' he records, 'but makes a gloomy impression. The sun is seldom visible, and it rains all the time.' This was in the summer. He heard Madame Adelina Patti, who then made her English début in opera, but he saw 'nothing particular' in her, though in later life she fascinated him. His later visits to England, as a famous man, —in 1888, 1889, 1893 (the year of his death)—will be fresh in the memory of the public, who will find pleasure in reading his impressions of our country and its institutions, including his visit to Cambridge and the honorary degree of Doctor of Music which was then conferred upon him, his conductorship of the Philharmonic concerts, &c. His visit to America in 1891 was not without its amusing experiences.

It is always interesting to find foreign musicians in bonds of sympathy with English literature: so with Tchaikovsky. As a young man of twenty-five he writes (in a letter):

I laugh heartily over Dickens's *Pickwick Papers*, with no one to share my mirth; but sometimes this thought incites me to even wilder hilarity. I recommend you to read this book; when one wants to read fiction it is best to begin with such an author as Dickens.

Again, much later in life and in a letter to his biographer-brother, Modeste, he sounds a pathetic note:

Modi, I am writing at night with tears in my eyes. Do not be alarmed—nothing dreadful has happened. I have just finished *Bleak House*, and shed a few tears, first, because I pity Lady Dedlock and find it hard to tear myself away from all these characters with whom I have been living for two months, and secondly, from gratitude that so great a writer as Dickens ever lived.

Once more, writing at the age of forty-three, he says:

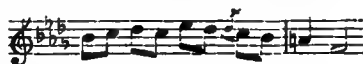
I am devoured by impatience to master enough English to master Dickens easily, and I devote so many hours a day to this occupation that, with the exception of breakfast, dinner, and the necessary walk, I literally spend every minute in hurrying madly to the end of something. This is certainly a disease.

Another English author who made a great impression upon him was George Eliot. In this connection M. Modeste Tchaikovsky relates a specially interesting incident:

At this time we discussed subjects for a new opera. Peter Ilich's favourite author in later life was George Eliot. Once during his travels abroad he had come across her finest book, *The Mill on the Floss*, and from that time he considered she had no rival but Tolstoi as a writer of fiction. *Adam Bede*, *Silas Marner*, and *Middlemarch* stirred him to the greatest enthusiasm, and he read them over and over again. He cared less for *Romola*, but was particularly fond of *Scenes from Clerical Life*. For a time he seriously contemplated founding the libretto of his next opera upon *The Sad Fortunes of the Rev. Amos Barton*. He wished me to read the tale and give him my opinion. I must confess that, from his own account of it, I persuaded him to give up the idea.

I do not know if I actually convinced him, or whether he lost interest in it himself, but he never referred to this tale again when he spoke of other subjects for a libretto.

As may be assumed there are many references to the compositions of Tchaikovsky in the 782 pages of this admirable biography, to only a few of which reference can now be made. In regard to the '1812' overture the composer rightly designates it 'very noisy,' and goes on to say: 'I wrote it without much warmth of enthusiasm; therefore it has no great artistic value.' We are told that the principal subject of his first pianoforte concerto (in B flat minor) is a phrase sung by Malo-Russian blind beggars at a village fair at Kamenka:



In regard to pianoforte technique, he writes:

As I am not a pianist, it was necessary to consult some virtuoso as to what might be ineffective, impracticable, and ungrateful in my technique. I needed a severe, but at the same time friendly, critic to point out in my work these external blemishes only.

He played this concerto to Nicolas Rubinstein, who said the work was 'impossible,' that 'it needed to be completely revised,' and that if it were remodelled according to his requirements, he would bring it out at one of his concerts. 'I shall not alter a single note,' replied Tchaikovsky, 'I shall publish the work exactly as it stands.' He did.

One of his earliest creations, as it was one of Beethoven's latest, was a setting of Schiller's 'Ode to joy.' The fourth symphony (in F minor, and dedicated to 'My best friend') was his favourite composition. He looked upon his fifth symphony (in E minor) as a failure. 'There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognises.' The title 'Pathetic' bestowed upon the famous B minor symphony is due to M. Modeste Tchaikovsky, who thus records the incident:

The morning after the concert [which took place on November 18, 1893, new style] I found my brother sitting at the breakfast-table with the score of the



Symphony before him. He had agreed to send it to Jurgenson in Moscow that very day, and could not decide upon a title. He did not wish to designate it merely by a number, and had abandoned his original intention of calling it 'A programme Symphony.' 'Why programme,' he said, 'since I do not intend to expound any meaning?' I suggested 'tragic Symphony' as an appropriate title. But this did not please him either. I left the room while Peter Ilich was still in a state of indecision. Suddenly the word 'pathetic' occurred to me, and I returned to suggest it. I remember, as though it were yesterday, how my brother exclaimed: 'Bravo, Modeste, splendid! *Pathetic!*' Then and there, in my presence, he added to the score the title by which the Symphony has always been known.

In an interesting letter (p. 496, and written in 1885) on 5-4 rhythm, he says: 'It would be curious, and certainly "an effort to be original," to write a piece with a simple rhythm of 2-4 or 3-4 time in 5-4 time.' The well-known pianoforte piece 'Chant sans paroles' was composed when he was twenty-seven, at Hapsal, while on a holiday tour in Finland during the summer of 1867. In regard to his use of the celesta in the 'Nut-cracker' Suite (or Fairy Ballet), the following letter speaks for itself; it is dated June 15, 1891, and written to his publisher, M. Jurgenson:

I have discovered a new instrument in Paris, something between a piano and a *glockenspiel*, with a divinely beautiful tone. I want to introduce this into the ballet and the symphonic poem. The instrument is called the 'Celesta Mustel,' and costs 1,200 francs. You can only buy it from the inventor, Mustel, in Paris. I want to ask you to order one of these instruments. You will not lose by it, because you can hire it out to the concerts at which *The Voevode* will be played, and afterwards sell it to the Opera when my ballet is put on. . . . Have it sent direct to Petersburg; but no one there must know about it. I am afraid Rimsky-Korsakov and Glazounov might hear of it and make use of the new effect before I could. I expect the instrument will make a tremendous sensation.

As is more or less the case with hypochondriacal men, Tchaikovsky was not without a sense of humour in his mental equipment. For the Russian coronation festivities of 1883 he was asked to arrange the popular 'Slavias' from Glinka's opera 'A life for the Tsar' for performance by a chorus of 7,500 voices. After accomplishing this somewhat uncongenial task he sent the arrangement to M. Jurgenson with the following remarks:

There are only a few bars of 'original composition' in the work, besides the third verse of the text, so if—as you say—I am to receive a fee from the City of Moscow, my account stands as below:

For the simplification of sixteen bars of choral and instrumental music, to be repeated three times . . . . .	3r.
For the composition of eight connecting bars . . . . .	4r.
For four additional lines to the third verse, at forty kopecks per line . . . . .	1r. 60k.
Total . . . . .	8r. 60k. = 16s. 11½d.

This sum I present to the City of Moscow. Joking apart, it is absurd to speak of payment for such a work, and, to me, most unpleasant. These things should be done gratuitously, or not at all.

He makes an amusing reference to a critic who, speaking of the variations in the Third Suite, said 'that one variation describes a sitting of the Holy Synod and another a dynamite explosion'!

Tchaikovsky's love affairs occupy no inconsiderable portion of this biography. His infatuation for Désirée Artôt; his mysterious marriage with the 'rather good-looking' Antonina Ivanovna Milioukov—a union which lasted two months only; and his friendship with Nadejda Filaretovna von Meck, a widow. The last-named lady was not only a great admirer of the composer, but she greatly befriended him financially. Much correspondence of an intimate nature passed between them; but strangely enough to the end of their days they never exchanged a word, scarcely even a casual greeting. M. Modeste Tchaikovsky refers to Madame von Meck as his brother's 'best friend and benefactress.'

It is time, however, and only fair, to refrain from further quotation from Mrs. Newmarch's excellent book—one that, from a reviewer's point of view, contains as many plums as a Christmas pudding, to use a seasonable simile. Enough has been said to induce the reader to peruse these entertaining pages. The get-up of the volume is above reproach, and its twenty illustrations include a photograph of the fine portrait, painted by Kouznetsov in the year of Tchaikovsky's death. By kind permission of Mr. John Lane, the publisher of the English edition of the 'Life,' we are enabled to give this as the special portrait supplement in the present issue of THE MUSICAL TIMES. No truer, or more living likeness of Tchaikovsky exists.

#### MR. RANDEGGER AND THE NORWICH FESTIVAL.

Mr. Randegger brought away with him from Norwich some tangible proofs of the esteem in which he is held by those who have been associated with him at the Musical Festivals there which he has conducted since 1881. The principal artists (Mr. Ben Davies acting as their spokesman) presented the veteran musician with a handsome solid silver loving-cup on which, in addition to the names of the donors, is engraved:

Presented to CAVALIERE ALBERTO RANDEGGER, as a small token of the respect, esteem, and admiration of the principal singers of the Norwich Musical Festival, 1905.

The Executive Committee, at the hands of Sir Charles Gilman, gave a massive silver Monteith bowl, mounted on an ebony plinth and bearing the following inscription:

Norfolk and Norwich Triennial Musical Festival.

Presented to ALBERTO RANDEGGER, ESQ., by the Committee of Management as a token of their appreciation of his valuable services as conductor during the last twenty-four years. October, 1905.

The London Symphony Orchestra—their first appearance as an organized body at a provincial Festival—showed how much they esteemed the conductor-in-chief at Norwich by begging him, 'as one of their best friends,' to accept a silver inkstand to which they had all subscribed.

Mr. Randegger, with that geniality which characterizes all his utterances, made suitable and appreciative acknowledgments of this trio of gifts. As his remarks on the London Symphony Orchestra have more than personal or local import, we quote from a report in the *Eastern Daily Press* of the speech he made in acknowledging the gift of the inkstand. After saying that the band 'were indeed the prima donna of the Festival—there was no mistake about that,' and that 'their playing had been a great treat to him,' he paid



a further tribute to the skill of English orchestral players in these words :

He believed they [the London Symphony Orchestra] were doing a great service to the nation. The composers who had come down to Norwich had been surprised and delighted to find with what readiness the orchestra had read the music ; they had been surprised to find that they had played it at sight just as though they had had it for practice at home for weeks. Signor Mancinelli, who had been all over the world, told him that at Buenos Ayres there was an orchestra to which he had to teach the notes and the value of the rests ; and so it was with many countries. Most people in England had no idea how far behind ourselves foreign orchestras were. There were good orchestras in Paris, and Italy, and Germany—in two or three places—but in order to get a good performance they had to rehearse very very many times. They played well—but they took a long time to do it.

Not to be outdone by the principals, the committee and the orchestra, the Norwich Festival Chorus also gave proof of the affection in which they held their chief by giving him, at the hands of Mr. T. King, a massive silver salver thus inscribed :

Presented to ALBERTO RANDEGGER, ESQ., the conductor of the Norwich Musical Festivals (1881-1905), as a token of esteem from the chorus. October, 1905.

A pair of silver flower vases were given to Mrs. Randegger, who in reply, said : ' I thank you all from the bottom of my heart. You have been perfectly sweet, lovely and dear, and I shall love and treasure these things always.' In the fulness of his warm heart, Mr. Randegger must have felt similar sentiments towards his many kind and excellent colleagues—solo singers, chorus, and band—who were associated with him at his last Musical Festival, that of Norwich in 1905.

#### SIR ALEXANDER MACKENZIE ON SCHOLARSHIPS AND COMPOSITION PRIZES.

Any utterance on the above subjects by the Principal of the Royal Academy of Music is entitled to respect by reason of his long experience and ripe judgment on matters affecting musical students. At the recent dinner of the Musicians' Company, Sir Alexander Mackenzie gave expression to the following weighty words :

' It is just because so much is being done for music that I am led to make the few remarks I have to offer in response to the toast of "Music." Some of us cannot help thinking that the time is come to say that the tide of benevolent intentions is not always being made to flow in the right direction. I never witness the appearance of brilliant young talent without wondering what the future may have in store for him. While every advantage and encouragement in the way of scholarships, prizes, honours, and so on, are held out to him while he is still a student, the moment his apprenticeship ceases he has to face an appalling amount of apathy and indifference. The persistent founding of new scholarships will not help him—rather the contrary. Some of us think that we have already enough in the way of scholarships, because those who have to deal with their administration know that not infrequently difficulty arises in finding sufficiently worthy recipients for them. Moreover, it occasionally happens that the most talented candidate is debarred from holding a scholarship, because he is too poor to maintain himself during the prescribed tenure.

' Again, composition competitions, now so much in vogue, have also their serious drawbacks, for very obvious reasons. The very best is rarely secured through the rather undignified competition medium, whereby hundreds of things are called into being which have no very particular reason to exist. It would be infinitely better to adopt the system which has always obtained in the sister art of painting, and give commissions to men of marked ability or great promise, be they elderly or young. Given leisure to produce something worthy of a composer's talent, you would probably secure better value for your fifty-pound notes ; and by this return to the old system of "patronage," as it were, composers would feel that they had some chances of getting work, and greater possibilities of the publication of their serious efforts. Believe me, the student is being uncommonly well served and looked after in these days. It is the *ex-student*, the young professional musician, who most requires encouragement and assistance. I am not so much concerned—in fact, not at all—about the *artistic* as about the *material*, the bricks-and-mortar, side of the question. Let our Institutions who are educating—and educating well—young musicians, be relieved of the gruesome thought of what is to happen to them.

I am one of those who believe that until we have an English Opera House—which will provide work not only for the composer, but for conductors, vocalists, choristers, orchestral players, &c.—matters will remain in their present unsatisfactory state. The retort that we have no operatic composers hardly holds water. We cannot say that until we have given our composers a chance. On higher grounds, all who know their musical history will admit that the national art of Germany, France, Italy, Bohemia and Russia has been created chiefly by the help of the lyric stage. But to us it is denied. We have English opera scholarships, and no Opera House.

' I am quite aware that no single individual, society, or company can bring this about, especially in these perturbed times ; and no one is rash enough to think that it can be achieved in a hurry. But nevertheless it ought never to be lost sight of. I say all this because I know that you would like to see your good intentions towards our art turned into the most useful and practical channels. Perhaps if some of you would take counsel with those who know most about the seamy side, and the real needs of English music, before and not after you have settled in your minds the manner in which you wish to help music, you would succeed in doing even more good to the art than you are doing at present.'

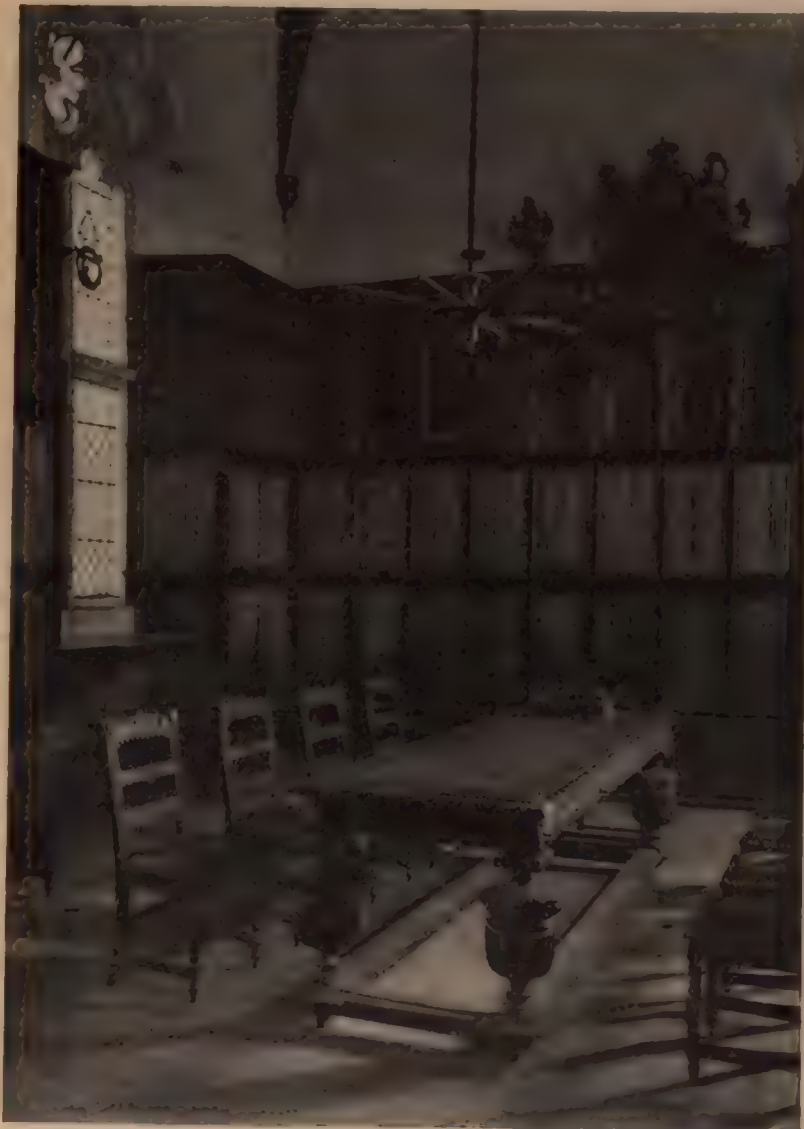
Herr Peter Raabe, in conducting the concert of the London Symphony Orchestra at Queen's Hall on November 23, made his first appearance in England. The son of a painter, he was born at Frankfurt-on-the-Oder, November 27, 1872. His father's sister was the esteemed actress, Hedwig Niemann-Raabe, wife of Albert Niemann, the original representative of Siegmund at Bayreuth. A student at the Royal High School, Berlin, Herr Raabe made such good progress that at the age of twenty-two he was appointed musical director of the principal theatre at Königsberg. In 1899 he became conductor of the Dutch Opera House, Amsterdam, where he gained a high reputation in his interpretations of Wagner. After directing, in the summer of 1902, a cycle of nine symphonies with the Kaim Orchestra at Munich, Herr Raabe was appointed conductor of the band upon the retirement of Dr. Felix Weingartner, a position he holds with distinction.

## Church and Organ Music.

EXETER CATHEDRAL COLLEGE OF VICARS CHORAL :  
A QUINCENTENARY CELEBRATION :

1405-1905.

In the article on Exeter Cathedral which appeared in our issue of October, 1902, brief reference was made to the College of Vicars. The following additional notes, historical and otherwise, upon that ancient institution, may prove acceptable in connection with a recent commemorative event.



THE HALL OF THE COLLEGE OF VICARS OF EXETER CATHEDRAL.

(Photograph by Miss Kate M. Clarke, of Exeter.)

The history of the College of 'Priest-Vicars of Exeter Cathedral begins with that of the see itself. When Leofric, the first bishop, removed the episcopal 'Stool' from Crediton to Exeter he transferred eight monks from the monastery at Exeter to Westminster, and in their place the prelate instituted twenty-four secular canons for the daily and nightly services of the church. To assist each canon in his duties a *Vicar* (or substitute) was assigned, for whose

maintenance the canon, as the *vicar* (*Dominus*), was answerable. Thus the number of vicars was twenty-four, all of them in holy orders as priests. The 'maintenance' of some of them at least appears to have been instituted in the year 1205 Bishop Marshall granted to the church of St. Swithun in Woodbury, near Exeter, with all its appurtenances; and the priest-vicars still the impropiators of the tithes, and paid the benefice.

Of succeeding bishops who added to the endowments of the vicars the most notable was Bishop Brantyngham who, in 1388, built them

Hall, chambers, and a kitchen, with all suitable offices (the present Hall, Exeter), in order to enable the vicars to live in community.

*Vicariorum cohabitatio communis*. In this connection an exceedingly interesting note has lately been brought to light by the Acting Town-Clerk of Exeter, Mr. A. E. Dunn.

The city records is a document showing that on the site of the present Hall had once stood a building which had been used a long time before as a singing school for the boys of the cathedral choir. The Public Hall, which seems to have early fallen into decay, as towards the close of the 15th century the College Hall was erected. It was built by John Ryse, chaplain to Henry IV., and Edward IV., and treated by Bishop Oldham (1504-1511).

In 1401 King Henry IV. reformed the twenty-four vicars into a Corporation, and gave them the style and title of 'College of the Collegium Vicariorum de Ecclesia Cathedrali Exoniensi' with the privilege of a corporate seal; the charter of incorporation, however, does not appear to have been acted upon. Four years later (1405), when the first *Custos* was elected, in 1547 the original number of twenty-four was reduced to sixteen priest-vicars, or 'petty vicars', and twelve lay-vicars (the latter mentioned) were added. In 1547 there were but six priest-vicars and ten lay-vicars; a few years later a further reduction was made, viz., to four priest-vicars and eight lay-vicars, their number. During the troubles of the Commonwealth the vicars were deprived of their Hall, which was converted into a place for storing and selling wool; but at the Restoration the building

reverted to its rightful owners and ancient use.

The present Hall has an open timbered roof with traceried windows, and a stone chimney-piece. The internal walls are elaborately panelled in oak. A western gallery contains oil portraits, on the oak panels, of seven distinguished bishops of Exeter; and a portrait of Archbishop Temple. Mr. A. Moulton Feweraker, son of one of the

priest-vicars, has recently been added. The Royal Arms surmount the panelling at the east end, while the two shields flanking them bear the date 1629. Among the framed and hanging portraits is that of Tobias Langdon, a former priest-vicar, and a musician of some repute in his day. All that remains of the old furniture is a large, handsome oblong table, with twelve chairs of the Jacobean period.

The 500th anniversary of the founding of the College was appropriately observed on October 11, beginning with a celebration of the Holy Communion at 8 a.m., the Bishop of Marlborough (the Dean) being the celebrant; after which the members of the College and the cathedral organist, by the kind invitation of the *Custos* (the Rev. William David), breakfasted with him at his residence. To this succeeded Matins and Litany, the settings of the *Te Deum* and *Benedictus*

the substance of these notes—was first elected to that office on St. Matthew's Eve, 1868, and has worthily filled it ever since. Although he has long passed the Psalmist's span of 'three score years and ten,' he still sweetly and truly intones the service in the beautiful Cathedral of Exeter.

#### THE ENDOWMENT OF A COUNTRY CHURCH ORGANIST IN THE 16TH CENTURY.

Among the documents preserved in the archives of Magdalen College, Oxford, is the will of one Edward Ascough, of Wyntonhorpe (now Winthorpe), a village on the Lincolnshire coast, two miles north of Skegness. The Librarian of the College, the Rev. H. A. Wilson, has kindly made the following digest of a portion of the aforesaid testamentary dispositions:

Edward Ascough of Wyntonhorpe, in his will dated 4th July, 1520, leaves all his lands in Wyntonhorpe to his wife for her life. After her death, 10 acres in the south common of Wyntonhorpe are to go to the use of Magdalen College, provided that the College [as lords of the manor of Candlesby, Lincolnshire] grant to the vicar and churchwardens of Wyntonhorpe for the time being a copyhold of other 10 acres (the boundaries of which are specified) for a term of 93 years, for the payment of the wages of one organ-player within the said church of Wyntonhorpe. 'If it fortune that there be none organ-player,' the profits of the 10 acres are to go to the chantry-priest at Wyntonhorpe, to pray for the testator's soul, and every day in the mass to say a special collect, so long as there is no organ-player; the College is to receive the profits every 14th year by way of fine, paying all taxes.

There are further directions as to the course to be followed if the College should not agree to this arrangement.

It is not known whether the proposed arrangement was carried out. In all probability the ten acres which it was proposed that Magdalen College should grant in copyhold to the vicar and churchwardens were held in copyhold by Edward Ascough, and that the term for which this rather complicated arrangement was to be made was probably the unexpired period of his copyhold. Anyhow, every credit must be given to Edward Ascough for his good intentions in providing 'for the payment of the wages of one organ-player within the church of Wyntonhorpe.'

'The Sunday School Hymnary' is the title of 'a 20th [century] hymnal for young people.' The words and music of the book have been edited by the Rev. Carey Bonner, the General Secretary of the Sunday School Union, by whom the volume is issued. The scope of this manual of sacred song, containing no fewer than 610 hymns, is so comprehensive that it caters for bairnies of 'under seven,' and teachers who may be snow-crowned with age. Every care seems to have been taken to satisfy all requirements, and the charm of variety finds its full outlet in these pages. Some of the tunes strike us as being rather flippant for devotional purposes and as not conducing to reverence, but tastes differ, and standards of devotion vary; still, we should have been glad if the combined dotted quaver and semi-quaver element had been less in evidence. More of the tunes might with advantage have been transposed into lower keys, and a larger proportion been set forth as a melody with simple chordal accompaniment instead of the monotonous tonic and dominant of harmonized vocal parts. Novel features of the book are 'some notes' by the editor, on 'some hymns and their authors,' with portraits of Mrs. Luke, Mr. Midlane, Bishop Ken, Keble, and Horatius Bonar, together with a facsimile of a hymn written by the last-named divine. A wealth of indexes, an antiphonal arrangement of some of the hymns, no less than the graded arrangement of the hymns, are some of the features of a compilation that is sure to command attention and meet with success.



THE REV. WILLIAM DAVID, M.A.

CUSTOS OF THE COLLEGE OF VICARS, EXETER.

(Photograph by Messrs. Heath & Bradnee, Exeter.)

being Gibbons in F, which were grandly sung without accompaniment. The Bishop of the diocese preached a stirring and appropriate sermon, taking for his text Romans xii. 4, 5. A notable feature of this Quincentenary Service was a fine anthem, *Laudemus viros gloriosos*, specially composed for the occasion by Dr. D. J. Wood, organist of the cathedral.

Luncheon was afterwards served in the College Hall—the *Custos* presiding—at which the Sheriff of Exeter, the Bishops of Exeter, Marlborough, and Crediton, the members of the Chapter, and other friends, to the number of fifty, sat down. The Mayor of Exeter was unavoidably prevented from being present. Evensong, with the hymn 'Now thank we all our God,' closed the proceedings of a memorable day in the history of the cathedral.

The venerable and much-beloved *Custos*—the Rev. William David, M.A., to whom we are indebted for

## WINCHESTER CATHEDRAL.

The organ has recently been renovated and much improved by the insertion of new pneumatic stop action and seven new stops, all of which have been successfully carried out by Messrs. Hele & Co. The new stops are as follows: *Swell*, Violin diapason (8 feet): *Great*, Double open diapason, No. 1 (16 feet), Open diapason, No. 1 (8 feet), Open diapason, No. 2 (8 feet), Doppel flöte (8 feet), Principal, No. 1 (4 feet), and Flauto traverso (4 feet). These additions have not only greatly added to the dignity of the instrument, but they have rectified certain shortcomings in the diapason tone—after all, the true genesis of the instrument—which formerly were all too palpable. The donor of these new stops in the great organ, Mr. Charles Boyd, is so delighted with the work already done that he has asked the Dean and Chapter to accept a further present of a 32-foot reed stop to the pedal organ; he has also offered to improve one of the existing stops in that important department. Mr. Boyd's gifts to the cathedral organ are 'in memory of his friend, the late Dr. G. B. Arnold, and in recognition of the manner in which the musical portions of the service are being cared for at the present time.'

The renovated instrument was reopened on November 14, when Dr. William Prendergast, the cathedral organist, performed the following pieces:

Fugue in G minor	- - - -	<i>Bach.</i>
Larghetto in F sharp minor	- - - -	<i>S. S. Wesley.</i>
Sonata iv.	- - - -	<i>Mendelssohn.</i>
Andante in G	- - - -	<i>Tombelle.</i>
Chorus, 'Fixed in His everlasting seat'	- - - -	<i>Handel.</i>

(By request.)

Sketches No. 1 (C minor)	- - - -	<i>Schumann.</i>
No. 2 (C major)	- - - -	
Voluntary in G	- - - -	<i>John Stanley.</i>
Méditation—élégie (1st Suite)	- - - -	<i>Borowski.</i>
Toccata (Sonata xiv.)	- - - -	<i>Rheinberger.</i>

On the previous Sunday the music at the services included compositions by nearly all the organists of Winchester Cathedral, ranging from Thomas Weelkes (c. 1597) to the present holder of the office, and including Christopher Gibbons, John Reading, Daniel Rosingrave, Vaughan Richardson, James Kent, Peter Fussell, G. W. Chard, Dr. G. B. Arnold, and last, but not least, Samuel Sebastian Wesley.

The London Church Choir Association held its thirty-second annual Festival in St. Paul's Cathedral on October 26, when the service included new and elaborate settings of the Magnificat and Nunc dimittis in the key of B flat, composed by Mr. Montague F. Phillips. The anthems were Sterndale Bennett's 'O, that I knew where I might find Him,' and Beethoven's 'Hallelujah' ('Mount of Olives'). Special hymn-tunes were composed by Mr. G. C. Richardson, Mr. Carter Jenner, the Rev. G. C. E. Ryley, and Dr. Walford Davies. The whole of the music was impressively rendered by a choir of about 1,000 voices selected from some sixty Metropolitan churches. Mr. F. B. Kiddle rendered efficient aid at the organ, and Dr. Walford Davies, organist of the Temple Church, again proved his fitness for the important duties of conductor.

Dr. Edward Cuthbert Bairstow, organist of Wigan Parish Church, has been appointed organist of Leeds Parish Church. There were 320 candidates for the post, and Dr. Bairstow—to whom the *Yorkshire Post* refers as 'a strong man in every way'—is to be warmly congratulated upon having obtained so important an appointment. He was born in 1874, and, like Sir Walter Parratt and Dr. A. L. Peace, is a native of Huddersfield.

At the weekly organ recital given on November 7 at St. Peter-upon-Cornhill, the rector, the Rev. George Bell Doughty, B.A., took for the subject of his address 'Reminiscences of the late Miss Elizabeth Mounsey,' many years organist of the church, basing nearly the whole of his remarks on the illustrated article on Miss Mounsey which appeared in our November issue.

'Hymn-tunes and their story' is the title of a book by Mr. James T. Lightwood, which will shortly be published by Mr. Charles H. Kelly, Paternoster Row. The author has attempted to compile, in a popular form, the history and development of hymn-tunes from the time of the Puritans to the present day, while the section on 'old Methodist tunes' will contain much new and interesting information.

The fine organ recently erected by Messrs. Lewis & Co. in the Bute Hall of Glasgow University was formally inaugurated by Mr. Harold Ryder, the University organist, on October 26. The instrument has the advantage of being placed in a hall possessing excellent acoustical properties, and its fine qualities were ably demonstrated in the carefully chosen pieces played by Mr. Ryder.

The Requiem of Brahms will be sung at St. Paul's Cathedral, to the accompaniment of a full orchestra, on Tuesday evening, December 5, at 7 p.m. The seats under the dome, in the transepts and nave of the cathedral are free to the public. Sir George Martin will, of course, conduct.

Mendelssohn's 'Elijah' was sung at the Oratorio Service held at Brixton Church on Sunday afternoon, November 5, by the Brixton Oratorio Choir (100 voices), accompanied by a full professional orchestra. Mr. Welton Hickin was at the organ, and Mr. Douglas Redman, organist of the church, conducted.

## ORGAN RECITALS.

Dr. D. J. Wood, St. John's Hall, Penzance (re-opening of organ).—Adagio, Marche Pontificale, and Fanfare fugue, *Lemmens.*

Mr. Arthur Mason, Town Hall, Sydney.—Minuet and trio, *W. G. Wood.*

Mr. James M. Preston, United Methodist Free Church, Whitley Bay (opening of new organ built by Messrs. Blackett & Howden, Newcastle-on-Tyne).—Allegretto pastorale, *Luigi Bolazzo.*

Mr. W. Phillips, Rochester Cathedral.—Dithyramb, *Basil Harwood.*

Dr. H. C. Perrin, Brixton Independent Church.—Prelude and fugue in E minor, *Walmisley.*

Dr. A. B. Plant, Town Hall, Burton-on-Trent.—Triumphal March, *Hollins.*

Mr. Arthur C. Tattersall, St. Alphage, London Wall.—Marche Pontificale, *Gounod.*

Mr. Charles H. Gregory, St. John the Baptist, Leytonstone.—Cantilene, *Wheeldon.*

Mr. C. S. Jekyll, St. Paul's, Cliftonville.—Moderato, en forme d'ouverture, *Smart.*

Mr. J. Adelberg Lawson, St. Paul's Presbyterian Church, Harrogate.—Caprice, *H. Botting.*

Mr. W. Forbes Forsyth, Renfield Church, Glasgow.—Fantasia in D minor, *Alan Gray.*

Mr. Maughan Barnett, St. John's, Wellington, N.Z.—Fantasie, *Guiraud.*

Mr. Norris Thrower, Froyle Parish Church, Alton (opening of new organ built by August Gern).—Sonata in C sharp minor, *Basil Harwood.*

Mr. R. W. Hoyle, St. Laurence, Foleshill.—Overture in C minor, *W. G. Wood.*

Mr. Allan Paterson, St. Paul's, Greenock.—Introduction and air, with variations, on the 'Harmonious Blacksmith,' (so called), *E. T. Chipp.*

Mr. R. H. Turner, Parish Church, Portsmouth.—Grand solemn march, *Smart.*

Mr. Henry G. Gilberthorpe, Ellacombe Parish Church, Torquay.—March for a church festival, *Best.*

Mr. R. W. Strickland, College Street Chapel, Northampton.—Reverie, *E. H. Lemare.*

Mr. Fred Gostelow, Parish Church, Luton.—Sonata in A, *Borowski.*

Mr. G. Bernard Gilbert, Public Hall, Canning Town.—Postlude in D, *Tours.*



Mr. Alban Cooper, All Saints, Falmouth.—Andantino, *H. D. Wetton*.

Mr. Edward Potter, St. Clement Danes.—Sonata in E minor, *Rheinberger*.

Mr. T. W. North, Parish Church, Coseley.—Larghetto in F sharp minor, *S. S. Wesley*.

Mr. W. Wolstenholme, St. John the Evangelist, Boscombe.—Grand chœur on the 4th Gregorian tone (MS.), *Wolstenholme*.

Mr. Alfred Bentley, Streatham Hill Congregational Church.—Concert fugue in G, *Krebs*.

Mr. Thomas C. L. Pritchard, St. Stephen's United Free Church, Glasgow.—Tempo di minueto, *Guilmant*.

Mr. J. Gray, Adam Smith Hall, Kirkcaldy.—Fantasie in E flat, *Saint-Saëns*.

Mr. H. A. Hawkins, St. Andrew's, Worthing.—Fantasie Overture.—*Garrett*.

Mr. Alex. Reid, Congregational Church, Deal.—Andantino (No. 2), *Lemare*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Raymond Bennett, St. John's Church, Shottesbrooke Park, Maidenhead.

Mr. John W. Combe, Wardlawhill Parish Church, Rutherglen, N.B.

Mr. F. A. W. Docker (choirmaster), and Mr. F. E. Stark (organist) of St. Pancras Church.

Mr. Thomas Forward, Senr., St. Mary's Roman Catholic Church, Cardiff.

Mr. William J. Gower, St. Mary, Star of the Sea, Hastings.

Mr. Cecil S. Richards, Bushbury Parish Church.

Miss Frances Shortis, St. Catherine's Church, Neasden-cum-Kingsbury.

## Reviews.

*The Singing of the Future.* By David Ffrangcon-Davies, M.A. Oxon. With a Preface by Sir Edward Elgar, Kt., Mus. Doc.

[John Lane.]

A clever book, a valuable book, a readable book. Such is the judgment, resulting from a careful perusal of its pages, that must be passed upon this volume, written by one of the foremost of English vocalists. 'Brains' is its keynote; the use of brains its dominant tone. A truth is here enunciated which should reach the ears and stimulate the understanding of all who are concerned in the cultivation and use of the most perfect of all instruments, the human voice—a truth which has constantly been set forth in the pages of this Journal. Given the voice, a singer should be a combination of poet and musician. 'Music and singing,' says our author, 'are a united territory, ruled over by intellect and soul, and reached by way of the senses.' A man, or a woman, may have the God-endowed gift of a beautiful and rich-toned voice, but 'plenitude of voice does not always ensure plenitude of brains.' To apply this principle to the practical matter of tone, Mr. Ffrangcon-Davies is not far wrong when he says 'every intelligent student ought to know when his tone is "right" if he use his brain,' and the book is full of similar axioms having a direct bearing on the technique of which its author is so safe a guide.

To quote even a tithe of the wise things contained in this important volume would convey an inadequate idea of the wealth of thought to be found therein. For example: 'The sheet-anchor of vocalists ought to be pure pronunciation.' Again: 'The "colour" of correctly spoken words, and the "sustained rhythm" of sung words, constitute the whole of the vocal art.' To quote further: 'Singers must begin their studentship with the singing of thoughts; for thought is the fount of language, and language the fount of tone'; and, once more, 'The quickest way to fine tone is via fine pronunciation.' All this, of course, applies equally to soloist and chorus-singer. If in giving so much prominence to the all-important matters of distinct pronunciation and intelligent (brain-charged) utterance, Mr. Ffrangcon-Davies has done

nothing else than earnestly and convincingly offering this good advice, he will not have written his book in vain.

The author divides his subject under two main heads: (i.) 'What is singing?' with the twin sub-sections 'breathing' and 'tone'; and (ii.) 'Style, oratorio, opera.' These are all developed with masterly and scholarly skill in a wealth of language that in some places is perhaps superabundant. The student will search these pages in vain for a series of look-down-your-throat diagrams, nor will he find such technicalities as 'the shock of the glottis,' &c.; on the other hand he will light upon a rich storehouse of mental fare which, properly digested and assimilated, cannot fail to nourish and strengthen his artistic life. The many references to that arch-artist, Sims Reeves, are of the greatest value and interest. 'What do you think about the Prophet—what sort of man was he?' was the question Reeves asked Mr. Ffrangcon-Davies when the latter sought the great tenor's advice upon interpreting the part of 'Elijah' in Mendelssohn's oratorio. 'No word,' says our author, 'of thoracic, cricothyroidal, or epiglottic matters!' Reeves's was that true art which conceals art, that is born of naturalness, that is nurtured by a poetic temperament, and that is brought to full fruition by a constant application of brain-power.

It is towards the attainment of the highest ideals that Ffrangcon-Davies has all his life long been striving, and in which he has so well succeeded, though he would be the last to admit that he has attained those heights. In his enthusiasm for all that is good and true in vocal interpretation, he desires to lend a helping and a guiding hand to those who are setting out upon and who are pursuing the same journey towards the same desired haven. Hence his book 'The Singing of the Future' is one that should be carefully read and re-read, thoughtfully pondered, and then acted upon by all—be they singers or not—who desire to raise the interpretative standard of an art wherein the soul of man can find its fullest expression. 'The singer's Art must embrace the whole of man's nature, and if this art is to be justly called natural, it must deal with all subject-matter known to the mind and soul as well as to the intellect and senses of man.' No one can dispute the truth of these words.

*The Life of Johannes Brahms.* By Florence May.

[Edward Arnold.]

Opinions differ concerning the composer of whom Schumann prophesied that he would open up new paths. One thing, however, is beyond dispute: his music is now, at any rate in this country, much in vogue, and therefore it is not surprising that more than one 'Life' of him should appear in the English language. In the year 1871 Miss Florence May was studying the pianoforte with Madame Schumann at her home in Lichtenthal, a suburb of Baden-Baden, and there she made the acquaintance of the composer, and for a while received pianoforte lessons from him. Brahms, as a teacher, is something of a novelty, and in an introductory chapter Miss May gives her personal recollections of the lessons she received from him and her general intercourse with the composer. Although there is much of interest in the first volume concerning the early days of Brahms—his visit to Weimar, his devotion to the Schumanns, and so on—there is nothing actually new. Max Kalbeck's first instalment of the composer's 'Life' has so far practically exhausted the subject.

In the second volume there are noteworthy descriptions of music and musicians in Vienna and Carlsruhe between 1862 and 1864, a period which, considering all that has taken place since, seems to us very remote. In the former city, Goldmark, whose reputation is now European, was only just 'rising to fame'; in the latter the great conductor, Hermann Levi, who has passed away, had just succeeded Joseph Strauss as court capellmeister. Mention is made of a visit paid by Brahms to Wagner, at Penzing, and the former is said to have been much pleased at his reception. It would be curious to have Wagner's own account of the visit.

The author notes the fact that from an early period Brahms determined 'to give supreme dominance in art, as in life, to understanding rather than to emotion'; and it is

undoubtedly on account of that determination that it is so difficult to judge of much of his music until the intellectual side of it ceases to engage attention too prominently. Miss May is very enthusiastic about Brahms as a composer, although she does not hesitate to point out works which do not satisfy her. Enthusiasm is, of course, a good thing, and one may perhaps excuse many a superlative. A little restraint, however, would in places have been welcome; excessive praise does not always carry the greatest weight.

An account is given of a meeting—of, in fact, the last meeting between Frau Schumann and her husband's dearest musician-friends, Brahms and Joachim, in 1894, and it is justly described 'as of pathetic interest.'

The volumes contain two useful catalogues of Brahms's compositions, and the ten illustrations, mostly portraits of the composer, add to the attractiveness of Miss May's narrative. All who have to travel the road of 'first performances' know full well the pitfalls that await them. In regard to first performances of the compositions of Brahms in England, some dates herein given need correction, e.g. (vol. ii., p. 200), the B flat pianoforte concerto was first played in this country *not* by Sir Charles Hallé, but by Mr. Oscar Beringer at the Crystal Palace concert of October 14, 1882, the year of its publication.

*The Wreck of the Hesperus.* For chorus and orchestra. Poem by Longfellow. Music by Hamish MacCunn.

*Spring-Time.* Cantata for chorus and orchestra. Poem by Mrs. Malcolm Lawson, music by Sigismund Stojowski.

[Novello & Company, Limited.]

Mr. MacCunn's setting of Longfellow's poem has won such pronounced acceptance at the daily performances at the Coliseum that description and criticism of the music may be brief; in view however of the adaptability of the work for parish entertainments some particulars should be pointed out. At the Coliseum it has been sung accompanied by magic-lantern slides, and so given it would be as attractive in the provinces as in London: but Mr. MacCunn's music is quite independent of pictorial accessories, and well able to stand on its own merits. While duly illustrative of the text, the composer has eschewed complexities and written with directness of expression that is happily in consonance with the simple pathos of the incident. A fairly trained choir will find no difficulty in securing an effective rendering of the work, nor need the choir be large.

The text of 'Spring-Time' is an English version of an ode by Horace, and deals with the vernal season of the year in a way that admirably lends itself to musical treatment. M. Stojowski's music reflects its jocund vein, and light-heartedness and gracefulness prevail. The work only occupies eighteen octavo pages, and while artistic in design is simple in character.

*O flame of gold; The Christian Martyrs (Les Martyrs aux Arènes); The trumpet sounds; Jesu, our only hope of heaven; Ratsaplan (La Retraite); The Chase; Soldiers' Song; Thine is the glory; A Holiday Song; Dear land of beauty.* By Laurent de Rillé.

[Novello & Company, Limited.]

These ten unaccompanied part-songs or choruses for men's voices (tenors and basses) are selected specimens from the compositions of a composer whose works are highly popular amongst the numerous men's voice choral societies in France. They are mostly light, melodious, easy pieces likely to be welcome practice as a relief from more severe studies. But de Rillé can also command the intensely dramatic note. This is well illustrated in his fine chorus 'The Christian Martyrs' ('The Martyrs of the Arena'). All his music is well written for the voice. It belongs to that class of music that sounds so much better than it looks rather than to that larger class that looks so much better than it sounds. It is certain that both choirs and audiences will derive much pleasure from these pieces. The English words are by Mr. Paul England and Mr. W. G. Rothery. It may be well to add that this edition (in the 'Orpheus' Series) is issued by arrangement with the composer, and may therefore claim to be regarded as one that is specially authorized.

## BOOKS RECEIVED.

*The Life and Letters of Peter Ilich Tchaikovsky.* By Modeste Tchaikovsky. Edited from the Russian, with an Introduction, by Rosa Newmarch. Pp. xiv. and 782; 21s. net. (John Lane.) Reviewed on p. 792.—*The Life of Johannes Brahms.* By Florence May. In two volumes. Pp. xxiii. and 625; 21s. net. (Edward Arnold.) Reviewed on p. 799.—*The Oxford History of Music.* Vol. a vi.: *The Romantic period.* By Edward Dannreuther. Pp. viii. and 374; 15s. net. (Oxford: at the Clarendon Press.)—*Truth, wit, and wisdom.* By Algernon Ashton. Pp. xxi. and 443; 6s. (Chapman & Hall.) Reviewed on p. 790.—*The Yattendon Hymnal.* Edited by Robert Bridges and H. Ellis Wooldridge. 7s. 6d. net. (Oxford: B. H. Blackwell.)—*Essai de critique de la critique musicale.* By Frédéric Hellouin. Pp. 265; 4 fr. (Paris: A. Jönanin & Cie.)

## Correspondence.

### HANDEL, ERBA, AND URIO.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Has it ever been noticed that on the shore of Lake Como, facing Pliny's villa, there is a place called Urìo, and ten miles away a small town, Erba? The names of these places, presumably old, remind us of the priests to whom are assigned a Te Deum and a Magnificat, extensively used by Handel in 'Saul,' 'Israel,' &c. The coincidence is curious because, taking the 120 Italian-looking names in the index of the Oxford History (Part IV.), I find only twelve (including, by-the-bye, Stradella) in the indexes of the three parts of Baedeker's Italy.

Another curious thing is noticeable, when we turn to the Urìo MSS. (Grove *art.* Urìo), and examine them on the assumption that they are all derived from Handel's copy. Any explanation requiring two or more archetypes is handicapped with a high initial improbability, without equivalent advantages. The original heading seems to be 'Te Deum. Urìo. Con due Trombe, &c., &c.'; this is found on the first sheet of a score said to be in an Italian hand. On a second, but certainly later manuscript, we read 'Del Padre Franço Uria (*sic*) Bolognese.' Now Urìo was a Milanese. His best-known work, Op. 2, however has in the title '... del Padre Francesco Antonio Urìo ... In Bologna ...' His Op. 1, on the contrary, has '... da Francesc ... In Roma ...' Have we not here the source of the mistaken heading, and of the 'Jesuit of Bologna' with a conjectural date (*apud* 1682), which appears on the cover of the first MS.? The third manuscript has simply 'Te Deum. Urìo. 1660'—another false date.

Finding each of these manuscripts improving on the probable original heading, we may as naturally take the 'Del Rd Sgr Erba' of the one Erba MS. to be an expansion of 'Erba,' as suppose that the laziness of some copyist has dropped the 'Dionigi.' And I ask, in sheer ignorance: Are 'Rd' and 'Sgr' possible Italian abbreviations? Has 'Reverendo Signore' many or any precedents in such a connexion? Is it not, in any case, an easy reproduction of 'The Rev. Mr.?'

Supposing provisionally, then, that Handel's copies were headed 'Te Deum. Urìo,' 'Magnificat. Erba,' while the composer may very naturally have stayed at villas near these neighbouring places, why should we not be content? Why suppose that Padre Urìo's full title has been whittled down, shorn even of a preposition, and spatchcocked here? Parallel cases there may be, but they must be very rare. Indeed, had we an almost certain 'Te Deum. Pisa,' and a plausible 'Magnificat. Lucca,' who would dream of interpreting them as anything but places?

'Magnificat. Erba' is conjectural, of course, but so is 'Dionigi Erba'; and the work passed as Handel's without question for a century.

There is another point worth mentioning. Of the four instrumental movements in a Serenata—written, apparently, when the practice of *da Capo* was firmly established, and

probably in Handel's possession in 1709—two are used in 'Israel,' and one probably in 'Acis.' Of the fourth the fugue-like subject reappears *via* Urio in 'Saul,' as 'Retrieve the Hebrew name.' Though different to the eye, the subjects are found to be essentially identical. Which is the more likely, a reminiscence, conscious or unconscious, on the part of Handel, or a coincidence between two works taken at random? Of course, the force of this argument would be somewhat diminished should the subject prove to be hackneyed.

In the year 1709, when he was very popular with the nobility, Handel may easily have been in this neighbourhood, perhaps on his way home, for nothing certain is known about his movements after July 12, 1708. Nor would he, probably, neglect to study the Lombardic style, which he reproduced later in 'Ottoene.' In Italy he was practising different styles; his French canzonets, written in Italy, contain evidence of careful study; and at Hanover, in 1710, he composed some very successful imitations of Steffani's duets. Indeed, between July, 1708, and 1710, there is an unaccountable shortage in his productions. Essays in Italian church music would be welcome as filling up a gap.

Some have pointed to a difference in style between the Magnificat and three earlier Psalms, forgetting that of these one is an adaptation of a German work, a second is in the form of a German cantata, while the dating of the third and earliest, Ap. 4 or 11, 1707, is the very first proof of Handel's having reached Italy. They must represent, therefore, his German style.

Dr. Gauntlett, it must be confessed, stoutly maintained that the counterpoint of the Urio was too good to be Handel's. But the greatest musicians may make mistakes. Schumann, if I rightly understand a passage in his letters, took for a composition of J. S. Bach what afterwards turned out to be a youthful exercise by Mendelssohn.

Handel's copy of the Magnificat may reasonably be placed between 'Saul' (in which Urio was used) and the commencing of 'Israel,' which caused him to leave the copy incomplete. That he had the original manuscript in his possession when writing 'Israel' is pretty certain from the fact that the final chorus, which he did not copy, is closely reproduced in 'Israel.' The bare possibility that the manuscript had been lent him just for these few days need not be considered. Assuming therefore that he was copying a manuscript belonging to himself, of which the use of Urio would remind him, and which was probably imperfect, it is far more likely that he should copy a work of his own, either with the idea of reviving it, or to make it more available, than that he should make a fresh copy of a work by Erba.

Though many reasons might be given why Handel should have originally attached or inserted later the date of place, I cannot quote a similar instance—the circumstances were quite exceptional. Possibly an instance might be found among his manuscripts. Against this may be set the fact that Erba and Urio are not known to have written any similar works. Again, some may have difficulties about the style in Handel's case; others may have an equal difficulty about Erba and Urio. But it seems more probable that expansion should have taken place, than that the composers' names should be altered as we find them. And it is far more likely that Handel should have written works in adjacent places, than that he should have picked up works by composers not connected. If it be urged that the works might be picked up together at Milan, this at least involves the admission that the heading in England was 'Te Deum. Urio'; for the 'Bolognese' could never have emanated from Milan.

Then there is the fugue subject. And there seems to be no real parallel to such borrowings in Handel's practice; even if one could be found, he nevertheless far more often used his own works. If a man miss his train once in ten mornings, it is still nine to one, on a doubtful day, that the train be not missed.

I am, yours truly,

P. ROBINSON.

Dickenson Road,  
Rusholme, Manchester.  
November 11, 1905.

## THE SCOTCH ANCESTRY OF THE MACFARRENS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the October issue of your Journal I had hoped to find a biographical article on the late Walter Cecil Macfarren, but I observe there is only a paragraph in which the reader is referred to a biographical sketch which appeared in your issue of January, 1898. In that article there is a paragraph which reads as follows: 'The subject of our sketch is often taken to be a Scotchman by reason of the "Mac" in his name; but he can lay no claim to that nationality. Once, at a Scotch banquet, he felt much aggrieved at finding his "Highland War Song," for male voices, set down in the programme as "Traditional"!'

Permit me to say that the writer of that biographical sketch was not well-informed. Not only was Walter Macfarren connected with Scotland, but he and his brothers George, John, and probably Basil, owed everything to their grandfather, John Jackson, son of William Jackson, a farmer living at the 'Barns of Clyde,' New Kilpatrick, Glasgow. This John Jackson would have been born about 1750 to 1755. He learned the trade of a bookbinder in Glasgow about the year 1780. He removed to London, and became so successful that he bought the house, No. 24, Villiers Street, Strand, for something over £836, and in which Sir George and Walter Macfarren were both born. He had a son and a daughter. The son, a distinguished artist, died in 1874, and the daughter, Susannah, married George Macfarren.

The Jackson family had many distinguished members. In the parish church burying-ground of Eastwood, near Glasgow, there is a stone to the memory of Andrew Jackson, dated 1663. This was just before the outbreak of the Covenanted persecution of Claverhouse, when many ancestors of the Macfarrens fought at Bothwell Bridge, and many were martyred. George Jackson was executed in Edinburgh in 1684 for fighting at Bothwell Bridge. Thomas Jackson was despatched to plantations in Virginia, but was done to death on the passage. John and Annatella Jackson were sent to the same place, but perished by shipwreck on the voyage. William Jackson refused to take the oath of abjuration, and, upon being banished from Scotland, he settled near Londonderry. President Andrew Jackson and General Stonewall Jackson were his descendants; so that the Macfarrens came of people of talent.

I could enlarge upon the Jackson branch of the family, but I have said enough to clearly show that it was the Scottish blood in the Macfarrens' veins which raised them to the position they occupied.

Yours very truly,

JOHN H. JACKSON.

167, West Regent Street, Glasgow.

October 28, 1905.

[So far as the Macfarrens are concerned, the above interesting information—with its patriotic ring of 'Scotland for ever'—is for the most part confirmed in H. C. Banister's 'George Alexander Macfarren, his life, works, and influence' (1892); at the same time it is only fair to this Journal to say that the material for the biographical sketch of the late Mr. Walter Macfarren was obtained from that gentleman's own lips, and that he read and corrected a proof of the article. Doubtless he should have qualified the ancestry statement to the effect that he could not claim Scotch nationality on his *father's* side, despite his northern patronymic.—ED. M. T.]

## AN OPENING IN WESTERN AUSTRALIA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—In Kalgoorlie, Western Australia, there is a good living to be made by a thoroughly competent musician. He must be a good pianist, or violinist, have a thorough knowledge of voice-production and singing, and be able to conduct a choral society and orchestra. The musical people here simply yearn for a capable musician and teacher of singing, but unfortunately he is not to be found in Western Australia. Dozens of young men and women with good voices are anxious to learn singing and to belong to a good choral society. Others would like to join an orchestra, that the works of some of the best masters might be studied



and performed—not comic opera or dance music. Whoever comes must be a thoroughly competent man—one in whom the people can have confidence, otherwise he will not be a success. The writer is convinced that an income of from £500 to £800 per annum could easily be earned. The population of Kalgoorlie and Boulder (three miles distant) is nearly 25,000, so there is full scope for an energetic and properly equipped professional man. The climate is one of the best in Australia, with the exception that for a month or two at Christmas the heat is somewhat oppressive. The goldfields here are the richest in the world, wages are high, and money is plentiful. It is only fair to say, however, that there are several teachers here. Should this letter be the means of a *capable* man settling here, I feel sure he will be grateful for having read it.

Kalgoorlie,

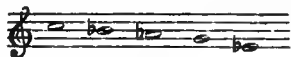
ONE WHO WOULD ASSIST.

Western Australia, October 14, 1905.

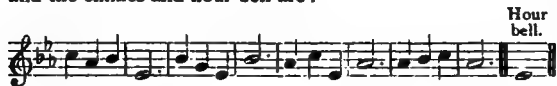
### DUNEDIN CHIMES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—In the February issue of THE MUSICAL TIMES Mr. Alfred Hollins gives a résumé of his Australasian tour, and amongst other interesting things he mentions the peculiar chimes of our Town Hall clock; but as he is slightly in error, and, moreover, only gives the three-quarters, it may interest your many readers if I give you the chimes in full. There are five bells, viz.:



and the chimes and hour bell are:



Yours truly,

W. PAGET COLE.

Dunedin, N.Z.

September 15, 1905.

### 'THE DREAM OF GERONTIUS' IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Three years ago our Concertverein introduced Elgar's 'Enigma' Variations into Vienna. Director Ferdinand Löwe was so decidedly successful with that work that soon afterwards he felt justified in producing the 'Cockaigne' overture, with which he was equally fortunate. He was followed by Felix Mottl, who, as conductor of the Philharmonic Society, performed the overture 'In the South' before an admiring audience; and finally, only a few weeks ago, Director Löwe delighted us with a superb reading of the Introduction and Allegro for strings. Thus the production of 'The Dream of Gerontius' on November 16 took place before an audience already acquainted with Elgar's music, and eager for further samples. To introduce the work, moreover, Dr. Eusebius Mandyczewski, a few days before the performance, lectured on Elgar and his oratorio to the members of the Leo Society, consisting of the most distinguished circles of Vienna, when he illustrated his remarks by some selections from the work.

The performance at the concert of the famous Gesellschaft der Musikfreunde was conducted by Director Franz Schalk, one of the Kapellmeisters at our Court Opera House. A sincere admirer of the work, he had prepared chorus and orchestra with the rarest devotion, with the result that the great and wonderful beauties of the score were fully and convincingly revealed. We owe it to his deep and penetrating insight into the spirit of Elgar's music that the whole performance was steeped in an atmosphere of religious and artistic exaltation which held the audience enthralled from the first note to the last.

The rôle of Gerontius was sung with the greatest finish by Herr Felix Senius, of St. Petersburg. His splendid voice, his eminently musical nature, as well as his fine artistic temperament fitted him to be an ideal Gerontius.

His singing in the death-scene in the first part, of the soul's approach before the throne of God, and many other details will not easily be forgotten. Herr Richard Mayr, a very able baritone from the Court Opera, was the Priest. He sang the music with expression and dignity, his powerful voice sounding imposing even in the large room. The rôle of the Angel was entrusted to Frau Rosa Stwertka, a hitherto unknown singer with a rich, full and well-trained voice of great beauty.

The public received the excellently prepared performance with every sign of appreciation and delight. At the end of both parts of the work there was a great display of enthusiasm; Director Schalk and Herr Senius were especially admired and praised. To crown the event there was only one thing needed—the presence of the composer, to whom the audience would have been only too delighted to express their admiration.

### 'THE DREAM OF GERONTIUS' AT ABERDEEN.

Mr. W. Litster and the Musical Institute of Aberdeen have had the honour and satisfaction of giving the first performance (on November 3) of Elgar's now celebrated work in this far northern city. It called for no little courage on the part of all concerned to undertake the task with the prospective resources available, and a doubtful possibility of public support. But ample preparation, skilful training, and a bold expenditure in ensuring an efficient orchestra, resulted in what is admitted on all hands to have been one of the notable achievements in the musical annals of the granite city. The choral sections were especially well done, and bore witness to the thoroughness of the training of the choir. The soloists were Miss Mabel Braine, Mr. Lloyd Chandos, and Mr. Joseph Lycett. The local members of the orchestra were strengthened by a dozen players from the Scottish Orchestra. Ten band rehearsals had been held. Mr. Litster, who had closely studied the score and was able to conduct with firmness and assurance, is to be heartily congratulated on the success of his enterprise. There was a large audience.

### 'THE DREAM OF GERONTIUS' AT THE ALEXANDRA PALACE.

The Alexandra Palace Choral and Orchestral Society, under the able conductorship of Mr. Allen Gill, gave a striking performance of Elgar's 'The Dream of Gerontius' at the Palace on November 4. Since the disbandment of the Finsbury Choral Society the Alexandra Palace Choir has had a considerable reinforcement of singers, with the result that this organization can now claim to be, both as regards numbers and efficiency, the premier choir in the Metropolitan suburban area. Their readiness in attack and the quality of their tonal production, allied to a broad sonority which is seldom heard in London, were very manifest in their performance of Elgar's exacting choruses, and had their enunciation been clearer the effect of their rendering of the Chorus of Demons and 'Praise to the Holiest' would have been much enhanced.

The soloists were Miss Edna Thornton (the Guardian Angel), Mr. John Coates (Gerontius), and Mr. Charles Knowles (the Priest and the Angel of the Agony.) All three impersonations are now quite familiar to the public, and it suffices to say that the artists lived up to their well-deserved reputation. The band, largely composed—as regards the strings—of amateurs, was sometimes a little overpowering to the soloists, but generally speaking quite worthy of the occasion, and responsive to Mr. Allen Gill's insistent baton. It was a reading of the work of which everybody concerned may well be proud. The enormous audience that, in spite of most tempestuous weather, filled the centre transept, were obviously satisfied and delighted with the performance.

Messrs. Ellis, of New Bond Street, have just issued Part I. (A—Powell) of an interesting catalogue of rare books on musical literature, mainly derived from the libraries of the late Mr. Julian Marshall and Mr. T. W. Taphouse. The catalogue is strong in Arne (52 entries), and it contains a fine copy of the third edition of the *Forbes Cantus* (1682), in addition to many other bibliographical treasures.

## FOUR-PART SONG.

Words by SHELLEY.

Composed by CHARLES WOOD.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andante sostenuto.*

SOPRANO. *pp*  
As the moon's . . . soft splen-dour O'er the faint cold

ALTO. *pp*  
As the moon's . . . soft splen-dour O'er the faint cold

TENOR. *mp*  
As the moon's soft splen-dour O'er the faint cold

BASS. *pp*  
As the moon's . . . soft splen-dour O'er the faint cold

(For practice only.) *pp*  
*Andante sostenuto.*

star - light of Hea - ven Is thrown, . . . So thy voice most

star - light of Hea - ven Is thrown, . . . So thy voice most

star - light of Hea - ven Is thrown, . . . So thy voice . . . most

star - light of Hea - ven Is thrown, . . . So thy voice most

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*cres.* *mf*

ten - der To the strings with-out soul has giv - en Its own.

*cres.* *mf*

ten - der To the strings with-out soul . . has giv - en Its own.

*cres.* *mf*

ten - der To the strings with-out soul . . has giv - en Its own.

*cres.* *mf*

ten - der To the strings with-out soul has giv - en Its own.

*p*

The stars will a - wa - ken, Though the moon sleep a . .

*pp*

The stars will a - wa - ken, Though the moon sleep a

*pp*

The stars will a - wa - ken, Though the moon sleep a

*pp*

The stars will a - wa - ken, Though the moon sleep a

*pp*

The stars will a - wa - ken, Though the moon sleep a

full hour la - ter To - night; . . No . . leaf . . will be

full hour la - ter To - night; . . No . . leaf will be

full hour la - ter To - night; . . No . . leaf will be

full hour la - ter To - night; . . No leaf will be

sha - ken Whilst the dews of thy mel - o - dy scat - ter De - light. . . .

sha - ken Whilst the dews of thy mel - o - dy scat - ter De - light. . . .

sha - ken Whilst the dews of thy mel - o - dy scat - ter De - light. . . .

sha - ken Whilst the dews of thy mel - o - dy scat - ter De - light. . . .

Sing a - gain, . . . a - gain, . . . a - gain, . . . with thy

Sing a - gain, . . . a - gain, . . . a - gain, . . .

Though the sound o - ver - powers, Sing a - gain, . . . with thy

Sing a - gain, . . . a - gain, . . .

sweet voice re - veal - ing A . . . tone . . . Of some world, . . .

re - veal - ing A tone . . . Of some world, . . . some

sweet voice re - veal - ing A tone . . . Of some world far from

re - veal - ing A tone . . . Of some world,

some world, . . . Where mu - sic and moon - light and  
 world, . . . Where mu - sic and moon - light, where mu - sic and moon-light and  
 ours, . . . Where mu - sic and moon - light and feel - ing Are one, . . . are  
 some world, . . . Where mu - sic and

feel - ing Are one, . . . are one.  
 feel - ing Are one, . . . feel - ing Are one.  
 one, . . . Where mu - sic and moon-light and feel - ing Are one.  
 moon - light . . . and feel - ing Are one, are one.

## NORWICH MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The Twenty-eighth Norwich Festival (October 25-28) presented several distinctive features. In the first place it was the final appearance of Mr. Randegger, who has conducted every Festival since 1881, and, after a quarter of a century's faithful work, deserves the rest he is seeking. That his labours have been appreciated is indicated by the presentations from all quarters—soloists, chorus, orchestra, and officials—that took place, and to which reference is made on p. 794. It may possibly have been with some view of lightening Mr. Randegger's responsibility that the conductorship was on this occasion placed, as we may say, "in commission." No fewer than sixteen composers attended the Festival to conduct their own works and listen, with more or less enjoyment, to those of their colleagues, affording a spectacle which—though something of the kind was done in Bristol in 1896—must be well-nigh unique in the history of musical festivals. Seven of these composers brought forward something new, the chief novelties being cantatas by Sir Hubert Parry and Mr. Mancinelli. The setting by Sir Hubert Parry of Browning's 'Pied Piper' has already been described in THE MUSICAL TIMES, so it may suffice if I give briefly the impression made by its performance. The humour of the poem is admirably reproduced, and not overdone, save that a rather lighter touch in the orchestration would have been more in accord with the genial spirit of the music. The chorus-writing is admirable, full of point, and capable of any amount of effect. There are parts for two soloists, short but characteristic, which were sung with a quiet appreciation of their humour by Mr. Ben Davies and Mr. Ffrangcon-Davies.

Mr. Mancinelli's 'St. Agnes' is a cantata based on a Latin poem by Giuseppe Albini, of which Mr. Claude Aveling has prepared an English version. It tells the story of the virgin martyr St. Agnes, of how the youth Furius is struck blind for insolently gazing on her beauty, how the flames are powerless to do her harm, and how she meets her death at the hands of the Roman headsmen. The hymns of the Christians form a background to the simple story, for which the composer has written some music which is striking and clever, if not always convincing. For an Italian his vocal-writing seems less easy than might be expected, and the declamation is often forced. The orchestra is treated with power, and the effects, if occasionally rather bizarre, are full of colour. The overture, which is developed at considerable length, has unmistakable charm of melody and colour, and flows more easily than the vocal music. Mr. Mancinelli conducted, and put much colour and energy into his reading of the work, which also owed not a little to the fine singing of Miss Muriel Foster, as St. Agnes, the other two parts being most ably sung by Mr. Ben Davies and Mr. Andrew Black.

The other novelties may be treated more briefly. Mr. Granville Bantock introduced a setting of the Epilogue to Browning's 'Frishtah's Fancies,' for tenor soloist (Mr. John Coates). It is a strong, brilliant piece of work, orchestrated with a luxuriousness that is appropriate to an Oriental subject, and full of vitality. It may perhaps be said that in it 'the voice is an excellent accompaniment to the instruments,' but when we recollect that this is just what Madame Mara said of Haydn's 'Creation,' it seems likely that even this objection may disappear in time. Mr. Coleridge-Taylor introduced a set of five choral ballads, for the text of which he had recourse to the Slave Songs of Longfellow, a poet who has already served him well. In this case the composer has entered thoroughly into the spirit of the poetry, and in colour and pathetic expression his music is excellent, while in form it is only a slight tendency to diffuseness that is liable to adverse criticism. And this possible fault will be less apparent when the ballads are heard separately. Three were entirely new, while the other two were given by the Leeds Choral Union last season. A set of five 'Bohemian Poems,' by Mr. Joseph Holbrooke, for baritone (Mr. Andrew Black), was also new. They show his freshness of ideas and variety of rhythms, but they also have a certain lack of finish which may in part be attributed to the composer's apparent difficulty in impressing his intentions on an orchestra, but are also to some extent due to his method of composition. Mr. Herbert Bunning's

scena, 'Sir Lancelot and Queen Guinevere,' for tenor (Mr. Ben Davies) and orchestra, is a composition showing good musicianship, but not much individuality; it is smooth and pleasant, but hardly conveys the spirit of romance which the subject suggests. A quasi-novelty was provided in two songs for soprano (Miss Agnes Nicholls), 'Seawrack' and 'Bonfires,' by Mr. Hamilton Harty, who made his first festival appearance to conduct them. Though not new, they had been orchestrated for the occasion, and they possess genuine poetic fancy and charm, though it was not easy to do them justice at five minutes past eleven at night. In the absurd length of the programmes Norwich still follows the example of the 'bad old times' of concert-giving, and in this respect a reform is much needed.

The other conductor-composers included Sir Charles Stanford, who opened the Festival with a fine performance of his Leeds Te Deum, and Sir Edward Elgar, whose 'Apostles' met with an interpretation which realized well the mood of the music, and must, I think, be regarded as the finest achievement of the Norwich Chorus. Sir Edward also conducted his brilliant Introduction and Allegro for strings; Sir Alexander Mackenzie his beautiful orchestral ballade 'La Belle Dame sans Merci'; and Sir Frederick Bridge the 'Morte d'Arthur' overture. Dr. Walford Davies introduced his deeply impressive 'Everyman' overture, which, though not unwisely discarded as a prelude to the cantata, forms a fine commentary on it. Dr. Frederic Cowen conducted a spirited performance of 'John Gilpin'; Mr. Edward German gave his 'Welsh Rhapsody,' and Mr. Arthur Hervey his tone-poem 'In the East,' and as all these three were first heard at the Cardiff Festival a year ago, their inclusion in the programme furnished a compliment to Cardiff all the more striking because it could hardly have been designed. Mr. Frederic Corder's two clever and musical part-songs in canonic form for female voices brings to a close this long list, which includes most of our contemporary composers, and has certainly given a hall-mark to the Norwich Festival of 1905.

The choice of so much modern music left little room for any of the great classics, but 'The Messiah' and 'The Hymn of Praise' were given, and a careful and sympathetic performance was provided of the final scene of Act I. of 'Parsifal,' which, though of course it cannot produce its proper effect in a concert-room, seemed to me less incongruous than usual amid such surroundings. Mr. Kreisler played violin concertos by Bach (in E) and Bruch (in G minor), which, with the concertos of Brahms at Sheffield and Beethoven at Bristol, complete the quartet of 'B's' this great artist has interpreted at the three October Festivals.

Following the example of Birmingham in 1903, when the precedent was set of engaging an orchestra *en bloc* instead of recruiting from various sources for the occasion, the services of the London Symphony Orchestra were secured for the Festival, and, apart from the obvious advantages belonging to an organized band, it is doubtful whether any other could have come so successfully out of the trying ordeal of playing under seventeen different conductors on three successive days. It was unfortunate that with such an orchestra at hand there was only one symphony in the programme—that of Tchaikovsky in E minor.

I have already ventured on the opinion that the chorus-singing reached a higher standard than ever before, and one incomparably higher than was the case not so many years back. Credit for this must be given to Dr. A. H. Mann, who as chorus-master has done good work for the Festival of his native city.

The vocalists, other than those already mentioned, were Madame Albani, Miss Perceval Allen, Miss Ada Crossley, Miss Mildred Jones, and Mr. Robert Radford. Dr. Bunnett acted as organist, and Mr. F. Oddin Taylor retained the position of honorary secretary which he has held with ability since 1893, being efficiently assisted by Mr. A. H. C. Taylor in that capacity.

The Musical Association opened its thirty-second session on November 21, when Mr. Thomas Casson read a paper on 'The development of the resources of the organ.' The annual dinner was afterwards held at the Trocadero Restaurant, the President of the Association, Sir Hubert Parry, C.V.O., in the chair.

## BEETHOVEN'S 'LEONORE.'

(BY OUR SPECIAL CORRESPONDENT.)

It looked strange to see on the theatre bill of the Royal Opera House at Berlin for the evening of November 20 the announcement that 'Leonore,' an opera in two acts, by Beethoven, would be given 'for the first time.' Strange indeed it must have looked to the general public; but those who have studied the life of the great composer are aware that the opera 'Fidelio, oder Die eheliche Liebe,' produced at Vienna, at the Theater an der Wien, on November 20, 1805, was only performed three times. The city was in the hands of the French troops, and Beethoven's patrons and friends had fled. No great work was ever produced under such distressing circumstances, and it is not at all surprising that it failed. The critics of the principal papers complained of the opera. The *Allgemeine Musik Zeitung* said that the music was not remarkable for invention, while as to the 'Leonore' Overture No. 2, which then preceded the opera, it was said that it could not stand comparison with the composer's 'Prometheus.' No critic at the present day would venture thus to express himself. After the third performance Prince Lichnowsky, Seyfried, Clement, and other prominent musicians fought—for such is the right term—for six hours, finally obtaining from Beethoven his promise to make a great many cuts before the opera was given again in the following year. The pruning pencil went vigorously to work, and had it not been for a violent scene between Baron Braun and the composer, the opera thus shortened, and in many places to the great hurt of the music, might have had more success than in the previous year. Beethoven, however, after two performances, withdrew his score.

It would be an utter mistake to think of the first version as a sort of sketch, which was afterwards filled in by a more powerful and experienced hand. It is nothing of the kind. In the latest version there are certain gains, but also certain losses. 'Leonore' is not of mere historical interest, as some of those present at Berlin, who had not opportunity to study many small points of difference, or to weigh the effect of the more important ones, seemed to think. 'Leonore' has colour and individuality of its own; and it contains some of Beethoven's most dramatic, most powerful writing. From a dramatic point of view, indeed, the third act seems even greater than that of 'Fidelio.'

I refrain from entering into detail; indeed, without the help of music-type examples, nothing really interesting can be done. Of the performance little need be said. Everyone worked with the best goodwill, if with varying success. The cast was follows:—Leonore, Frau Plaichinger; Florestan, Herr Kraus; Marzelline, Frau Herzog; Rocco, Herr Knüpf; Don Pizarro, Herr Hoffmann; and Don Fernando, Herr, or perhaps it is better to say, Mr. Griswold. Dr. Richard Strauss conducted ably, but showed that some portions of the work appealed to him far more strongly than others. All the scenery and costumes were new. The work will be given again on December 1 and 10. Something remains to be said about the man who restored the score. This was Dr. Erich Prieger, of Bonn.

For very many years this worshipper of Beethoven has been zealously trying to gather together the complete material of the original score. Although much of it passed into the hands of Schindler, the friend and biographer of the composer, the remainder became scattered in all directions. How Dr. Prieger went to work to find the missing sheets would form a story of romantic interest; the autographs belonging to Schindler have been for some long time in the Berlin Royal Library. Only a man thoroughly in earnest could have thus carried out his idea. The world in general can scarcely understand the trouble and thought which such a labour of love must have cost him. However, success has crowned his efforts, and perhaps one day he will give a detailed account of his researches; for not only has he gathered together a complete score of the first version, but also complete material for that of the second.

At the Royal Academy of Music the John Thomas (Welsh) Scholarship for vocalists has been awarded to Mary Ann Davies (of Llanelly). The Macfarren Scholarship, which entitles the holder (a British-born subject) to three years' free tuition at the Academy, will be competed for in January next.

## THE AUXETOPHONE.

At a meeting of the Northern Scientific Club in Newcastle-on-Tyne, held on November 4, the President, the Hon. C. A. Parsons, C.B., F.R.S., showed and explained the Auxetophone as applied to the violin, violoncello, and double-bass, and also gave a demonstration with it as applied to the gramophone. The Auxetophone is the invention of the lecturer, whose name is so widely known in connection with steam turbines, and Mr. Short. Its chief result is that of increasing enormously the volume of sound produced by any instrument used in connection with it. As applied to the gramophone, the stylus which runs on the record opens or closes by its motion a valve through which air at a constant pressure is forced, the valve being connected with a trumpet which performs the same functions in the apparatus as in the ordinary gramophone. Not only is there an increase in the quantity of the tone, but the quality is vastly improved, and a more natural tone is produced than is usually the case with gramophones. Dr. Johnstone Stoney has shown mathematically that by the Auxetophone attachment the harmonics are strongly reinforced, which will account for the improvement in tone above mentioned.

In the case of stringed instruments, attachable movable arms, very finely balanced, have been specially designed by Mr. Short, which offer very little inconvenience to the performer. The vibrations are thus transmitted to the valve already spoken of, and directed by means of the trumpet to the listener. Speaking generally the tone is unchanged in character, but the first overtone, the octave of the fundamental note, is so strongly reinforced as to render the auditor sometimes uncertain as to which of the two notes is intended by the performer.

At the demonstration on November 4 selections were played on two violins, violoncello, and double-bass, singly and in concert. When the string quartet was being played, the volume of sound was equal to that produced by a large body of strings, even though the trumpet-mouths were turned away from the audience.

In the scientific world so many things which, to the casual observer, are of theoretical and experimental interest only, develop under patient and skilful investigation into practical utility, that it would be unwise to pass by the Auxetophone as a mere toy, or as a matter of just passing interest. Do there not seem to be possibilities lying before it in regard to organ-building?

## ROYAL CHORAL SOCIETY.

The thirty-fifth season began on November 9—the locale being, as usual, the Royal Albert Hall—with a performance of Mendelssohn's 'Elijah,' under the direction of Sir Frederick Bridge, that must be placed amongst the best given by this Society. The choir this season is an exceptionally fine body of voices, and it was delightful to listen to the rich and artistically controlled volume of vocal tone, and the impressive rendering of the choruses elicited the warmest signs of appreciation from an enormous audience. Modern composers may flourish, but Mendelssohn remains. Mr. Dalton Baker's reading of the part of the Prophet was consistent, if lacking in distinction. Madame Emily Squire sang the soprano solos with notable purity of style, and the other principal vocalists were Madame Kirkby Lunn and Mr. Lloyd Chandos. The second quartet party consisted of Mesdames Edith Patching and Amy Dewhurst, and Messrs. Vivian Bennetts and Montague Borwell, who admirably fulfilled their duties. Mr. H. L. Balfour occupied his accustomed place at the organ, and the entire performance was stamped with the hall-mark of success.

## LONDON CHORAL SOCIETY.

## 'THE APOSTLES.'

This enterprising body commenced its season by giving a performance of Elgar's oratorio 'The Apostles' at the Queen's Hall on October 30. As this was the second performance of this difficult work given by this Society, it was natural to expect that they would improve upon their previous highly creditable record, and this expectation was satisfactorily realised. No pains or expense seem to have been spared in order to do full justice to the composer's



ideas. The choral sections were sung with considerable effect, and served to exhibit punctilious training.

If we missed ideal resonance in the great climaxes and moving fervour in the expression, there was still much to admire in the purity of the tone and certainty of attack. Mr. Arthur Fagge conducted with much ability. He is gaining firmness and cool control—qualities much in demand in this sometimes complicated work. The soloists were Miss Kate Cherry, Miss Lakin, Mr. Gervase Elwes, Mr. Ivor Foster, Mr. Francis Braun, and Mr. Ffrangcon-Davies. A special acknowledgment of the fine performances of Mr. Elwes and Mr. Braun may be recorded. The band, which was a competent one, was led by Mr. Henry Lewis, and Mr. C. H. Kemping was the organist.

### ITALIAN OPERA, COVENT GARDEN.

'MEFISTOFELE' AND 'ANDREA CHÉNIER.'

The revival, on October 31, of Signor Boito's opera 'Mefistofele,' was an interesting event, for the work had not been mounted in London since 1898, and although it is unequal in merit it is so unconventional, and contains so much originality of conception, that it possesses a freshness to ordinary operatic procedure that is refreshing. Its weakest portion is the instrumentation, and it is somewhat surprising that the composer has omitted to revise it during the many years since its première. The beautiful duets, 'Lontano, Lontano,' and 'La luna immobile,' the quartet in the garden scene, Margherita's intensely pathetic soliloquy, 'L'Atra notte,' and the grandiose *finale* of the 'Classical Sabbath' roused, as of old, enthusiastic applause, and these numbers alone should secure the work occasional performance. Signora Giachetti doubled the parts of Margherita and Elena, and achieved success in each. Signor Zenatello sang with due fervour as Faust, Signora Zaccaria appeared as Marta and Pantalís, and Signor Didur ably sustained the title-rôle.

Signor Umberto Giordano's 'Andrea Chénier' was played for the first time in England, in Italian, on November 6. The work was not unfamiliar, an English version having been presented by the Carl Rosa Opera Company at the Camden Theatre on April 26, 1903. In criticising the opera it should be remembered that it dates from 1896, in which year, on March 28, it was produced at La Scala, Milan, and that since then Signor Giordano has written 'Fédora' and 'Siberia.' The composer has been given by Signor Luigi Illica a well-constructed libretto, which relates in dramatic fashion the love of the Comtessa Coigny's daughter, Maddalena, for the French poet, André Chénier, who was guillotined three days before the end of the 'Reign of Terror'; but although the music is impassioned and melodious, it fails to impress the listener with sincerity, except in a few numbers, the most memorable of which are the song of an old woman—who gives up her nephew to the call for recruits—and the final duet between the lovers just before they go to the guillotine. The principal parts were well played by Signora Strakosch, Madame de Cisneros, and Signors Zenatello and Sammarco.

The only other event calling for record was the reappearance, after an absence of some eighteen years, of Signor Battistini, a baritone gifted with a beautiful voice, who returns to London a matured artist. He made his *rentrée* in the title part of 'Rigoletto' on November 15, and deepened the favourable impression then created by his impersonation, on November 21, of Valentine in Gounod's 'Faust.'

### 'GWENEVERE' AT THE CORONET THEATRE.

Messrs. Ernest Rhys and Vincent Thomas's Celtic lyric play, 'Gwenevere,' produced on November 13, is, to quote from Mr. Rhys's preface, 'an attempt to bring poetry and music together on the stage, with a sense throughout of their lyric dependence upon one another, and their ideal equality in art.' Such an endeavour is commendable, and Mr. Rhys has written a libretto that, from a literary point of view, is certainly in advance of the majority of operatic books of the last century. Unfortunately, however, he has failed to realise sufficiently the requirements of the stage; and, although his characters talk poetical English, they are too undeveloped to excite interest. In his previous opera, 'Eos and Gwenvril,' Mr. Vincent Thomas showed dramatic

perception; but in 'Gwenevere' he would seem to have been paralysed by the strong lyrical element in Mr. Rhys's book, with the result that his music lacks the point and strong emphasis demanded in a dramatic work. He has, however, written some graceful songs and choruses, amongst the former being Launcelot's 'Song of Dinadan,' and Gwenevere's ditty, 'If I were a girl now.' The story, which is set forth in three acts, deals with King Arthur and his Queen Gwenevere, and her love for Launcelot, and these characters were capably sustained respectively by Mr. Edward Iles, Miss Aurelia Révy, and Mr. Robert Cunningham, who were ably supported by Miss Kathleen Maureen as Morgan Le Fay, Mr. Frederick Ranalow, and Mr. Whitney Tew, who severally appeared as Modred and Merlin. The composer, who conducted the performance, was warmly applauded by a large and friendly audience.

### COMPETITION FESTIVALS.

The seventh annual musical competition was held at Barrow-in-Furness on November 2, 3 and 4. In many respects this was the most successful of the series. Nearly eighty pianists entered in various classes, and there were good entries in the solo-singing classes. School choirs were not very well represented, but those that came sang excellently, and united to perform the cantata 'The Frogs and the Ox' (Bridge). Some first-rate male-voice choirs appeared, the premier position falling to the Workington Orpheus, under Mr. J. Scott. In the chief mixed choir section, Blackpool Orpheus Society, under Mr. Clifford Higgin, gained a first prize, and in the Madrigal section the Barrow Madrigal Society, under Mrs. Bourne, were the winners. Dr. McNaught adjudicated and conducted.

The preliminary announcements of the Morecambe Festival, to be held on May 9, 10, 11, and 12, 1906, have just been issued. Thirty-five classes and over forty pieces (none of which have been used before at Morecambe) are scheduled. The adjudicators will be Dr. W. G. McNaught, Dr. H. Walford Davies, and Mr. Ivor Atkins (of Worcester Cathedral). A festival choir and orchestra for combined performance at the evening concerts are to be formed. The works named are 'The Pied Piper' (C. H. H. Parry), 'The Revenge' (Stanford), and 'The Pilgrimage to Kevlaar' (Humperdinck). The secretary is Mr. H. Powell, Euston Grove, Morecambe.

The fourteenth annual 'Summerscales' competitions were held at Keighley on October 21 to 28. They were very successful in every way. Miss Edith Robinson adjudicated the violinists, and Dr. Coward and Miss Coward the vocal classes.

## London Concerts and Recitals.

### QUEEN'S HALL ORCHESTRA.

A specially interesting feature to musicians of the Symphony Concert conducted by Mr. Henry J. Wood on November 4 at Queen's Hall was the performance of Bach's little-known sixth 'Brandenburg' concerto in B. This work is peculiar in being written for two *viola da braccio*, two *viola da gamba*, violoncello, violone, and cembalo, represented on the occasion in question by violas, violoncellos, and double-basses. The absence of violins produced a rich, albeit sombre tone-colour, but the music was not lacking in brilliancy, the first and third sections being vigorously written. In the central movement the *viola da gamba* are silent, and the number is built up with one long drawn-out melody, in which the drop of a ninth forms a conspicuous feature. By-the-way, this was not the first performance of the work in England, as claimed on the programme, a rendering having been given ten years previously, on November 14, 1895, at Steinway Hall, by Messrs. G. and H. Saint-George. The remainder of the selection on November 4 consisted of Elgar's 'Enigma' variations, the *Adagio* from Beethoven's 'Prometheus' music, and Dr. Richard Strauss's 'Sinfonia Domestica.' The last-named work was conducted by the composer.

Old masters reigned supreme at the concert on November 18, the programme comprising Mozart's 'Nozze di Figaro' and 'Don Giovanni' overtures, the composer's

violin concerto in A, Viotti's violin concerto in A minor, and Beethoven's 'Eroica' symphony. The revival of Viotti's work was interesting, for he was the last representative of the great Italian classical school of violinists. He wrote twenty-nine concertos for his instrument, of which the one heard on this occasion is the twenty-second and certainly one of the best. Its slow movement is described by Sir George Grove as 'a gem,' and the two other numbers abound in effective passages for the soloist. Full interpretative justice was done them by Herr Fritz Kreisler, and the performance drew forth enthusiastic applause. Mr. Wood's attention to the old masters should not pass unrecognized, for they are the best possible corrective to the demoralizing effects on purity of taste exercised by much modern music of sensational and ear-tickling character.

#### THE LONDON SYMPHONY ORCHESTRA.

On November 6, at Queen's Hall, the first concert of the second series of these enjoyable music-makings was given, when Dr. Hans Richter, the chief of chieftains, conducted with that Titanic force for which he is famous. As broad-minded as he is broad-shouldered, Dr. Richter had selected a programme which ranged from Weber to Richard Strauss—one that included such gems as Brahms's lovely 'Variations on a theme by Haydn,' and Beethoven's ever-fresh 'Eroica' symphony, the latter now one hundred years old. In these noble creations, no less than the 'Euryanthe' overture and the symphonic poem 'Also sprach Zarathustra,' the London Symphony Orchestra fully sustained its reputation for splendid tone and all else that goes towards the attainment of perfection in interpretative excellence.

The programme at the second concert of the season on November 23 was as follows:

Overture, 'Benvenuto Cellini' (Berlioz); Symphony No. 1, in C minor (Brahms); Symphonic Poem, 'Don Juan' (R. Strauss); 'Siegfried' Idyll (Wagner); Prelude and Liebestod, 'Tristan und Isolde' (Wagner). Conductor, Herr Peter Raabe.

The occasion was specially interesting because of the fact that it introduced to a London audience Herr Peter Raabe, formerly conductor of the Dutch Opera House at Amsterdam, and now director of the Munich Kaim Orchestra, and to whom reference is made on p. 795. With such experienced resources it may be imagined that fine performances of the above-named pieces were secured. The reading of the symphony was, perhaps, less specially impressive than that of the Strauss and Wagner selections.

The Joachim Quartet began a series of five concerts at Bechstein Hall on November 20, when the programmes were entirely devoted to the whole of Beethoven's sixteen string quartets. Dr. Joachim was associated with his usual colleagues—Messrs. Halir, Wirth, and Hausmann. How they played there is no need to record.

The Royal Amateur Orchestral Society, conducted by Mr. Ernest Ford, began its thirty-fourth season on November 15 at Queen's Hall. The most important feature of the programme was Haydn's 'Oxford' symphony, which was rendered with admirable crispness and verve. A feature of the evening was the engagement of Mischa Elman, who, after playing with great expression and brilliancy in Wieniawski's 'Faust' fantasia, was presented by Mr. H. M. Morris, on behalf of the Society, with a gold watch and chain. The vocalists were Miss Elizabeth Parkina and Mr. Lane Wilson.

Mr. Richard Buhlig, an American pianist of German extraction and a pupil of M. Leschetizky, created some stir on his debut in London at Queen's Hall on November 7, by bringing forward a programme consisting of Brahms's two pianoforte concertos, with the composer's 'Tragic' overture by way of relief. The seriousness of the new-comer could not be doubted, and it was emphasised by his playing, which proved him to have not only complete command of the keyboard, but also to possess intellectual insight and a virile, emphatic style. The more delicate qualities of expression however seemed to be neglected, and his interpretations were consequently deficient in subtlety of charm. This defect

marred the enjoyableness of his subsequent recitals at Æolian Hall on November 14 and 21; but at the same time Mr. Buhlig is an artist who commands respect, and his reading of Chopin's 'Funeral March' sonata was remarkably powerful and dignified.

Miss Evalyn Amethe, the clever young violinist, afforded good evidence of making satisfactory progress in her art, on November 7, at Æolian Hall. It should be added that the fair performer was supported by a contingent of the London Symphony Orchestra, conducted by Mr. Charles Williams. This was the first time an orchestra had been heard in this Hall. The effect was sufficiently satisfactory to justify repetition.

The Berlin Philharmonic Trio—comprising Frau Vita Gerhardt (pianoforte), Herr Anton Witek (violin), and Herr Joseph Malkin (violoncello), gave a chamber concert on November 7 at Bechstein Hall, when these accomplished musicians played with enchanting finish Volkmann's Trio in B minor (Op. 5), Max Bruch's 'Scottish Fantasia,' and Mendelssohn's Trio in D minor.

A notable feature of Miss Louise Dale and Mr. Hamilton Earle's concert on November 10 at Bechstein Hall was the production of a song-cycle entitled 'The life of a rose,' written and composed by Madame Liza Lehmann. As indicated by the title the work is of slight character, but the songs, which are seven in number, are poetical in conception and graceful in character; the second number of the cycle, a little gem of daintiness, so enchanted the audience that it had to be repeated. With Miss Dale as vocalist and the composer at the pianoforte, the lyrics had an ideal interpretation. Mr. Earle's contribution to the afternoon included the first performance in London of three from the five stirring 'Bohemian Songs' by Mr. Joseph Holbrooke, produced at the recent Norwich Festival. These also were greatly applauded.

Miss Marguerite de Forest Anderson, an American lady, made her first appearance at Queen's Hall on November 10, and proved herself to be a flautist of much ability. Accompanied by the Queen's Hall Orchestra, under Mr. Henry J. Wood, she played a flute Concerto in G, by Mozart (Op. 99), said never before to have been performed in England.

The Misses Ruth, Margery, and Phyllis Eyre, daughters of two well-known and esteemed musicians, are a trio of remarkably clever sisters. The concert they gave on November 11 at Æolian Hall was most enjoyable. They co-operated in an expressive reading of Dvorák's pianoforte trio in E minor (Op. 26), played solos on their respective instruments with taste and skill, and anon sang vocal trios with delightful unanimity and refinement. The Misses Eyre are to be congratulated no less upon their versatility than in regard to their artistic temperaments.

At a concert given by Miss Hilda Wilson and Mr. Lane Wilson at Steinway Hall on November 14, these artists, with the co-operation of Madame Evangeline Florence and Mr. William Green, gave the first performance of a cycle of songs entitled 'Dorothy's Wedding-day,' written and composed by Mr. Lane Wilson. The work may be regarded as a sequel to 'Flora's Holiday' by the same composer, being of like unpretentious character and comprising melodious solos and quartets, pleasingly cast in the form of old dance measures. The accompaniment was played by Messrs. James Capener and F. A. Sewell.

Mr. Karl Klein, a young gentleman of nineteen summers, son of Mr. Bruno Oscar Klein, a composer well-known in America, made a good impression on his debut as a violinist at Queen's Hall, on November 14. Young Mr. Klein has somewhat to gain in repose and depth of expression, but, supported by the Queen's Hall Orchestra, he played with great intelligence and skill in Tchaikovsky's concerto and Lalo's 'Symphonie Espagnole,' and rendered with refined taste solos by Bach and Wieniawski.

Messrs. Fryer, Newmann and Walenn opened their second season of trio concerts on November 18, at Steinway Hall, with Sir Hubert Parry's pianoforte Trio in B minor. An effective performance of this genial and melodious work was much applauded. The other concerted composition was Beethoven's pianoforte Trio in B flat (Op. 97), and between these works Mr. Hugo Heinz gave a dramatic rendering of Herr A. von Fielitz's song-cycle 'Eililand.'

Mr. Albert Spalding, a young American violinist, who has been studying in Florence and Paris, made a successful début at Queen's Hall on November 21 at a concert, when he enjoyed the co-operation of Mr. Henry J. Wood's orchestra. If Mr. Spalding's tone is somewhat thin, it is sweet and true, and his playing was distinguished by refinement and executive facility. Miss Amy Castles made her reappearance in this country after an absence of four years. During this interval she has acquired perfect control of her fine soprano voice, and may be said to have become a finished artist.

In commemoration of the death—which occurred on November 21, 1695—of Henry Purcell, Miss Grace Sunderland and Mr. Frank Thistleton devoted their chamber concert of the twenty-first of last month entirely to this composer, from whose works an admirable selection was made. The programme included a sonata for trumpet, string quartet and pianoforte by the great English master, which has recently been discovered by Mr. Barclay Squire. Further distinction was given to this performance by the Queen having graciously given her patronage.

Miss Ruth Clarkson is a violinist of nineteen summers who commenced a remarkably successful student career by gaining the Dove Scholarship at the Royal Academy of Music, under the guidance of M. Emile Sauret, and completed it under the same master at the Chicago College of Music. This young artist gave her first concert in England on November 22 at the Queen's Hall, when, supported by the Queen's Hall Orchestra, she was heard in Max Bruch's Concerto in G minor, Sauret's 'Élégie et Rondo' (Op. 48), and Lalo's 'Symphonie Espagnol.' Miss Clarkson played with a purity of tone and style and executive fluency that elicited enthusiastic applause from a crowded audience.

#### RECITALS.

Miss Edith Miller, a Canadian contralto possessing a rich-toned voice of extensive compass, made a very successful début at Æolian Hall on November 3. Miss Miller, who hails from Manitoba, studied first at the Toronto Conservatoire and afterwards with Mr. Randegger in London, and Madame Marchesi in Paris. Her programme contained examples of many schools, and her interpretations bore witness to musical and dramatic intuitiveness.

Miss Alice Chartres gave a recital, on November 6, at Bechstein Hall, and showed that she was gifted with a rich-toned contralto voice, which should repay further cultivation.

Miss Ruth Lynda Déyo, a pianist who has attracted considerable attention by the intelligence of her readings and sympathetic style, gave a recital at Æolian Hall on November 7, when the attractiveness of her playing was again made evident, to the enjoyment of a large audience.

Miss Florence Schmidt, after an absence of some years, made her reappearance in London on November 9 at Bechstein Hall, when she charmed a large audience by the beautiful quality of her voice and the significance of her singing. Miss Schmidt is to be commended for including in her programme some genuine British ballads, compositions that are strangely neglected by artists, seeing how invariably these ditties interest an audience when well sung. Two new songs, severally entitled 'At close of day' and 'A Secret' by Roger Quilter, are worthy of mention.

M. Louis Abbiate, at his recitals at Bechstein Hall on October 26 and November 9, proved himself to be a violoncellist of exceptional ability and an earnest musician.

The young Australian pianist, Mr. Percy Grainger, may be said to have increased his reputation by the spirited and fluent playing at his recital, on November 15, at Bechstein Hall. Although he occasionally defeated his purpose by lack of restraint, his readings were instinct with life and significance. Two new pieces—severally entitled 'Pagodes' and 'Lotus Land,' composed respectively by M. Claud Debussy and Mr. Cyril Scott—proved good examples of the modern impressionist school, whose principal aim would seem to be poetical vagueness.

Novelties in a programme cheer the heart of the critic, but when a lady asks him to hear sixteen new songs consecutively, the most experienced listener is apt to become somewhat dazed. We must therefore crave to be excused from commenting in detail on Mdle. Marie Altona's programme at her recital (Bechstein Hall, November 16), but we would mention 'There lies a glowing summer' and 'Thou art the sun' by Arthur Hervey, 'A Greek song' by Cyril Scott, 'Fra i Campi' by Giuo Calcaterra, and 'Pour Consoler' by Louis Ancel.

Although not yet twenty years of age, Mr. Frank Merrick is one of the most enjoyable pianists of to-day; his readings are so essentially sane and at the same time full of imagination and power. To a singularly sensitive touch he allies great technical brilliancy, and these qualities gave a force to his interpretations of Beethoven's 'Appassionata' sonata and other pieces that carried conviction at his recital on November 16 at Bechstein Hall.

Miss Esther Palliser gave a most enjoyable vocal recital on November 18 at Bechstein Hall, introducing several new songs of great merit by British composers. Amongst these may be mentioned 'Prosperie,' by Liza Lehmann; 'If we must part,' by D. Elliot; 'As a dream' and 'The Dove,' by Landon Ronald, and 'Willows,' by Cyril Scott. Miss Palliser asks for subscribers during December to a series of three recitals at Bechstein Hall for the encouragement of the younger British composers.

Other recitals worthy of note are:—Miss Ruth Howell and Mr. Howard Hadley, on November 8, at Æolian Hall; Miss Jesuman, a young soprano, on the same day, at Bechstein Hall; Messrs. Bennett and Fryer's three recitals, ending on November 23, at Messrs. Broadwood's; Miss Lillian A. Crow's violin recital, Bechstein Hall, November 10; the Misses Eugénie and Virginia Sassard's vocal recital, at Æolian Hall, November 14; Miss Evangeline Anthony's violin recital, Æolian Hall, November 17; and Miss May Fussell's violoncello recital in the same Hall on the same day.

The Dulwich Philharmonic Society opened its tenth season by a performance of Sullivan's 'Golden Legend' on November 11, at the Crystal Palace. The work received an excellent rendering under the earnest conductorship of Mr. Arthur Fagge, the singing of the choir being specially good. The solo parts were taken by Miss Gleeson-White, Miss Carrie James, Mr. Dennis Creedon, Mr. Julien Henry, and Mr. Francis Braun.

St. Peter's Choral Society gave the first concert of its twenty-first season at St. Peter's Hall, Brockley, on November 7, when Coleridge-Taylor's 'Scenes from Hiawatha' was performed. The band and chorus numbered over a hundred. Dr. C. J. Frost conducted. Mr. John Curran and Mr. F. W. Barker assisted at the pianoforte and harmonium. The solo vocalists were Miss Clara Evelyn Smith, Mr. Henry Frankkiss, and Mr. Dan Price.

The name of Madame De Vere was, we regret to say, inadvertently omitted from the list of solo vocalists in the report of the Sheffield Musical Festival. Madame De Vere not only sang the important music assigned to Margaret in Berlioz's 'Faust,' but interpreted it with excellent effect.

## MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, November 15, 1905.

Ermanno Wolf-Ferrari's musical comedy 'The Inquisitive Women,' which has already been produced in the majority of important German opera-houses, has at last reached Vienna. The performance at the Court Opera-house, under the inspiring direction of Gustav Mahler, was brilliant in every way; the chief rôles were interpreted by our best artists, and the *mise-en-scène* was above criticism. Mesdames Kittel, Forst, Gutheil-Schoder and Felsler, and Messieurs Mayer, Slezak, Weidemann, and Haydter did the fullest justice to the charming music, and were equally successful histrionically. Nevertheless the weakness of the libretto, and the absence of real dramatic grip in the music, proved detrimental to an otherwise delightful work, so that it did not remain long in the repertoire, but rather proved an agreeable intermezzo in our season, appealing more to the refined taste of the connoisseur than to the average theatre-goer.

Another interesting event was a concert performance of Gluck's 'Iphigenia in Aulis' by the Vienna Singakademie. The conductor, Herr Carl Lafitte, had chosen Wagner's edition of the opera, which seems strange, seeing that the performance took place in a concert-room, and Wagner's edition was specially prepared for the purpose of making the work available for the modern theatre.

Amongst the novelties produced by the Concertverein a great success attended Sir Edward Elgar's Introduction and Allegro for strings (Op. 47) which, under the direction of Ferdinand Löwe, was played with extraordinary swing and beauty of tone. The captivating originality of the work completely held the attention of the audience, and a storm of applause rewarded conductor and orchestra. At another concert Hans Pfitzner's overture to Kleist's drama 'Käthchen von Heilbronn' was brilliantly played and received with great favour. Pfitzner is certainly making headway in Vienna. His musical drama 'die Rose vom Liebesgarten' is retaining its place in the repertoire, and gaining more and more enthusiastic admirers amongst the public.

The Philharmonic Concerts, under the direction of Felix Mottl, introduced a new symphonic poem 'Odysseus' Heimkehr' by a young German composer, Ernst Boëhe. The piece is not remarkable for thematic invention, but is beautifully scored, and it met with a friendly reception. Boëhe has lately become known as the composer of some refined, poetic songs and, considering his youth, it will be safe to expect much from his unmistakable talent.

Amongst the important novelties in chamber-music Max Reger's string quartet in D minor must be mentioned. A work of almost unprecedented complexity, and therefore difficult to grasp, it is remarkably interesting throughout. There can be no doubt that the quartet made a deep impression, and its favourable reception meant as much for the composer as for the unsurpassable performance by the Rosé Quartet. A pianoforte quartet by Georg Schumann, conductor of the Berlin Singakademie, may also be classed amongst the successes of the season; the pianoforte part was excellently played by the composer. Finally, I am in a position to announce that a committee of distinguished musicians in Vienna and Austria generally has been formed for the purpose of publishing a complete edition of the works of Joseph Haydn in conjunction with Messrs. Breitkopf & Härtel, who have already issued the well-known Gesamtausgaben of the other classics.

MANDYCZEWSKI.

## MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The second Philharmonic concert, on November 17, was devoted to Berlioz's 'Faust,' with Miss M. Herdman and Messrs. Charles Saunders and Charles Tree as soloists. The whole performance was excellent. The chorus and orchestra acquitted themselves very creditably, and it is a matter of pride to the Society to have performed so exacting a work without importing more than two instrumental players. Nothing can better illustrate the ability of the conductor, Dr. Koeller, who has created the orchestra out

of much raw material. Miss Herdman, the soprano soloist on this occasion, was formerly a pupil of Dr. Koeller's and a member of the Society's chorus. She has just finished her studies under Mr. Visetti at the Royal College of Music, and bids fair to take high rank among concert sopranos, being the possessor of a fine voice and much natural musical ability.

The 'marvellous boy,' Mischa Elman, visited us on November 3, under the auspices of the Philharmonic Society at an extra concert, and simply astounded the audience by his precocious talent.

The Queen's College concerts began with two appearances on November 10 and 11 of the Kruse Quartet, of whose excellence there is no need to speak. Their performance of Beethoven's great Op. 131 was magnificent.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Mr. Max Mossel's drawing-room concerts opened on October 26 at the Grand Hotel. Miss Marie Hall, so closely associated with Birmingham, made her farewell appearance here prior to her American tour. With Mr. Mossel she took part in Bach's Concerto in D minor for two violins, and played a number of solos, being accorded an enthusiastic reception. Mlle. Tosta de Benici pleased the audience by her refined pianoforte playing, and Madame Zara Minadieu was successful in her vocal contributions.

The first Halford Concert took place in the Town Hall on November 7. The orchestral numbers were Beethoven's overture 'Zur Weihe des Hauses,' Haydn's Symphony in C (No. 1 of the Salomon set), Tchaikovsky's Elegy for strings, and Wagner's 'Meistersinger' overture. For the Haydn symphony the strings were reduced in number, and as near an approach to the 'old Papa's' orchestra as possible was effected, with excellent results. Mr. Fritz Kreisler, in giving a fine performance of the solo part in Mendelssohn's violin concerto, was ably supported by the orchestra. His playing of Wieniawski's 'Airs Russes' (with orchestral accompaniment) pleased so much that he was recalled four times, but no encores are granted at these concerts. Mr. Halford received a hearty welcome on resuming his duties as conductor.—At the second concert, November 21, the programme consisted of Elgar's 'Froissart' overture, Svendsen's Symphony in D (Op. 4), and Wagner's 'The Flying Dutchman' overture. Mr. Percy Grainger created a great sensation as the soloist in Tchaikovsky's pianoforte Concerto in B flat minor, and in pieces by Schumann and Liszt.

At the second Harrison Concert, held in the Town Hall, November 13, the London Symphony Orchestra appeared for the first time in Birmingham with Sir Edward Elgar as conductor. The programme included his overture 'In the South,' the Introduction and Allegro for strings, and the song-cycle, 'Sea Pictures,' Miss Edna Thornton being the vocalist. Other pieces were Mozart's 'Figaro' overture, two Slavonic dances by Dvorák, and the third symphony of Brahms. Conductor and orchestra received ovations, and the concert was highly appreciated.

Concerts calling for notice were the vocal recital in the Masonic Hall, October 24, by the local tenor, Mr. H. Ripley-Evans, assisted by Miss Olive Rider (pianist) and Mr. Arthur Hytch (violinist); and the Town Hall concert, October 31, of the Handsworth Amateur Orchestral Society, conducted by Mr. Johan C. Hock. At this, the Serenade in E flat (Op. 7) by Richard Strauss, and the Spring Song ('Varsang') by Jean Sibelius, were heard here for the first time. Mrs. Henry J. Wood charmed the audience with songs by Grieg and other composers, her husband accompanying at the pianoforte. Mr. Hock played Haydn's violoncello Concerto in D, Mr. Wymark Stratton conducting, and Mr. Albert Fransella gave brilliant renderings of Benjamin Godard's flute Suite (Op. 116). The orchestral playing was very creditable to the Society.

On November 14, Miss Nellie Finch (soprano) and Mr. Arthur Cooke (pianist), both local artists, gave a successful concert in the Temperance Hall, when a varied programme was excellently rendered.

The only choral concert since my last notice took place on Saturday, November 11, when the Choral Union gave

a popular programme devoted to Gounod—including the 'St. Cecilia' Mass, with Miss Laura Taylor, Mr. Philip Ritte and Mr. James Coleman as principals. Band and chorus were in good form. Mr. Thomas Facer conducted.—A wind instrument concert was given at the Midland Institute School of Music, on November 4, when students played quintets, for pianoforte and wind, by Mozart and Rubinstein.

On November 1, Sir Edward Elgar commenced a course of five lectures at the University, the subjects being English composers, English executants, English critics. The second lecture, however, on November 8, was devoted to a study of Brahms's 3rd Symphony, preparatory to its performance at one of the Harrison concerts.

The D'Oyly Carte principal repertoire company gave a week's performances of the Gilbert and Sullivan operas at the Prince of Wales's Theatre, from October 30. A week later, at the Grand Theatre, Mr. Hedmond regaled the public with 'The Queen's Jester'; and on November 20, Mr. Turner commenced a short season of English opera at the same house, but brought out nothing new.

The Festival Choral Society's performance of 'Everyman' occurs too late for the present letter.

### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Clifton Chamber Concerts were resumed on November 2, when there was a large attendance at the Victoria Rooms. The executants were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). Beethoven's Quartet in F major (Op. 59, No. 1) and Dvorák's Quartet in E flat major were the concerted productions, and they received an excellent interpretation. Mr. Parsons played César Franck's Prelude, Chorale and Fugue, and Mr. Alexander played Tchaikovsky's Meditation and Scherzo (Op. 42). The vocalist was Mr. Arthur Walenn.

On November 6 the jubilee of St. John's (Bedminster parish church) was celebrated by a special musical service, there being an augmented choir of 150 surplined singers drawn from the various daughter churches of St. John's, accompanied by an efficient orchestra, of which Mr. F. S. Gardner was leader. Mr. C. W. Stear (organist of the Church of the Holy Nativity) was at the organ, and Mr. F. W. Hek (the organist of St. John's) acted as conductor. Prior to the service Handel's 4th Concerto was played. The canticles were those of Tours in F, and the anthem 'All men, all things,' from Mendelssohn's 'Hymn of Praise.'

A movement has been set on foot for giving concerts specially in the interest of young students, and on November 8 the first performance was held at the Redland Park Hall. Selections from the works of Bach constituted the first part of the programme, Mr. Edward Cook preceding the rendering by reading a paper on the composer. The instrumentalists were Miss Gertrude Wade (first violin), Miss Ida Home (second violin), Miss Gladys Home (viola), Miss Rosa Button (violoncello), and Miss May Thomas (pianoforte). Miss Katharine Brownlow and Herr Sondermann were the vocalists.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The Edinburgh Society of Musicians continues to grow in prosperity, and presents a formidable list of waiting candidates for Associateship. The first meeting was held on October 28, under the chairmanship of the president for the year, Mr. N. J. Affleck. A choice programme was submitted by Mr. Paul Della Torre, and included duets for two pianofortes, in conjunction with his pupil, Mr. Appleyard; Mendelssohn's D minor Sonata for violoncello and pianoforte, with Mr. H. Murray; and songs by Mr. Marcus Dods.

Some most interesting recitals, distinguished alike for high artistic aim and excellence of achievement, have been given by local artists during the month. Miss Edith Walton, a thoughtful and cultured pianist, greatly enhanced her

reputation by her recital on November 1; and the pianoforte and violoncello recital of Messrs. Cargil and Millar-Craig (Mr. Cargil making his début as a public performer), on November 8, highly delighted their audience, and showed both artists to be refined in taste and fluent in execution. Mr. David Bayne gave a chamber concert on November 16, assisted by Messrs. Colin Mackenzie and Millar-Craig. Brahms's pianoforte trio in B, and three 'Lieder an der Mond,' by Swan Hennesy, for strings and pianoforte, were most effective numbers.

Of visitors we have had, on consecutive days, Masters Elman and Vecsey—both masters of their instrument—and a voice and violin recital by Miss Muriel Foster and Mr. Fritz Kreisler.

At the first of the 'Four Historical Concerts' given on November 15 at the University Music Class-room, under Professor Niecks's direction, Mölle. Wanda Landowska gave a highly interesting and successful harpsichord and pianoforte recital illustrating 'J. S. Bach and his contemporaries.' The notes contributed by the Reid Professor of Music to the programme were of the usual instructive nature.

The Edinburgh Amateur Orchestral Society—now in the thirty-fourth year of its existence—gave its first concert of the season on November 20. During its long and useful career, it was never in a more flourishing condition than at present, and its high aims are clearly demonstrated by the quality of the music performed. Weber's 'Ruler of Spirits' overture; Beethoven's 2nd Symphony; Elgar's 'Three Bavarian Dances'; the Prelude to Massenet's 'Eve,' and other pieces were rendered in the highest style of amateur attainment. Mr. T. H. Collinson ably conducted, and the vocalist of the evening was Miss Ella Platt.

The death of Mr. Robert A. Marr is referred to on p. 791.

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

For some years past there has been a declining interest in music in the neighbouring town of Paisley, and some public-spirited citizens, viewing this with concern and regret, have drafted a scheme for the promotion of popular musical education. It is proposed to encourage the formation of public music classes by offering premiums to teachers, based on the success of their pupils in examinations for certificates, and by paying the examination fees of the pupils. The scheme also aims at raising the standard of performance in juvenile and adult choirs, and to the conductors of all choirs attaining a certain degree of efficiency a premium will be paid. The examination of the choirs will be in the hands of Mr. Joseph Bradley, conductor of the Glasgow Choral Union.

During the past month quite a number of miscellaneous concerts, chiefly by local musicians, have been given, and among the visiting performers have been von Vecsey and Madame Melba.

The chamber concerts organized by the Pollokshields Philharmonic Society have been very well attended. At the first (on October 30) Messrs. Henri Verbruggen (violin) and Philip Halstead (pianoforte) played Haydn's Sonata No. 1 in G, Beethoven's 'The Kreutzer,' and Rubinstein's Sonata in G (Op. 13). The programme of the second concert, on November 6, was wholly sustained by the Verbruggen Quartet (Messrs. H. Verbruggen, B. Macgrath, D. Nichols, and J. Messias). The leading items were Beethoven's Quartet No. 5 in A and Dvorák's Quartet in F ('The Nigger').

The first concert of the Choral and Orchestral Union took place on November 14 before one of the largest audiences ever assembled in St. Andrew's Hall. The chief attraction was the first appearance at these concerts of Herr Kubelik who, in conjunction with the Scottish Orchestra, played Mendelssohn's violin concerto and Saint-Saëns's Introduction and Rondo Capriccioso for violin and orchestra. The only novelty on the programme was Elgar's meditation, 'Lux Christi,' in which the organ part was played by Mr. Thomas Berry. This combination of organ and orchestra has been made possible by the recent reconstruction of the organ in St. Andrew's Hall, and under the new conditions another field in concerted music is opened up to the management. It should be mentioned that Dr. Cowen



was received with unmistakable cordiality on resuming his place at the conductor's desk.

The Choral Union performed Bach's 'St. Matthew' Passion at the second concert on November 21. It is several years since this noble work has been heard in Glasgow, and in the present instance we have to record a performance of great merit. Formerly, when the tenor and bass sections of the chorus were separated by the organ-case, occasional unsteadiness was almost inevitable; but the reconstruction of the organ now admits of all sections of the choir being placed in front, and in this there was considerable gain, as was shown in the steady performance of Bach's difficult double choruses. A feature of the concert was the effective singing of the chorales. The solo music was entrusted to a capital quintet of vocalists—Miss Lillie Wormald and Miss Muriel Foster, and Messrs. H. Brearley, R. Radford, and W. Harvey. The accompaniments were given by the Scottish Orchestra, with Mr. Thomas Berry at the organ, and Mr. Luther Hall at the pianoforte. Mr. Joseph Bradley conducted with his customary skill.

The Stillie Bursary has this year been awarded to Miss Sara Kerr for pianoforte playing.

### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the first concert of the season of the Societa Armonica in the Small Concertroom of St. George's Hall, on November 4, under the conductorship of Mr. Vasco V. Akeroyd, a fine and well-balanced performance of Schumann's 'Rhenish' symphony was given. Miss Isabel McCullagh played the solo part in Spohr's violin Concerto No. 8, with cultured feeling and sympathetic insight. For the first time in Liverpool Elgar's Introduction and Allegro for strings was given, also a first local performance of Sibelius's legend for orchestra, 'The Swan of Tuonela.' The vocalist was Miss Meta Burig. The Carmen Sylva Orchestra played with effect Saint-Saëns's 'Danse Macabre' at their Hope Hall concert on the same date.

The first Schiever concert of the season was given at the College of Music on November 4. The programme consisted of Schumann's Quartet (Op. 41, No. 1); Brahms's pianoforte Quintet in F minor (Op. 34); and Goldmark's Suite for pianoforte and violin. Mr. Isidor Cohn was at the pianoforte, and associated with Mr. Schiever were Messrs. Alfred Ross, Mr. Carl Courvoisier, and Mr. Walter Hatton.

The Welsh Choral Union's performance of 'The Creation,' under the direction of Mr. Harry Evans, at the Philharmonic Hall, on November 8, showed this energetic Society to be in fine fettle this season.

The Liverpool Symphony Orchestra may now be described as firmly established. Under Mr. Akeroyd's direction, this carefully-chosen band gave a really admirable rendering of Tchaikovsky's 'Pathetic' symphony on November 13 at the Sun Hall, which was well filled at the popular prices charged. No words of any chronicler can express adequate gratitude for the work and aim of this organization.

The London Symphony Orchestra, with Sir Edward Elgar as conductor, played, at the Philharmonic Hall on November 14, the 'In the South' overture, and the Introduction and Allegro for strings, in addition to Mozart's 'Figaro' overture, and Brahms's 3rd Symphony, whilst Miss Edna Thornton artistically sang the conductor's 'Sea Pictures.'

The third Philharmonic concert on November 7 brought to a hearing Dr. Walford Davies's 'Everyman.' Miss Muriel Foster sang the music assigned to her with exceptionally fine taste and richness of voice, and Mr. Ffrangcon-Davies was at his best. The work made a distinctly favourable impression. At the fourth concert on November 20, the programme included Tchaikovsky's 4th Symphony, Liszt's symphonic-poem 'Mazeppa,' Bach's *bourrée* for Strings, and Wagner's 'Flying Dutchman' and Mendelssohn's 'Ruy Blas' overtures. The vocalist was Signor Moris Ancona, who made his first appearance in Liverpool, and created a remarkable impression. Dr. Cowen conducted both concerts.

Mr. T. Shaw's promenade concerts at the Tournament Hall are proving very successful, and we have had a visit from Mr. Kubelik.

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the Hallé concert on October 26, Mr. Raoul Pugno played Franck's 'Variations' for pianoforte and orchestra, in addition to a Mozart concerto (in E flat) with a pearly touch and a singing fluency reminding of the founder of the concerts. The symphony was Schumann's No. 2 in C. At the concert on November 2 the symphony was one of Bruckner's, to which Dr. Richter is a little partial—the 'Romantic' in E flat—and Mr. Fritz Kreisler, the solo violinist, played the Mendelssohn concerto, and one of Mozart's (in A), with fine breadth of phrasing. The 'Dream of Gerontius' was performed for the fourth time on November 9, when the choir surpassed each of its three previous efforts. The principals were Miss Muriel Foster, Mr. Gervase Elwes, and Mr. Andrew Black. César Franck came before us again at the concert of November 16, when his only symphony—in D minor—was played, and Miss Elsie Playfair, the solo violinist, played Max Bruch's 'Scottish Fantasia' and the 'Havanaise' of Saint-Saëns. Mr. Plunket Greene was the vocalist.

The Gentlemen's Concerts re-commenced on October 23, Dr. Richter, of course, conducting. Haydn's 'Clock' symphony, the overture to 'Zauberflöte,' and the fourth of Bach's Brandenburg concertos—for violin, two flutes, and string orchestra—were in the programme. Miss Elsie Schünemann was the vocalist. Young Arthur Catterall, in his playing of the Mendelssohn violin concerto, exhibited increased maturity of style. The second concert, on November 8, took the form of an afternoon recital, at which Mr. Kreisler played and Miss Beatrice Elliott sang.

On November 1 the Brodsky Quartet gave the first of their series of six chamber concerts, when the programme consisted of a Haydn quartet (in G), Brahms's pianoforte quartet (Op. 60), and Beethoven's quartet in B flat (Op. 130). Mr. Wilhelm Backhaus was at the pianoforte in the Brahms quartet. Last season the net proceeds of this series of concerts—contributed to the Students' Sustentation Fund of the Royal Manchester College of Music—were just over £165. At the second Brodsky Quartet concert, on November 22, Mozart's quartet in D, No. 10 in the Breitkopf & Härtel Catalogue; Beethoven's pianoforte trio in E flat (Op. 70, No. 2); and the Brahms Sextet in G (Op. 36) constituted the programme.

The generous list of artists for the first of Mr. Brand Lane's series of subscription concerts, on October 28, contained the names of Madame Suzanne Adams, Miss Marie Brema, Mr. John Harrison, and Mr. Santley, shining about the enticing name of Mr. Kubelik. At the second concert, on November 11, there was an excellent performance of 'Elijah,' the principals being Miss Helen Jaxon, Miss Dora May (a local artist), Mr. John Coates, and Mr. Dalton Baker. For the second Harrison concert the London Symphony Orchestra was engaged, with Sir Edward Elgar as conductor. The new work in the programme was the composer-conductor's Introduction and Allegro for string orchestra and quartet—ancient in design, romantically modern in spirit, with the Shakespearian motto attached, 'A smiling with a sigh.'

The second series of the new musical venture, the Promenade Concerts, commenced on November 18. The band—a section of the Hallé Orchestra—played popular pieces with great acceptance to an improved auditory. Mr. Speelman again conducted, and violin solos were contributed by Miss Edith Robinson—whom Manchester claims—and vocal solos by Miss Gertrude Bloomfield (another local artist) and Mr. Robert Radford. I understand that the members of the band are mutually interested in this renewal of an undertaking carried on energetically some years ago by Mr. Edward de Jong, and the experiment will be watched with interest. Mr. J. Campbell McInnes and Mr. Graham Peel, with Miss Shakespeare at the pianoforte, gave an interesting recital on October 30. Mr. McInnes sang a cycle of songs—'Camella'—by Mr. Graham Peel, and Miss Shakespeare played a prelude of his. Mr. Peel is a native of Manchester.

Four of the present and past students of the Royal Manchester College—Miss Minnie Williams (soprano), Miss Mary Spencer (pianoforte), Mr. Arthur Catterall

(violin), and Mr. William Warburton (violinello)—gave a chamber concert on November 7, and—especially in the playing of Beethoven's trio in D major (No. 1 of Op. 70)—showed the thoroughness of the College teaching as well as the skill of the students. The series of Mr. Cross's popular weekly concerts commenced on October 28. St. Peter's Church, in the centre of the city, seems doomed. It has an excellent organ, with a fine vox humana stop; and when the late Mr. J. St. J. B. Joule was honorary organist there—a post he held for many years—there was no choir-singing equal to that of this church, not excepting that of the Cathedral. The ex-choristers of the Cathedral have formed an association for help and friendship's sake. On October 28 they held their second annual social gathering. The Bishop was present, and made an approving and quite humorous speech on the occasion.

At the first Schiller-Anstalt concert, on October 25, Mr. Pablo Casals (violinello), and Mr. Max Mayer (pianoforte), played the Brahms Sonata (Op. 38); Schumann's Adagio and Allegro (Op. 70); and Beethoven's seven Variations on the 'Zauberflöte' duet. Mr. Casals's solo was Bach's Sonata No. 3, in C.

Mr. Egon Petri has succeeded Mr. Wilhelm Backhaus as professor of the pianoforte at the Royal College of Music here at Manchester.

### MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Actual musical events have so far been but few. On October 22 and 23 the energetic choir of Elswick Road Wesleyan Church, which numbers eighty on ordinary occasions, performed Sullivan's 'Festival Te Deum' and Handel's 'Israel in Egypt,' under the direction of their choirmaster, Mr. George Dodds. The second Harrison Concert, on November 20, created much interest, both personal and musical, on account of the appearance of Sir Edward Elgar and the London Symphony Orchestra, when the Newcastle musical public had the extremely rare privilege of listening to a Brahms symphony (No. 3 in F). Great was the contrast between this uncompromising work, with its severe reserve and almost unfathomable depths of quiet beauty, and the dazzling brilliance of the conductor's 'In the South' overture. Sir Edward Elgar's delightful 'Introduction and Allegro' for strings and the picturesque song-cycle 'Sea-Pictures' (soloist, Miss Edna Thornton) were included in the programme.

The Bohemian String Quartet opened the season of the Newcastle Chamber Union Society on November 10 with much success. We have had return visits from Mr. E. H. Lemare and Dr. Peace, and Kubelik has been appearing in various towns in the district.

On November 15 Mr. N. Kilburn delivered an interesting lecture at Sunderland on 'Beethoven's Later Quartets,' with illustrations. The South Shields Orchestral Society, now in the third season of its existence, is rehearsing no fewer than three symphonies, Mozart's in C ('The Jupiter,' so called), Beethoven's in C minor, and Mendelssohn's 'Italian,' in addition to Beethoven's 'Egmont' overture, Brahms's 'Hungarian Dances' and Schubert's 'Rosamunde' ballet music.

### MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Norwich Philharmonic Society have now issued their programme for the season. At their first concert, under the direction of Dr. Bates, Mark Hambourg will be the solo pianist, and the Norwich Choral Society will contribute Hugh Blair's 'Trafalgar,' composed expressly for the Nelson centenary. At the second concert Professor Carl Halir will form the principal attraction, and Mendelssohn's violin Concerto and Tchaikovsky's '1812' overture will be performed. The third concert by the Choral and Philharmonic Societies will consist of Gounod's 'Faust.'

Mr. Arthur Bent's orchestra is also announced to give two concerts on December 7, Tchaikovsky's Serenade for

strings (Op. 48) and Bach's Concerto for two violins and orchestra being the chief features.

The Saturday Popular Concerts have also started with a very satisfactory performance, under the direction of Dr. Bunnett, at which the Misses Lefroy and Mr. Knyvet Wilson were the vocalists, and Miss Dorothea Whitley contributed some violin solos. There was an audience of over 1,200 persons.

### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sacred Harmonic Society commenced their Jubilee Season on November 16 with a performance of Berlioz's 'Faust,' which was, on the whole, not a brilliant rendering of this fine work. The soloists, excellent in every way, were Madame Sobrino, Mr. William Green, Mr. Andrew Black, and Mr. William Downing. Mr. Allen Gill conducted with his usual skill, and Mr. Lyell Taylor led the orchestra.

The Long Eaton Orchestral Society gave their first concert on November 9, when they were supported by the Meister Glee Singers. They were a safe attraction in any case, but specially so because Mr. Ford Waltham is a native of Nottingham. The orchestra, under the baton of Mr. Swift, played Handel's 'Largo,' Suppé's 'Light Cavalry,' Weber's 'Invitation,' and Raff's 'Festmarsch.' Mr. Frostick proved an attractive violin soloist.

A recital for two pianofortes on October 26 was deservedly well supported—not only on account of its rarity but the excellence of the programme, both in material and performance. The pianists were Miss Alice Hogg and Miss Emily Roseblade, who played compositions by Arensky, Schumann, Schutt, Chaminade, and Saint-Saëns. Vocal items were contributed by Mr. W. Higley.

Miss Barbara Thornley, who gave a pianoforte recital on November 8, was heard to great advantage in works by Chopin and Brahms. In the Sonata in A for violin and pianoforte by the latter composer she was supported by Miss Marie Hore, a Nottingham violinist of great promise. The vocalist was Mdlle. Luquien, who introduced several attractive compositions by Miss Thornley. Violoncello solos were ably rendered by Mr. Cyril Clensy.

A new feature in Nottingham this season is the introduction of cheap chamber concerts, promoted by Mr. Janssen, of Hull. The first of these, which are well supported, was given on November 9, when the Bohemian String Quartet interpreted Smetana's 'Aus meinem Leben,' a Scherzo (Cherubini), and Beethoven's Quartet in F major. Miss Olitzka, the vocalist of the evening, charmed her audience in a varied selection of songs.

A vocal and pianoforte recital was given on November 15 by Miss Gertrude Foster and Miss Florence Schmidt, when the programme embraced pianoforte compositions from Lully to Liszt, and vocal solos ranging from Leo to Leoncavallo.

The Leicester Philharmonic Society opened their season with a performance of Sullivan's 'Golden Legend' on November 16. The soloists were Miss Agnes Nicholls, Miss Maria Yelland, Mr. John Coates, and Mr. Herbert Brown, and the orchestra and chorus—who did their work well—were under the direction of Mr. H. B. Ellis.

### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

In the closing days of October there were two interesting concerts claiming record—one a 'benefit' concert given by the Sheffield Choral Union with the object of reducing the heavy debt on the Society, when Mr. J. Duffell directed performances of his own choral ballad 'Hohenlinden' and Parry's 'Blest pair of Sirens.' The Society, which is doing a valuable educational work, merits support, and it was gratifying to see a large audience present. The other concert was a delightful one given by the Chamber Music Society, at which Brahms's clarinet quintet was performed by the Kruse Quartet and Mr. Charles Draper, the distinguished clarinetist.

The early days of November saw some excellent concerts given in the district. The Penistone Choral Society is



making music flourish in that bleak countryside; Mr. J. Cooper directed more than adequate performances of Parry's 'Blest pair of Sirens,' and Mendelssohn's 13th Psalm. At Ann's Road Church, Heeley, Sterndale Bennett's 'May Queen' formed one of a series of admirable services and concerts, and Oxford Street Chapel, another suburban centre of musical activity, was the *locale* of a particularly good all-round performance of 'The Creation' under Mr. Joseph Kaye. Two young choral bodies of the city merit recognition—St. Jude's (Moorfields) by reason of a satisfactory performance of Hatton's 'Robin Hood,' and a promising Society at Hillsborough, which rendered Gaul's 'Holy City' with much credit to themselves and Mr. F. Shimeld, conductor of the Society.

The first great choral concert of the season was the subscription meeting of the Sheffield Musical Union on November 14. The choice of the familiar 'Elijah' was partly due to the proximity of the festival, affecting many of the members and Dr. Coward (the conductor), necessitating economy of rehearsals. Any work by the Union, however well known, is always welcome. 'Elijah' is one of their battle-horses, and again they compassed a choral triumph. The Sheffield Orchestra assisted. The soloists were Miss Gleeson-White, Miss Alice Lakin, Mr. Webster Millar, and Mr. Charles Tree. At the organ was Mr. W. S. Jessop, and Mr. J. H. Parkes led the orchestra.

The flood of 'Messiah' performances has overflowed into November; the end of the month saw several announced.

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

### LEEDS.

At the first of the Philharmonic Society's concerts, on November 8, Beethoven's cantata 'The Glorious Hour' (*Der glorieiche Augenblick*), written for the Congress of Vienna in 1814, was given. Though it used occasionally to be heard with a substituted libretto, as 'The Praise of Music,' it had never before been given in public in this country in its original guise, and a new translation by Mr. W. A. Phillips was employed on this occasion for the first time. No doubt the cantata is too essentially a piece d'occasion to be very characteristic, yet there are many Beethovenish touches, and some highly interesting anticipations of the Choral Symphony. Coupled with it was Elgar's 'King Olaf,' a work so fresh and charming that it is surprising it had never before been heard at Leeds. Finished and refined performances of both works were given, if perhaps a little greater variety would have realized more of the romantic feeling which 'Olaf' seems to demand. Sir C. V. Stanford conducted, and Miss Agnes Nicholls, Mrs. James Wilson, Mr. W. Green and Mr. Gordon Heller formed a capable, if not too well-balanced quartet.

The Leeds Bohemian Quartet (Messrs. Elliott, Wright, Moxon and Bolton) began their seventh season of chamber concerts on October 25, with one of their varied and interesting programmes, including quartets by Haydn (in B flat, Op. 76, No. 4), Beethoven (in F, Op. 18, No. 1), and the quartet in D minor by a Leeds musician, M. A. E. Grimshaw, which made so strong and favourable an impression last season that its repetition was a fitting tribute to its excellence. On November 2 Mr. Johan Rasch, a young Dutch violinist who is settling at Leeds, gave a recital in which he afforded ample proof of first-rate qualities as both virtuoso and artist. The Leeds Musical Union, a male-voice choir, gave on November 6 a programme of which the chief features were Elgar's set of part-songs from the Greek Anthology, and some duets for two pianofortes, played very artistically by Messrs. H. P. Richardson and Mr. Noel Bell, the Society's conductor. The appearance of Franz von Vecsey at the first of Messrs. Haddock's musical evenings, and of Mr. E. H. Lemare at one of the municipal concerts, requires no more than mention, but a word is due to the recital given by Mr. T. Tertius Noble (of York Minster) on the organ in St. Bartholomew's Church, Armley, since this noble instrument, by the great German builder, Schulze, is one of peculiar dignity and grandeur of tone—a church organ in the truest

sense of the word. Built in 1871, and re-erected in its present position in 1879, it has just been provided with new action, and many of the mechanical appliances which modern ingenuity has contrived, added by Mr. J. J. Binns, the Bramley organ-builder.

### BRADFORD.

The Bradford subscription concerts were resumed on November 3, when the Hallé Orchestra, under Dr. Richter, gave a programme including Beethoven's Eighth Symphony, Mendelssohn's Violin Concerto (Kreisler), Richard Strauss's 'Till Eulenspiegel,' Elgar's 'Cockaigne' overture, and Wagner's 'Walkürenritt,' a programme just suited to the capacities of band and conductor, so that some exceedingly fine performances resulted. Miss Amy Castles was the vocalist, and sang some florid operatic songs very brilliantly. The Bradford Old Choral Society gave its opening concert on October 31, under Mr. Fitton's direction, 'Elijah' being the work chosen. Mr. Dan Price sang the part of the Prophet artistically and with sincere dramatic feeling, and the other parts were efficiently filled by Miss Taggart, Miss Annie Grew, and Mr. Fred Fallas. The chorus sang pleasantly, if not quite with the robust tone one is accustomed to in the West Riding. Madame Melba appeared at Mr. Harrison's concert on October 27, and Miss Atkinson, a local pianist, gave on November 10, with the help of Mr. Rawdon Briggs's excellent quartet, a capital programme of chamber music, including Brahms's G minor pianoforte quartet and Schumann's familiar work for the same combination.

### OTHER TOWNS.

On November 9 the Doncaster Musical Society, under the conductorship of Mr. T. Brameld—a Rotherham amateur who has done much for good music in the neighbourhood—gave Sullivan's 'Golden Legend' very successfully. The principal parts were taken by Miss Gleeson-White, Miss Goldsack, Messrs. Anderson Nicol, Dan Price, and R. Crawshaw.—On November 10 the Hull Harmonic Society, of which Mr. Walter Porter is conductor, repeated the performance of 'The Dream of Gerontius,' which they gave for the first time last season, the principals engaged being Miss Alice Lakin, Mr. Joseph O'Mara, and Mr. Fowler Burton.—The York Chamber Concerts were resumed on November 11, when the 'Nora Clench' Quartet introduced a characteristic and very interesting string quartet in D minor, by Serge Tanéïev, Tchaikovsky's pupil, as well as one of Haydn's most delightful compositions. Miss Clench's violin solos and Miss Mukle's fine violoncello playing were the other features of the concert.—Chamber music was introduced at the first concert of the Middlesbrough Musical Union on November 7, when the Bohemian Quartet played works by Schubert and Dvorák, and Strauss's 'Enoch Arden' music was played by Mr. Harold Samuel, Mr. Richard Temple being the reciter. Unaccompanied pieces were sung by the Society's chorus, under Mr. Kilburn's direction.—On November 6 Mr. Edgar Haddock conducted a couple of concerts by the Harrogate Orchestral Society, which were dignified by the title of the 'Harrogate Festival.' The programme included a Haydn symphony, which was creditably performed, the first violins, of whom a large proportion were ladies, acquitting themselves well, and showing that Mr. Haddock's training had had good results.—The Halifax Orchestral Society, of which Mr. Van Dyk is the conductor, has of late made great progress under his enthusiastic lead, and gave a very interesting concert on November 9, the programme including Beethoven's 2nd Symphony, the 'Freischütz,' 'Di Ballo' and 'Lohengrin' overtures, which were, on the whole, exceedingly well played. Mr. Ben Calvert was the vocalist, and introduced a clever song by a local musician, Mr. C. Barber's 'If I were king.'—The Wakefield Chamber Concerts, on November 16, opened a fresh season with the Cathie Quartet, with whom Miss Ada Collier was associated in a very spirited performance of Dvorák's pianoforte Quintet. Some of Glazounow's 'Novelletten' for string quartet were also played, and Miss Barbara Brooke appeared as vocalist.—On October 24 and 28 the Huddersfield Glee and Madrigal Society gave one of its programmes of part-songs and the like, under Mr. Ibeson's conductorship.

His Excellency The Earl Grey, Governor-General of Canada, has graciously accepted the Honorary Presidency of The Philharmonic, a new musical organization recently founded by Dr. Charles A. E. Harriss in Montreal. The work of the Society will embrace a series of subscription concerts, six chamber classical concerts, and a series of people's concerts. The first subscription concerts will be held February 19-20, with Emil Paur as conductor. Amongst the novelties chosen for performance are Dr. Harriss's choric idyl 'Pan'—which is also to be given in London next June—in addition to Sir Alexander Mackenzie's 'Canadian Rhapsody.'

Mr. John Day, whose death we record with regret, was a well-known violinist who, for fifty-three years, was a member of Queen Victoria's Private Band. Born on March 7, 1830, he was formerly organist of New Upton Church, Slough. His hobby during fifty years of his life was the making of copies of violins after the models of the old artificers. Mr. Day, who died at his residence 50, Gloucester Street, Pimlico, on November 4, was much respected, and his loss will be mourned by those who enjoyed his friendship.

The death of Mr. Samuel Symes, on October 26, which we record with regret, has removed a familiar figure from Messrs. Novello's retail department, of which he was chief assistant, at Berners Street. Mr. Symes had been in the employment of the firm for thirty years.

Mr. Arthur Barraclough, an excellent vocal professor, long resident in Dublin, died, we regret to record, on October 28, aged sixty-six years.

We are requested to state that Mr. Henry R. Clayton has kindly consented to take the place of the late Mr. F. K. Daldy as Honorary Secretary of the Copyright Association. All future communications should be addressed to him at 1, Berners Street, London, W.

Mr. Mark Hambourg offers to British composers three prizes—of the value of twenty, ten, and five guineas respectively—for a pianoforte composition in the form of a fantasia, sonata, ballade, scherzo, or set of variations, to occupy from ten to fifteen minutes in performance.

Mr. Daniel Mayer is retiring from the business of Messrs. S. & P. Erard, but the statement which has been circulated that the firm will not continue their London house is incorrect. The business will be carried on as heretofore at 18, Great Marlborough Street, by Mr. Blondel, of the Paris house of Erard, and without any change in the title.

Messrs. Novello have pleasure in stating that they have made arrangements with Messrs. Jones & Evans, Booksellers, Limited, of 77, Queen Street, Cheapside, to supply copies of THE MUSICAL TIMES, month by month, to their City customers.

A profile pencil portrait of Sir Edward Elgar has been accepted by the Hereford Free Library Committee, to be permanently hung in the institution. The portrait is by Master Max. H. Mason, aged 16, a son of Mr. William Mason, of Hereford; it is spoken of in the highest terms by Lady Elgar.

The Royal College of Music will give a performance of Mozart's opera 'The marriage of Figaro' at His Majesty's Theatre on December 7, at 2 p.m., under the direction of Sir Charles V. Stanford.

The sentence in our November issue (p. 711, col. 1) that 'Rimbault inaccurately states that Smith built the Worcester organ' needs modification. In the first issue (1855) of 'Hopkins and Rimbault,' as it is popularly called, Rimbault did include the Worcester instrument in the list of Father Smith's organs, but in subsequent editions of the work Harris is correctly given as the builder.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

**BASINGSTOKE.**—The Choral Society opened its sixteenth season in the Drill Hall on November 2 with a complete Elgar programme: 'The Black Knight,' 'The Banner of St. George,' 'Imperial March,' 'In Hammersbach' (from 'The Bavarian Highlands'), and the 'Pomp and Circumstance' March No. 1. The choir and orchestra consisted of 100 performers, and Mr. H. E. Powell conducted.

**BATH.**—The annual concert of the Avon Vale Musical Society was given in the Assembly Rooms on November 8. The programme included Humperdinck's 'Pilgrimage to Kevlaar,' Sterndale Bennett's fantasie-overture 'Paradise and the Peri' (previous to the performance of which Mrs. Calverley Bewicke recited a selection from Moore's poem), and Barnett's 'Ancient Mariner.' The choir and orchestra gave ample evidence of Mr. J. S. Liddle's careful training, and the solos in Barnett's cantata were efficiently sung by Miss Ethel Wood, Miss Sara Silvers, Mr. Henry Beaumont, and Mr. David Evans.

**BOLTON.**—The Philharmonic Society opened its fortieth season on November 17, in the Victoria Hall, with a performance of Elgar's 'King Olaf.' The choir and orchestra numbered over 200, the former specially reaching a high standard of excellence. The solo parts were undertaken by Madame Sadler Fogg, Mr. Webster Millar, and Mr. Fowler Burton with much success. Mr. Charles Risegari was an able conductor. The miscellaneous second part included Sullivan's overture 'Di Ballo.'

**BOURNEMOUTH.**—Mr. Dan Godfrey continues to advance his claim on the gratitude of the music-loving visitors and residents of this popular watering-place. The symphony concerts entered on their eleventh season on October 5, and every credit is due to the enterprising conductor for the excellence of the performances. The programmes so far have included Brahms's first Symphony in C minor, Sullivan's 'Tempest' music, César Franck's Symphony in D minor, Dvorák's symphonic poem 'Das goldene Spinnrad,' and variations by J. A. Burton (conducted by the composer). Mention should also be made of the classical concerts given on Mondays.

**BRIGHTON.**—The Sacred Harmonic Society's first concert (seventy-ninth season) took place at the Dome on November 16, when Handel's 'Samson' was performed under the direction of Mr. Robert Taylor. There was a full and efficient orchestra and choir, and the principal vocalists were Miss Margaret Gascoigne, Miss Katherine Longland, Mr. Joseph Reed, and Mr. Charles Knowles. Mr. W. A. Baker led the orchestra, and Mr. Percy Taylor presided at the organ.

**BURTON-ON-TRENT.**—The Musical Society gave a performance of Elgar's 'King Olaf' on October 30. The singing of the choir was, with one or two trivial exceptions, highly creditable, and the orchestra, led by Mr. H. Suck, did admirable service. The solo vocalists were Miss Gleeson-White, Mr. John Coates and Mr. Dalton Baker, an unimpeachable trio. Mr. T. E. Lowe, Mayor of Burton, conducted with much care and skill. The able and enthusiastic work of this gentleman was properly recognized by the members of this Society in a presentation, made at the rehearsal on November 13, consisting of full-scores of 'King Olaf,' 'Faust,' 'Redemption' and 'Messiah.'

**CHRISTCHURCH (N.Z.).**—The Musical Union gave a performance of Spohr's 'Last Judgment' and a miscellaneous selection at the Canterbury Hall on September 19, when they had the advantage of the assistance of Mr. Watkin Mills's concert party as solo-vocalists. These comprised Miss Edith Kirkwood, Miss Gertrude Lonsdale, Mr. Harold Wilde, and Mr. Watkin Mills himself, who gave an excellent account of the solo parts in the oratorio. The choir sang admirably throughout and the orchestra was fully efficient. Dr. Bradshaw conducted.

**DOVER.**—Mr. H. J. Taylor's 'Legend of St. Martin' was performed at the Corporation concert by the Choral Union on November 11 (St. Martin's day), under the direction of the composer. St. Martin being the patron saint of Dover,

the work was particularly appropriate. The remainder of the programme included a series of lantern-slides on ancient and modern Dover, interspersed with suitable music, including a new 'Song of Dover' by the Borough organist, Mr. H. J. Taylor, sung by Mr. Wilfred Barclay.

**DUNEDIN (N.Z.).**—The Dunedin Choral Society performed Mendelssohn's 'Elijah' and Cowen's 'Rose Maiden' on September 8 and 11, to the accompaniment of a full orchestra. The soloists were Miss Kirkwood, Miss Gertrude Lonsdale, Mr. Harold Wilde, and Mr. Watkin Mills. Both concerts, given under the able conductorship of Mr. W. Paget Gale, were a great success.

**GRAHAMSTOWN.**—An 'Evening with Beethoven' was given in the Athenæum, on October 12, by Mr. W. Deane, who read a short account of the composer's life and works. The musical illustrations included the *Andante* from the 'Septett,' the Sonata in A, Op. 12 (first movement), and Romance for violin, and the 'Sonata appassionata.' Mr. W. Deane was the solo pianist, and Mr. Bernard Streatfield solo violinist.

**HEBDEN BRIDGE.**—The first concert this season of the Choral and Harmonic Society was given at the Co-operative Hall on November 7, when 'Hiawatha's Wedding Feast' and a miscellaneous selection were performed. The choir sang with great credit and the orchestral accompaniments were played with much discretion. The tenor solo in Coleridge-Taylor's cantata was excellently sung by Mr. Charles Saunders. Mr. Walter Bolton's violoncello solos were a feature in the second part.

**INVERCARGILL (N.Z.).**—A choral and orchestral concert was given by the Musical Union in Zealandia Hall on September 29. The choir was heard to very great advantage in Dudley Buck's 'Hymn to Music' (unaccompanied), two-part songs 'Dim-lit woods' and 'Love song' by Brahms, MacCunn's 'O where art thou dreaming,' Jackson's 'Lord Ullin's Daughter,' and Faning's 'The Vagabonds.' The orchestral selections, devoted to compositions by Sir Edward Elgar, were given with much spirit and effect. They consisted of 'Pomp and Circumstance' (No. 1) and 'Imperial' Marches, 'Contrasts,' 'Serenade Mauresque,' 'Chanson de Matin' and 'Chanson de Nuit.' Mr. Charles Gray conducted.

**KILMARNOCK.**—An interesting pianoforte recital was given by Mr. Tom B. Robertson at the Art Gallery on November 1. Beethoven's Sonata in C minor (Op. 13), a new Berceuse and Valse brillante by Paul Ambroise, and pieces by Chopin, Brahms and Liszt, were played by Mr. Robertson, who was assisted by Miss Margaret Horne (violinist) and Mr. David D. Slater (vocalist). Practically the same programme was given at Renfrew in October.

**LEAMINGTON.**—The Madrigal Society gave a miscellaneous concert in the Winter Hall on November 9, prominent features in the programme being Elgar's 'The Banner of St. George,' 'Imperial March,' and concert overture 'Cockaigne'; also Mackenzie's 'Britannia' overture and Cowen's 'Old English Dances.' These compositions were rendered with due efficiency by the orchestra, and the choir displayed a marked improvement in their work, especially in the cantata. Mr. E. Roberts West, who conducted, appeared as solo pianist in Schumann's Concertstück in G, the orchestra in this instance being conducted by Mr. H. A. Heden.

**MACCLESFIELD.**—The Philharmonic Society gave a concert on November 15, when the first part of the programme was devoted to Elgar's 'King Olaf.' This was said to be the first performance of any of the distinguished composer's works in this town, and much credit is due to the conductor, Dr. Jackson, and his forces for the satisfactory rendering of the cantata both by choir and orchestra. The solo vocalists were Miss Fanny Chetham, Mr. Alfred Heather, and Mr. Charles Tree, a thoroughly capable trio. The performance met with warm appreciation from a large audience.

**NEWARK-ON-TRENT.**—The opening concert of the Philharmonic Society (nineteenth season) took place at the Town Hall on October 31, when the programme was

mainly devoted to the compositions of the late Mr. Samuel Reay, including three that had not been published. A conspicuous feature was of course the popular 'Dawn of day,' and other pieces were a 'Wedding-march,' 'Diamond Jubilee March,' and the part-songs 'The clouds that wrap' and 'O swallow, prithe stay.' The solo vocalists were Madame Norledge, Miss Pleasance Miller, and Mr. A. H. Ellis. Mr. W. T. Wright conducted. The concert was a graceful tribute to the gifted and lamented musician.

**PENZANCE.**—The Choral Society gave an extra concert on November 3, in St. John's Hall, when the first part of the programme consisted of Chopin's funeral march, 'I know that my Redeemer liveth' and the 'Hallelujah' chorus, and a song, 'Litany,' by F. Edward Bache, all *In memoriam* the Society's late conductor, Mr. J. H. Nunn. A selection on the organ by Dr. D. J. Wood followed, and the concert concluded with the 'Hymn of Praise.' The solo vocalists were Miss Bessie Cartwright, Mrs. C. L. Taylor, Mrs. T. H. Williams, and Mr. J. C. Truscott.

**TIMPERLEY.**—The first subscription concert of the Vocal Society took place in the Stockport Road Schoolroom on November 6, when the whole of the first part of the programme was devoted to compositions by Sir Edward Elgar, concluding with the 'Banner of St. George.' In the second part the choir sang the part-songs 'Now lie on love' (G. A. Macfarren), 'Spirits, advance' (Bishop), and the 'Boatman's good-night' (Schira). Mr. H. M. Sheaves conducted.

**TODMORDEN.**—Professor Prout's dramatic cantata 'The Red Cross Knight' was performed by the Musical Society at the Town Hall on November 14. The singing of the choir was spirited, and the orchestra, strengthened for the occasion, was efficient. The solo vocalists were Madame Sadler Fogg, Madame Cecile Vicars, Mr. H. Turnpenny, Mr. Fowler Burton, and Mr. Hamilton Harris. The work was ably conducted by Mr. W. A. Wrigley.

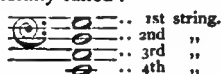
**WALTHAMSTOW.**—The Choral Union gave a performance of Gounod's 'Redemption' at the Walthamstow Baths on November 16. The result of careful preparation by the conductor, Mr. John Evans, was shown in the excellent rendering of the work given by both choir and orchestra, and thoroughly satisfactory soloists were found in Miss Esther Palliser, Miss Carrie Wilby, Miss Mabel Knott, Mr. H. Turnpenny, and Mr. Meurig James.

**WELLINGTON (N.Z.).**—The Musical Union, in conjunction with Mr. Watkin Mills and his quartet of soloists, gave a fine performance of Mendelssohn's 'St. Paul' on September 22 in the Town Hall. The noble choruses especially made a marked impression, and the orchestra gave an excellent rendering of the overture. Mr. Watkin Mills sang the name part like the experienced artist he is, and the other soloists—Miss Edith Kirkwood, Miss Gertrude Lonsdale, and Mr. Harold Wilde—were all thoroughly efficient in their respective parts. Mr. Robert Parker, who conducted, had under his control an efficient choir of 200 voices and a band of about fifty instrumentalists. Mr. F. W. Rowley presided at the temporary organ.

**WINDSOR.**—The annual concert given by the Gentlemen of the choir of St. George's Chapel Royal and His Majesty's Private Chapel, took place at the Royal Albert Institute on November 8. The programme as usual included several popular glees and part-songs. Two new part-songs were introduced: 'Rest thee,' by R. F. Martin Akerman (assistant-organist of St. George's Chapel), and 'Come, tuneful friends,' by Dr. C. H. Lloyd. Both novelties, the latter especially being a very dainty and charming composition, were warmly received and conducted by their respective composers. Mr. Hubert Hunt artistically played two violin solos: 'Swedish Dances,' Max Bruch, and the *Andante* and *Allegro* from Bach's Sonata in A major; in both pieces he had the valuable co-operation of Sir Walter Parratt. On the following afternoon Messrs. Dunhill and Mason gave their sixth concert of chamber music in the same Hall. An important feature of the programme was a new Quintet in C minor, composed by Mr. T. F. Dunhill and played by the Grimson Quartet and the composer: the work was received with much appreciation.

## Answers to Correspondents.

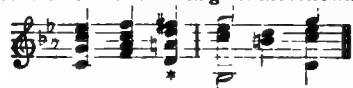
J. M.—The four-stringed double-bass is now largely used because, as Professor Prout, in his 'The Orchestra,' says, 'it possesses a great advantage over that with three strings, in having a compass a fourth lower.' The four-stringed double-bass is generally tuned :



but, as with the lowest note of the three-stringed bass, some players tune the fourth string a tone lower—down to the lower D. It is, however, not fair, certainly not polite, of Colonial possessors of 'made in Germany' double-basses to say that the three-stringed instruments are 'no good.' We are always glad to hear from readers in far-away Colonies.

H. T.—There are several biographies of Sir Arthur Sullivan, though some of them may be out of print. We give the list: 'Sir Arthur Sullivan,' by Arthur Lawrence (James Bowden, 1899); 'Souvenirs of Sir Arthur Sullivan,' by Walter J. Wells (Newnes, 1901); 'Sir Arthur Sullivan: his life and works,' by B. W. Findon (Nisbet, 1904); and 'Arthur Sullivan,' by H. Saxe Wyndham (Bell, 1903). See also 'Masters of English Music,' by Charles Willeby (Osgood, McIlvaine & Co., 1893). The article in the 'Dictionary of National Biography,' and several articles on Sullivan which have appeared during recent years in THE MUSICAL TIMES, may prove useful.

M. C. Y.—(1) A chromatic concord is a chord which is foreign to the key in which it appears, but which does not induce modulation. Macfarren gives the following example :



(2) 'Close harmony' is not the same as 'short score.' The former is 'Harmony produced by drawing the parts which form it closely together.' A 'short score' is when all the parts are arranged or transcribed so that they shall appear in two staves, as in most hymnals.

MAUD.—Stanford's setting of Tennyson's 'The Revenge' was composed for the Leeds Musical Festival of 1886, and received its first performance in the Town Hall there on October 14, the composer conducting. When Tennyson read the poem to Carlyle, the Sage of Chelsea remarked: 'Eh, Alfred, you have got the grip of it.' Some interesting particulars in regard to the poem and Sir Charles Stanford's music thereunto so excellently allied, will be found in THE MUSICAL TIMES of December, 1898, in a biographical sketch of the composer.

J. P. H.—(1) By all means employ the viola in preference to the two 2nd violins, as then you will obtain complete harmony in your strings. (2) Organ pedals, made to proper scale, attached to a pianoforte, are better for practice than those belonging to a harmonium, as in the latter instance the pedals are often not according to scale. (3) You will find Professor Prout's 'Counterpoint' a 'good supplement' to Sir Frederick Bridge's primer on that subject.

SEQUENCE.—Mordents should be 'diatonic with reference to the context,' says Mr. Dannreuther in his 'Musical ornamentation' primer, thus endorsing Bach's own practice in regard to the interpretation of these embellishments. Therefore, in all the three instances you mention (Bach's Partitur, No. 6) the lower note of the ornament should be a whole tone below the principal note.

F. T.—In singing the Psalms, and in all other instances where it occurs, the word 'mischievous' (Psalm 140) should, of course, be pronounced with an accent on the first syllable. Your choirman 'who has lately come from another part of the country,' in asserting that the *second* syllable should bear the accent, is probably of a *mischievous* turn of mind. Heed him not. The curate is right.

J. M. H.—Considering your age we should advise you to take up the viola, as it is a most useful, if not a popular instrument. If you cannot arrange to take lessons at the Guildhall School of Music, you would be able to obtain a reliable teacher at the Forest Gate branch of the London Academy of Music.

TIMID.—(1) For books on part-writing see: 'Part-writing for Beginners,' by J. W. Ivimey, and 'Part-writing,' by H. Hiles, both published by Messrs. Novello. (2) There is no law against an occasional crossing of the alto and tenor parts in a choral composition. Your chant has in it more of promise than fulfilment; but do not be discouraged. Try again.

ORGANUM.—(1) It would occupy too much of our space to give a list of all the organ-cases depicted in Vol. ii. of Mr. Hill's 'Organ-cases and organs of the Middle Ages.' (2) We are sorry not to be able to say whether Mr. Norbury's 'Box of whistles' is still in print.

J. W.—(1) In Mr. E. H. Lemare's arrangement for the organ of Rossini's 'William Tell' overture the metronomic indications agree exactly with the full-score. (2) As the double-basses enter at bar 11 of the Introduction (*Andante*), a 16 ft. pedal stop should be drawn at that point.

S. W. A.—We cannot trace the publisher of the motet by Guglielmi, 'Quem vidistis pastores.' Verdi's 'Stabat Mater,' with an English translation, is published by Messrs. Ricordi & Co.

H. T.—For violin solos, by Elgar, suitable for playing at a school 'At home' (which sounds rather paradoxical), try 'Chanson de Matin' and 'Chanson de Nuit' (Novello). We do not answer questions by post.

D. E. S.—The most complete biography of Miss Maude Valérie White that we know is that contained in Vol. iv. of Grove's 'Dictionary of Music and Musicians.'

S. M. G.—The word 'livelong' should be sung with a short vowel, as in 'live.'

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MORNING POST.

The hymn extols Faith, and the composer's treatment of the words is scholarly, yet not dry. The music, with its ecclesiastical subject-matter, shows modern influence and here and there that of Elgar, yet not so as to suggest direct imitation. The work, commendably short, promises well for Mr. Atkins's future as a composer.

DAILY NEWS.

Mr. Atkins has evidently been influenced by the music of his librettist, and, as far as the orchestra is concerned, by the modern school in general. Strangely enough, the most striking music of the new work is to be heard in the orchestra, which, by many picturesque touches of appropriate instrumentation, illustrates the text with the happiest effect.

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In this work Mr. Atkins has shown his capacity for musical development quite extraordinarily. I find it to be a great improvement upon the excellently good work which he has before given to us. Not only does his thought rise to a higher range than heretofore, but there is a far greater grip of his musical material, and a greater condensation of method. The chorus, "In the Name of our God," and the solo immediately preceding it, "Rejoice," show a grip and a tendency towards the intellectual side of music which are very satisfactory; his melody is fluent, but never inclined to run to seed or to become blank, and there is many a touch of real beauty in his orchestral treatment, where all of it is musicianly.

ATHENÆUM.

Mr. Atkins shows skill in musicianship, yet it never becomes unduly prominent. . . . The Hymn under notice is excellent of its kind, and festival authorities will no doubt soon give its author an opportunity of displaying his powers on a larger scale.

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The composer has produced an exceedingly well proportioned work. In sustained dignity of utterance, the music reaches a high level. It has real solemnity without any dryness, and the sensuous beauty frequently attained in the colouring has no touch of either tawdriness or vulgarity. There is something of Sir Hubert Parry's influence perceptible in the strong texture and fine construction of the music, together with a richness of colour which is outside the range of Sir Hubert's simple palette. . . . The music is eminently natural, and two unaccompanied passages for the chorus achieve a genuinely impressive effect by very simple means. And there is not a bar that can be styled sentimental, pretty, or sensational, which is negative praise of a high order.

BIRMINGHAM DAILY POST.

The musical treatment is in the modern continuous manner, without break, the alternating choral and solo sections forming one organic whole. Representative themes are employed, and with no little skill. One standing for Faith is the most important. A motive given at the outset by the brass gives an ecclesiastical stamp to the work, and use is made of part of the ancient hymn tune, "Vexilla Regis." But Mr. Atkins has the gift of melody, if not as yet of a very individual type; and there is lyric charm in the solo, "Unless the Lord had been my help," which is gracefully scored. The orchestration throughout is very good, and the voice-writing is effective.

BIRMINGHAM GAZETTE.

Of the cantata as an art work I have no hesitation in speaking in terms almost superlative. Mr. Atkins is at once solid and interesting. There is not a dull moment; everywhere the music has a contagious warmth. One has the impression that all was given off at white heat. There is nothing laborious, nothing of the dry-as-dust style traditionally attributed to cathedral organists, nothing of the universally despised Kapellmeister-musik. On the contrary, Mr. Atkins, while in warp and woof having some kinship with Bach, is in colour and feeling as modern as Strauss. The solo, with its exquisite accompaniment, was especially beautiful, even where all was beautiful. Mr. Atkins has made his mark, and if he continues to progress at the same rate will, before many years, attain the highest rank.

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## THE TIMES.

It is no easy matter to give to those who did not hear the first performance of Sir Hubert Parry's setting of "The Pied Piper of Hamelin" on Thursday evening a clear idea of the work. The fun is fast and furious, the meaning of the music as clear to the understanding as Browning's poem, and every point is made with complete success, while the humour is on the same high level as that of the poem itself. That frequent performances of the work will be given is tolerably certain, for there are no great difficulties to be overcome if only choruses can be found to sing lightly and delicately enough, while singing usually in a very rapid *tempo* any slackness would spoil the delightful spirit of the music, which is as witty as Calverley's verse and as subtle as the strategy of a Mackenzie chess problem. The ballad is one of the most successful pieces of genuinely humorous music that exist in the whole range of musical literature.

## DAILY TELEGRAPH.

Sir Hubert has done exceedingly well in his music to the most mirthful tragedy of the Piper of Hamelin, taking in and breathing out the full spirit of the piece, and throwing it into new forms with an accomplished musician's art. The humour is immense, and the expression of it so frank and free that the duller listener can hardly miss a point. Not an opportunity of enhancing the fun has been lost. . . . There is nothing pretentious in the piece. Its design is to amuse, and that laudable purpose is carried out in the most direct and unaffected manner. Of course the composer reaped a harvest of success, and a full assurance that he has added to the gaiety of the nation.

## DAILY NEWS.

It is well that the foremost of the older school of living British composers should break away from the fashionable pessimism of much modern music, and prove that there is such a thing as humour. . . . With all his sanity of thought and virility of emotion, he has not before written anything in a frankly humorous vein, and the cleverness and unflagging ingenuity of service with which he has illustrated Browning's poem came as a great surprise. . . . The work is full of new humorous devices, such as assigning the interpolations of "Quoth he," and "Cried they" and the like to the chorus, while the baritone and tenor sing the speeches of the Pied Piper and the Mayor. The orchestra plays its part too, in the humour, and the little work is certainly a masterpiece of musical humour. It will be a welcome addition to the repertoire of choral societies.

## DAILY CHRONICLE.

Last night Sir Hubert Parry's brilliant musical joke, "The Pied Piper of Hamelin," roused the audience at the Norwich Festival, who had become somewhat jaded, into a spontaneous display of merriment. There is scarcely a page in the score of the "Pied Piper" but contains some subtle orchestral witticism.

## MORNING POST.

Humour in music is not so common a quality as some people might think. It reigns throughout the major portion of this delightful work—humour of the kind associated with the "Meistersinger." At a time when so much music is dreamy and dismal it is a particular pleasure to meet with a work like the present, every bar of which denotes the hand of a master. . . . Under the composer's direction the performance went with great spirit, and the cheers at the close testified to the appreciation of the audience. There is no doubt that the "Pied Piper of Hamelin" will be heard of again ere long.

## MORNING LEADER.

Sir Hubert displayed a hitherto almost unsuspected vein of unconventional and fascinating humour, not only in the purely imitative passages, but rather in the whole spirit of the music. For instance, all the remarks of the Mayor are followed by the words "Said the mayor," in the bass, and the death of the rats is celebrated by a humorous perversion of the Funeral March of Chopin. The themes are melodious and cheerful, without flippancy, and the scoring is much lighter and clearer than is usual with the composer; and the fine, open-air vitality of it all make it extremely attractive. . . . The reception of the work was enthusiastic in the extreme, and it should be heard often.

## YORKSHIRE POST.

It is a work fresh and humorous, entering into the spirit of the quaint story, and full of touches which give point to the poem. . . . The choral parts are written so as to give plenty of room for intelligent and pointed declamation, but they require extreme smartness in attack, and in this respect the chorus left something to be desired. Otherwise the singers entered thoroughly into the spirit of the work, while the soloists treated their parts in the right spirit of low comedy. Among the happy touches may be instanced the exciting climax which accompanies the appearance and rapid exit of the rats, and the tripping music which is associated with a troop of children, while the conclusion of the whole matter is broad and genial in treatment.

## MANCHESTER GUARDIAN.

In this work he lets himself go with all the enjoyment of a schoolboy determined to make the best of life, and he has caught the spirit of Browning's mock solemnity with wonderful skill. Sir Hubert's humour is direct and telling but never flippant, and never degenerates into buffoonery. . . . But the real humour of the music lies in the characterisation of the Mayor and of the Piper, and in touches like the setting of the oft-recurring phrase "Said the mayor" for the basses of the chorus. . . . In the end the composer, like the poet, touches a more serious note, but still remains true to the straightforward simplicity which had characterised the opening. . . . "The Pied Piper" will cause many audiences to spend a very pleasant half-hour.

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# ODE TO THE NORTH-EAST WIND

SET FOR CHORUS AND ORCHESTRA

BY

FREDERIC CLIFFE.

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## THE TIMES.

Like the poem, the composition is manly, direct, and purely English in style; the composer has made the most of every suggestion in the words, and, among other things, the second number, "Hark, the brave North-Easter!" contains delightful musical allusions to the chase, and is followed by a "nocturne" which may be interpreted as the dreams of the bounds. Fitful passages occur for a moment or two at a time, one a phrase of suave beauty, and the whole might be taken as an orchestral picture of a canine Queen Mab. A charmingly graceful, flowing chorus follows next, in which the four-part female chorus is used with great skill. The last chorus has a broad tune in the manner of a folk-song, and gathers up the chief theme of the "dream" movement.

## DAILY TELEGRAPH.

He seems to rejoice in the howl of the nor'-easter over a Yorkshire moor, but as an artist he restrains his ecstasy, and so orders the outcome of it that I should not be surprised to find choral societies all over the country taking up the "Ode to the North-East Wind." The composer has a sharp eye for contrasts, and the couplet referring to bounds, "Go and rest to-morrow in your dreams," suggested a nocturne which forms the central episode of the piece. Mr. Cliffe excels in dainty music of this kind, and the effect of the nocturne coming after the turbulent greeting to the wind is wholly charming. That turbulent greeting, by the way, is not wild beyond measure. Everywhere there is a proper restraint in consideration of the intelligible, the orderly, and the beautiful. This, in brief, is a summary of the new work as dictated by my own impressions, and I congratulate Mr. Cliffe upon another festival success in the programme.

## MORNING POST.

The music is quite easy to follow; there is a distinct English flavour about it. Now if, on the one hand, composers who seek to be "up-to-date" often become too elaborate and vague, those who seek after clearness of form, and whose aim is to please rather than astonish, run the danger of being accounted old-fashioned, or it may be commonplace. Mr. Cliffe's music is easy to follow at a first hearing, but it is never open to the latter charge. It is distinctly good, and the very ease with which the composer expresses himself makes one overlook much clever workmanship. The picturesque scoring and the grateful writing for the voices will no doubt win popularity for the work.

## DAILY NEWS.

It is a robust work, and is certainly well suited to the rhetoric of the poem. . . . Mr. Cliffe, jocund and open though he be in general effect, has been wise enough to strike a deeper note, to lift, as it were, the surface-thought of his feeling out of any sentiment of commonplace. His conception of the south-west wind is altogether delightful, and there is some strong choral work in the finale.

## DAILY CHRONICLE.

The work, a short one, which was well performed and given an enthusiastic reception by a large audience, is likely to find general popularity owing to its melodious and forceful themes. It is essentially English, direct, and straightforward in treatment, while containing many happily descriptive passages. It has evidently been written with an eye to popular favour.

## YORKSHIRE POST.

It is a work which has both brilliance and charm, and, having regard to the nature of the poem, in which neither mood nor metre is subjected to any material variation, the success of the composer in giving variety of effect is quite remarkable. . . . The whole work has a vigour and a freshness quite in keeping with the subject, and the power which it evidences enhances the surprise one has long felt that Mr. Cliffe has not done more than he has. . . . Mr. Cliffe has done more than turn Kingsley's poem into an effective composition; he has caught its atmosphere admirably. There is the breeziness of the poetry in the music; there is also its distinctively English sentiment; and while he has secured variety he has also given his music coherence.

## MORNING LEADER.

Mr. Cliffe writes choral music such as Yorkshire loves—melodious, with well-marked rhythms and solid harmonies, and there is a splendidly healthy, open-air spirit in all which appeals to the North-country imagination. He displays more especially in the nocturne, gifts of fancy which prevent the music from becoming merely boisterous, and the scoring is throughout excellent.

## SHEFFIELD DAILY TELEGRAPH.

In his treatment of the lines the composer has adopted a characteristic directness which will without doubt serve to make it immensely popular. It is all very obvious, because the subject makes no call upon subtlety or psychology. The composer has adopted Handel's advice to the amateur composer, when he hung his music out of the window—he has given it "some fresh air." The work teems with tunefulness. If the composer had sat down and, recognising the barrenness of recently-issued publishers' lists of novelties, deliberately set about to write a pleasant, easy, and effective work for the market, he could not have succeeded better. It must not be inferred from this that there is anything unworthy or cheap in the "Ode to the North-East Wind." On the contrary, it is full of cleverness, musically to a degree. . . . It may well be prophesied that soon Mr. Cliffe's Ode will go the round of the choral societies.

## SHEFFIELD INDEPENDENT.

Mr. Cliffe is a craftsman needing not to be ashamed. He has not given the world anything better than this Ode. It is a work in which the orchestra and the chorus alike delight. He thrills and he enthuses by his musical portrayal of his text. There is a feeling of the presence of icebergs as he sings of the black north-easter, and there is the reflex of the pride of the parson-poet in the doings of our conquering fathers who sailed over seas. There is most grateful music for every voice. That assigned to the ladies' voices is of the most captivating and entrancing, while that for his men's voices has the true manly ring in it, something of the salt spray, and of the field sports which have done so much in making England mistress of the seas. He must be an alien who did not feel proud of the setting of the last stanza of the Ode, who did not feel its bracing effect as the men and women of Hallamshire gave it full-larynxed utterance—"Blow, thou wind of God." The instrumental workmanship is not less delightful than the vocal. Mr. Cliffe uses the full orchestra in the manner of the mature music-maker. . . . Whatever may be the future of works heard during the Festival, "The Ode to the North-East Wind" will have a long and popular survival.

## LEEDS MERCURY.

The difficulty for a composer undertaking to set the lines was their lack of variety in idea and treatment, but Mr. Cliffe has provided a point of repose by introducing an instrumental Nocturne hinting of dreams and the subdued echoes of the hunt. The rest consists of strong, vigorous, and simple choral writing, full of picturesque and even dramatic effects, such as the Sheffield chorus love. It is a thoroughly successful little work, which will undoubtedly add to the composer's reputation.

## YORKSHIRE DAILY OBSERVER.

It is English music to the core, one may say, looking to the age in which we live. I do not know whether Mr. Cliffe would feel altogether complimented by the comparison of his Ode with Bennett's "May Queen," but, remembering the new orientation in the republic of music which has ensued from the observatory of Hayreuth, that genial work by his once-famous Yorkshire predecessor presents as good a parallel as I can think of at the moment. The English note is heard in the straightforward style of the declamatory passages and the tunes of the melodic part-writing. . . . The pith of the matter is—and at this I may leave it—that Mr. Cliffe has written a work which is at once popular and good music. The audience does not need to be educated up to it. Its acceptance this evening was instant and enthusiastic.

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## CHRISTIAN WORLD.

Outwardly unpretentious, "The Council School Hymn Book" will be eagerly scanned by those who know how important it is to preserve sanity and wholesomeness in hymns that are often sung by children. Put briefly, the aim of the editors has been to avoid sectarianism and doggerel; and they have succeeded so well as to prompt the wish that this book could displace those in use at the average Sunday school.

## THE BOOKSELLER.

We do not think that a better hymnal for use in public elementary schools than the present could be wished or hoped for. The editors, it is sufficiently clear, were bound in such a publication to exclude strictly denominational hymns, and to select those only which express the central truths of religion. This they have consistently done throughout, and have at the same time admirably suited the varied collection to the capacities of the young. Such classics as "The spacious firmaments on high" (Addison), "Hark! the herald angels sing" (C. Wesley), "Let us with a gladness mind" (Milton), and other more modern hymns, of which the inclusion has been permitted by the Rev. S. Baring-Gould, the Rev. J. Page Hopps, and Miss Betham-Edwards, among other writers; and the prayers at the end of the collection (and chosen on the same principle) for the opening and closing of school, and for certain special occasions, will be found well adapted to their object.

## THE SCHOOLMISTRESS.

The editors of this beautiful collection of hymns have done their work well, and have thoroughly carried out their aims in including only those hymns which express the central truths of religion, and in making the collection as large and varied as possible, consistently with the maintenance of a high literary standard.

## BRISTOL TIMES AND MIRROR.

"The Council School Hymn Book" contains well and wisely-chosen hymns, which express the central truths of religion, and are within the comprehension, and suited to the capacities, of children. At the end are prayers for the opening and closing of school, which have been selected on the same principle as the hymns. The collection is an admirable one, and deserves to be generally adopted.

## THE SCOTSMAN.

A useful little compilation for elementary schools. It is handy, well edited, and well printed, and has no particular denominational tendency.

## WESTERN MORNING NEWS.

Whoever were the compilers of this book, they have discharged their task very well. The 150 hymns selected express the central truths of the Christian Faith, and with one or two exceptions are just suited to the comprehension of the children for whom the selection is intended. As should be, catholicity is the note of the book; cheek by jowl we find John Bunyan and John Keble; Walsingham How and J. Montgomery; T. Kelly and F. W. Faber; J. Page Hopps and R. S. Hawker; C. Wesley and J. M. Neale; Bishop Wordsworth and John Milton; Baring-Gould and Isaac Watts. How's Diamond Jubilee Hymn, "O King of kings" appropriately finds its place, and perhaps Kipling's "Recessional" might have been included also. The short prayers at the end of the book are drawn up on the same broad principle as the hymns, and some special ones are added for "Our Country," "before and after holidays," for times of "dangerous sickness," and for those connected with the school who are in "trouble or sorrow." Altogether the compilation is a model of what such a book should be, and it richly deserves the widest use in the Council schools of the land.

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C.M.

A. S. SULLIVAN.

Voices in Unison. Not quickly.

Arranged by F. G. EDWARDS.

1 You that have spent the si - lent night In sleep and qui - et rest, . . . And

joy to see the cheer - ful light That ri - sets in . . . the east, — A - men.

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- 2 Now clear your voice, now cheer your heart,  
Come, help me new to sing:  
Each willing child, come bear a part  
To praise the Heavenly King!
- 3 For, as the darkness night did last  
But for a little space;  
And heavenly day, now night is past,  
Doth show his pleasant face,—
- 4 So must we hope to see God's face  
At last, in Heaven on high,  
When we have changed this mortal place  
For immortality.
- 5 Unto which joy that we attain,  
God grant us all His grace,  
And send us, after worldly pain,  
In Heaven to have a place. Amen.

( 10 )

G. GASCOIGNE.

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FOUR-PART SONG

THE WORDS FROM SHAKESPEARE'S "OTHELLO"

THE MUSIC COMPOSED BY

JOHN B. McEWEN.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Vivace.*

SOPRANO.

ALTO.

TENOR.

BASS.

Let the can - a - kin clink, clink, clink, clink, let the can - a - kin

Then *Vivace.*  $\text{♩} = 108.$  let the can - a - kin clink, . . . let the

*Ad lib.*

Let the can-a-kin clink, clink, clink, clink, clink, let the can-a-kin

clink, clink, clink, clink, let the can-a-kin clink, clink, clink, clink, clink, let the can-a-kin

can - a - kin clink, . . . let the can - a - kin clink, . . . let the

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( 2 )

# LET ME THE CANAKIN CLINK.

clink, clink, clink, clink, clink, let the can - a - kin clink, clink, clink, clink, clink, let the can - a - kin

clink, clink, clink, clink, clink, let the can - a - kin clink, clink, clink, clink, clink, let the can - a - kin

can - a - kin clink, let the can - a - kin clink,

*a tempo.*  
And let me the can - a - kin clink, clink, Let me the

*a tempo.*  
clink, clink, clink, and let me the can - a - kin clink, clink, Let me the

*a tempo.*  
clink, clink, clink, and let me the can - a - kin clink, clink, Let me the

*f a tempo.*  
clink, clink, clink, let the can - a - kin clink, let the can - a - kin clink, Let the can - a - kin

*a tempo.*  
can - a - kin clink, A sol - dier's a man, A . . life's but a span, Why

can - a - kin clink, A sol - dier's a man, A life's but a span, Why

can - a - kin clink, A sol - dier's a man, A life's but a span, Why

clink, let the can - a - kin clink, A sol - dier's a' man, A life's but a

# LET ME THE CANAKIN CLINK.

then, let a sol - dier drink, drink, drink.

then, let a sol - dier drink, let a sol - dier drink.

then, let a sol - dier drink, let a sol - dier drink. *mf* Then

span, let a sol - dier drink. *mf* Then let me the can - a - kin clink, A

*mf* Then

*mf* Then let me the can - a - kin clink, clink,

let me the can - a - kin clink, clink, clink, A soldier's a man, A

sol - dier's a man, A life's but a span, Why then, let a sol - dier drink,

*p* let me the can - a - kin clink, clink, clink, let me the can - a - kin clink, clink, clink, A

let me the can - a - kin clink, . . . A sol - dier's a man, . . . A

life's but a span, Why then, . . . let a sol - dier drink, . . . A

why then, let a sol - dier drink, . . . A

# LET ME THE CANAKIN CLINK.

*f* sol dier's a man, A ...

*f* sol - dier's a man, A life's but a span, Why then, let a sol - dier

*f* sol - dier's a man, A life's but a

*f* sol - dier's a man, A life's but a

*ff* life's but a span, Why then, let a sol - dier drink.

*ff* drink, Why then, let a sol - dier drink.

*ff* span, Why then, let a sol - dier drink.

*ff* span, Why then, let a sol - dier drink.

*Maestoso.* *pp* A wor-ty peer,

*pp* A wor-ty peer, a wor-ty peer,

*pp* A wor-ty peer, a wor-ty peer,

*f pesante.* *pp* King Ste-phen was a wor-ty peer, *f* His

*Maestoso.* *f* *pp* *f*

( 5 )

# LET ME THE CANAKIN CLINK.

*pp*  
 cost him a crown,  
*pp*  
 cost him a crown, cost him a crown,  
*pp*  
 cost him a crown, cost him a crown, He  
 breech - es cost him but a crown; He  
*pp* *p*  
 He held them all too dear, he held them six - pence  
 He held them six - pence all too dear, all too  
 held them six - pence all too dear, all too dear, all too  
 held them six - pence all too dear,  
 all too dear, With that he called, he called the tail - or - lown, the tail - or - lown.  
 dear, With that he called, he called the tail - or - lown, the tail - or - lown.  
 dear, With that he called, he called the tail - or - lown, the tail - or - lown.  
 With that he called, he called the tail - or - lown, the tail - or - lown.  
*p* *pp*

LET ME THE CANAKIN CLINK.



The Musical Times,

**EXTRA SUPPLEMENT.**

December 1, 1905.

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# THE NEW YEAR'S DAWN IS BRIGHTENING

## A NEW YEAR'S HYMN

WORDS BY

THE VERY REV. F. W. FARRAR, D.D., F.R.S.

(DEAN OF CANTERBURY.)

MUSIC BY

H. C. PERRIN, Mus. Doc.

(ORGANIST OF CANTERBURY CATHEDRAL.)

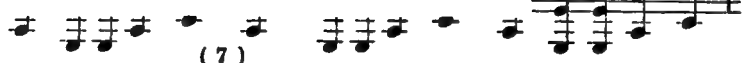
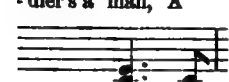
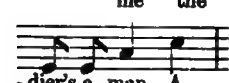
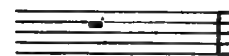
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Then let me the can - a - kin clink clink Let me the



LET ME THE CANAKIN CLINK.

pp.  
cost him a crown,  
pp.  
cost him a crown, cost him a crown,  
pp.

brech - es ex

The New Year's dawn is bright'ning.

A NEW YEAR'S HYMN.

The Very Rev. F. W. FARRAR.

H. C. PERRIN.

held them six -  
held them

all too dear, V  
dear, V  
dear, V  
W

A-men.

( 2 )

( 6 )



# LET ME THE CANAKIN CLINK.

*Tempo lmo.*

Then let me the can - a - kin clink, clink, Let me the

Then let me the can - a - kin clink, clink, Let me the

## THE NEW YEAR'S DAWN IS BRIGHT'NING.

1 THE New Year's dawn is bright'ning.  
 The dying year has fled;  
 Swift, swift as summer lightning  
 Its days and hours have sped:  
*p* Time, like some silent river  
 Which rushes to the sea,  
*cr.* For ever and for ever  
 Speeds on resistlessly.

2 Lord, may we wisely number  
 The days which are Thy gift;  
 From sin and selfish slumber  
 Our feeble souls uplift.  
*p* And though remorse and sorrow  
 'Mid vanished hours may twine,  
*cr.* Oh, grant that each to-morrow  
 May be more wholly Thine!

3 Unstained as yet before us  
 The hidden future lies;  
 As yet unclouded o'er us  
 Shine forth the azure skies:  
*p* And oh! lest sin enslave us  
 To base and evil ways,  
*cr.* Save us, Our Father, save us  
 To Thine eternal praise!

4 Redeemer, great and holy,  
 Before Thy Throne we fall;  
 Oh, make us pure and lowly,  
 And kind and true to all!  
*dim.* And then, though death befall us  
 Before the year should cease,  
*p* Thy Voice shall gently call us  
*pp e rall.* To Heaven's unbroken peace. Amen.

( 3 )

( 7 )

me the

the can - a - kin

ten, let a sol - dier

ten, let a sol - dier

hen, let a sol - dier

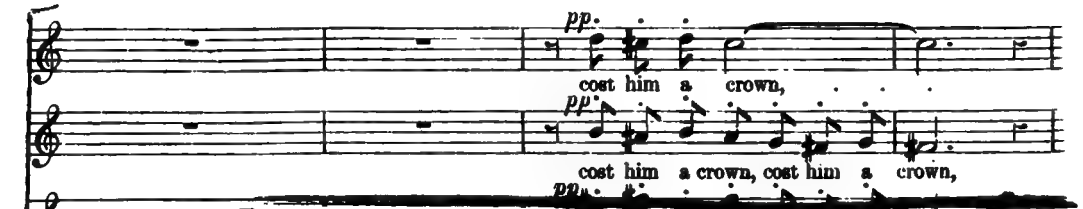
an, Let a sol - dier

me the

-dier's a man, A



LET ME THE CANAKIN CLINK.



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# LET ME THE CANAKIN CLINK.

*Tempo lmo.*

Then let me the can - a - kin clink, clink, Let me the

Then let me the can - a - kin clink, clink, Let me the

Then let me the can - a - kin clink, clink, Let me the

Then let me the can - a - kin clink, let the can - a - kin clink, Let the can - a - kin

*Tempo lmo.*

can - a - kin clink, A sol - dier's a man, A ... life's but a span, Why then, let a sol - dier

can - a - kin clink, A sol - dier's a man, A life's but a span, Why then, let a sol - dier

can - a - kin clink, A sol - dier's a man, A life's but a span, Why then, let a sol - dier

clink, let the can - a - kin clink, A sol - dier's a man, A life's but a span, Let a sol - dier

drink, drink, drink.

drink, let a sol - dier drink.

drink, let a sol - dier drink. *mf* Then let me the

drink. *mf* Then let me the can - a - kin clink, A sol - dier's a man, A

# LET ME THE CANAKIN CLINK.

*mf*  
Then let me the can-a-kin

*mf*  
Then let me the can-a-kin clink clink, Let me the can-a-kin

can-a-kin clink, clink clink, A soldier's a man, A life's but a span, Why

life's but a span, Why then, let a sol-dier drink, . . . why then,

clink, clink clink, Let me the canakin clink, clink clink, A sol

clink, A sol-dier's a man, . . . a soldier's a man, A life's but a span, Why

then, . . . let a sol-dier drink, . . . A sol-dier's a man, . . . A

let a sol-dier drink, . . . A sol-dier's a man, . . . A

dier's a man, A life's but a span, Why then, . . . let a sol-dier drink.

then, let a sol-dier drink, why then, . . . let a sol-dier drink.

life's but a span, . . . Why then, . . . let a sol-dier drink.

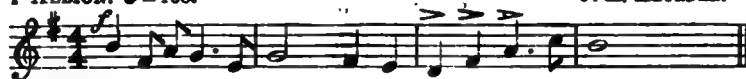
life's but a span, Why then, . . . let a sol-dier drink.

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1 ALBION.  $\text{♩} = 108$ .

J. H. MAUNDER.



1 What can I do for Eng - land, That does so much for me?

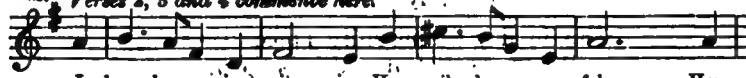
Doh = G. | m : t, r | d : - l, | d : - | t, : l, | s, : t, | r : - f | m : - | - : - ||



One of her faith-ful chil - dren I can and I will be.

| m : re:n | s : - d | m : - | r : l, | s, : d, f | m : r | d : - | - : - ||

Verses 2, 3 and 4 commence here.



I love her an-tient cit - ies, Her vil - la-ges so fair, Her

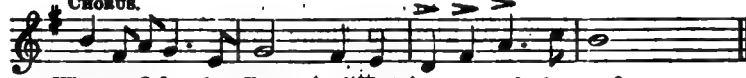
D. t. | : s | l : - s | m : d | m : - | r : l | t : - l | f : r | s : - | - : s |



cot - ta-ges and cas - tles, Her green fields ev'-ry-where.

| d' : - s | m : d | t : - | l : l | r : m | f : - t, | s, : - | - : - ||

Chorus.



What can I do for Eng - land, That does so much for me?

| m : t, r | d : - l, | d : - | t, : l, | s, : t, | r : - f | m : - | - : - ||



One of her faith-ful chil - dren I can and I will be.

| m : re:n | s : - d | m : - | r : l, | s, : d, f | m : r | d : - | - : - ||

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2 I love her hills and headlands,  
Her mountains in the north,  
Her southern downs, and harbours  
Whence her great ships go forth.  
What can I do for England, &c.

3 I love her merry children  
Who with me work and play,  
Safeguarded by her armies,  
Watched over day by day.  
What can I do for England, &c.

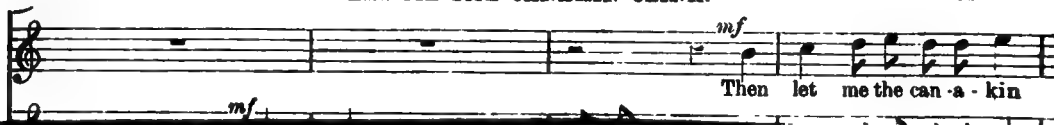
4 I love her famous story,  
Her great and glorious name,  
No stain through me shall touch it,  
Through me shall come no shame.  
What can I do for England, &c.



A-men.

| d | d ||

( 1 )



C.—Words only, Price 6d.

MORNING.

7

9

- 1 DAY by day we magnify Thee,—  
When our hymns in school we raise;  
Daily work begun and ended  
With the daily voice of praise.
- 2 Day by day we magnify Thee,—  
When, as each new day is born,  
On our knees at home, we bless Thee,  
For the mercies of the morn.
- 3 Day by day we magnify Thee,—  
In our hymns before we sleep;  
Angels hear them, watching by us,  
Christ's dear lambs all night to keep.
- 4 Day by day we magnify Thee,—  
Not in words of praise alone;  
Truthful lips, and meek obedience,  
Show Thy glory in Thine own.
- 5 Day by day we magnify Thee,—  
When for Jesu's sake we try  
Every wrong to bear with patience,  
Every sin to mortify.
- 6 Day by day we magnify Thee,—  
Till our days on earth shall cease,  
Till we rest from these our labours,  
Waiting for Thy day in peace.
- 7 Then on that eternal morning,  
With Thy great redeemed host,  
May we fully magnify Thee—  
Father, Son, and Holy Ghost. Amen.



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